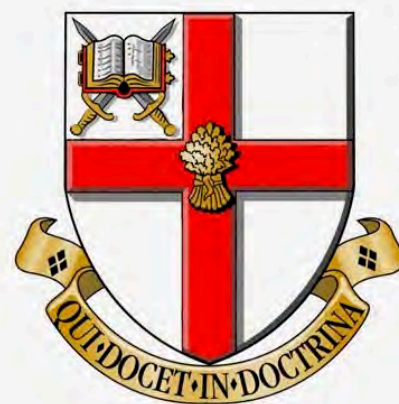


BEYOND TEXT

Arts-Based Methods for
research, assessment and
evaluation



Erasmus+



University of
Chester



ALROWWAD

LA NAVE VA 
Teatro y Transformación



LUT
University



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LET'S DO IT!



جامعة بيت لحم
Bethlehem University

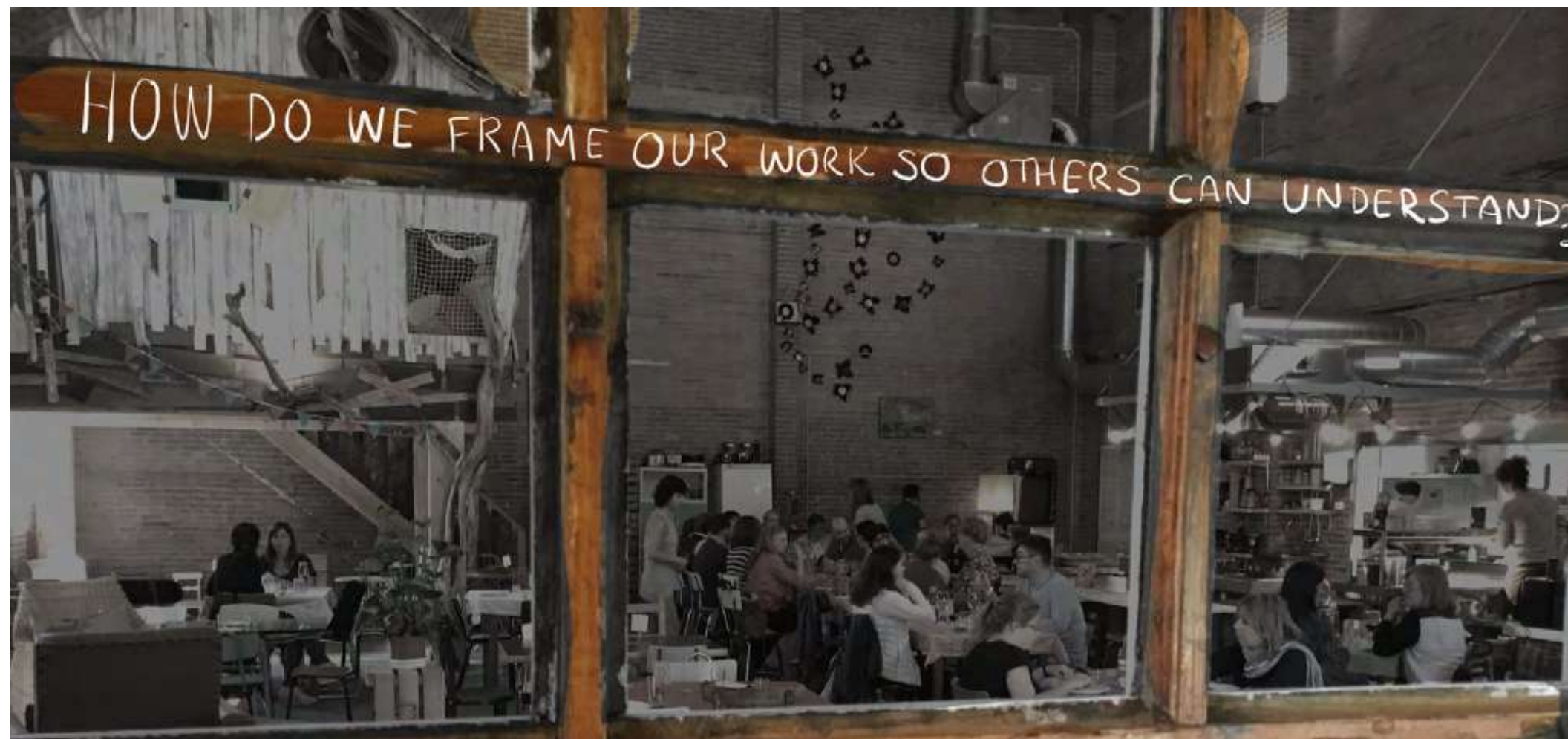


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**BEYOND
TEXT**



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Our special thanks to Emma Ayra Manesh for managing the project finance and protocols so wonderfully, and to the following for their most valued contributions to the project at various points throughout:

Sari Suomalainen, Tatiana Chemi, Shelley Piaseki, Helen Newall, Jamie-Glyn Bale, Mary Ann Cameron, Angela Dove, Eva Osterlind, Anneli Einarson, Alex Clifton, Paula Kuusipalo-Maatta, Peter Gray, Vesa Harmaakorpi and Laura Mellanen, Nick Ponsillo: Phillip Barker Centre for Creative Learning, UK.-- and all the participants & students who took time to attend our events & participate in our workshops.

In the democratic spirit of the Beyond Text Project the voices of the authors have been protected from interference through standard English language editing. The English that is written is the English that each author writes in, full of their character and presence.

ASSESSMENT

RESEARCH

EVALUATION



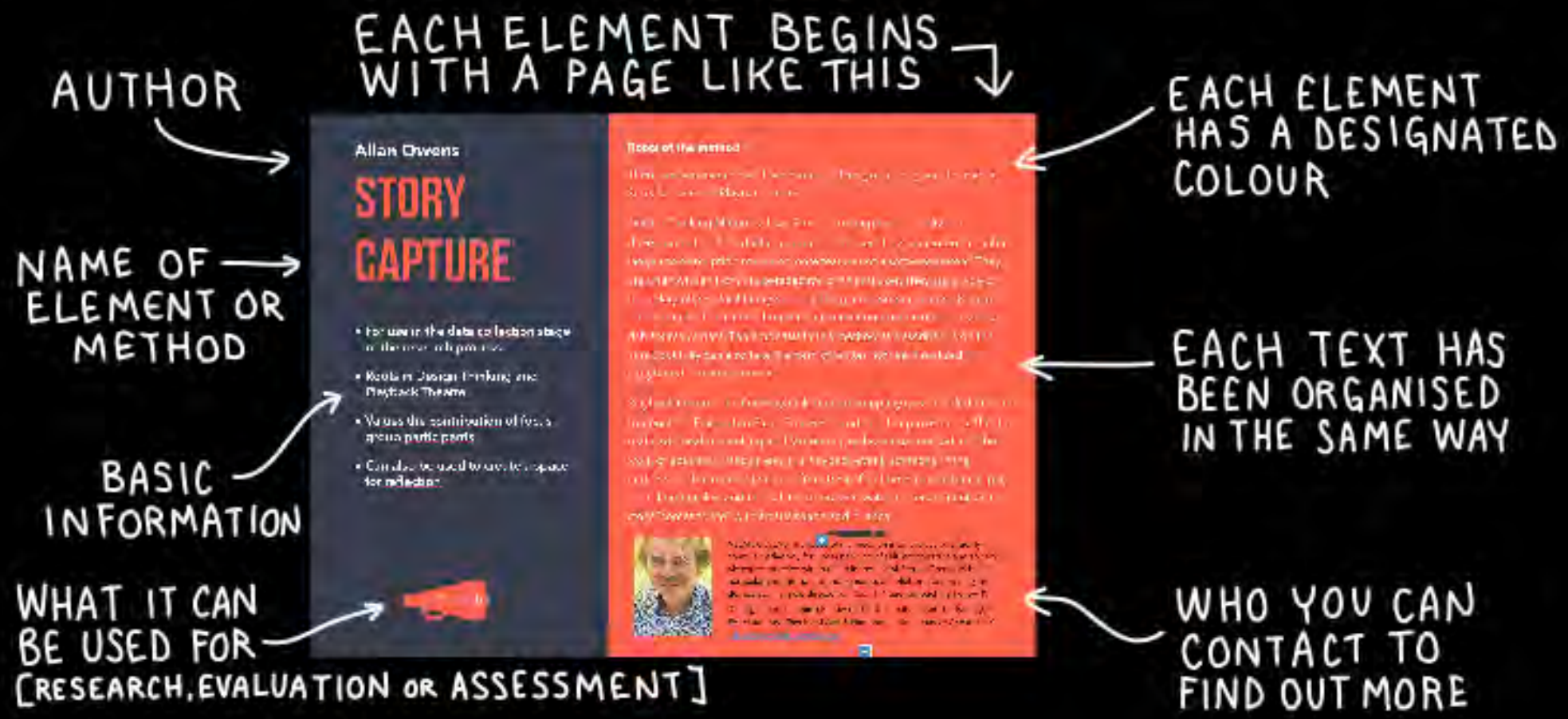
RAQUEL BENMERGU

1

PHOTO TAKEN
AT ANGELA
DOVES WORK-
SHOP IN SPAIN.
VISUAL REFLECTION
CREATED ON A
FLIGHT TO DUBLIN

HOW TO READ THIS BOOK

READ
&
THINK



DO
&
REFLECT

A TASK
PROCEEDS
EACH
ELEMENT/
METHOD

INSTRUCTIONS
& MATERIAL

—The Beyond Ten and Beyond—

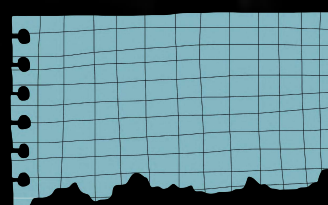
The Beyond Ten and Beyond is a collection of creative and playful tasks designed by the authors of the Beyond Ten and Beyond book.

The tasks are designed to be used in a variety of ways, from individual reflection to group collaboration. They are designed to be used in a variety of ways, from individual reflection to group collaboration.

With our growing understanding of the importance of play in learning, we are excited to share these tasks with you. We hope you will find them useful and enjoyable.

BEYOND TEN AND BEYOND

EACH TASK
IS MARKED
WITH THIS
BORDER



What is Beyond Text?

Beyond Text is a collaborative international project concerned with bringing Arts-Based Methods practice research into education.

The focus of the project is finding ways to support practitioners and researchers from all disciplines within universities and those professions and organisations beyond, to use the arts to conduct high quality research, assessment and evaluation through practice. Although a significant number of cultural organisations are conducting practice-based research in the arts, it is rare to find this kind of research and reflection in other contexts; such as mainstream education, youth, social and health care, business, maths, science and engineering education.

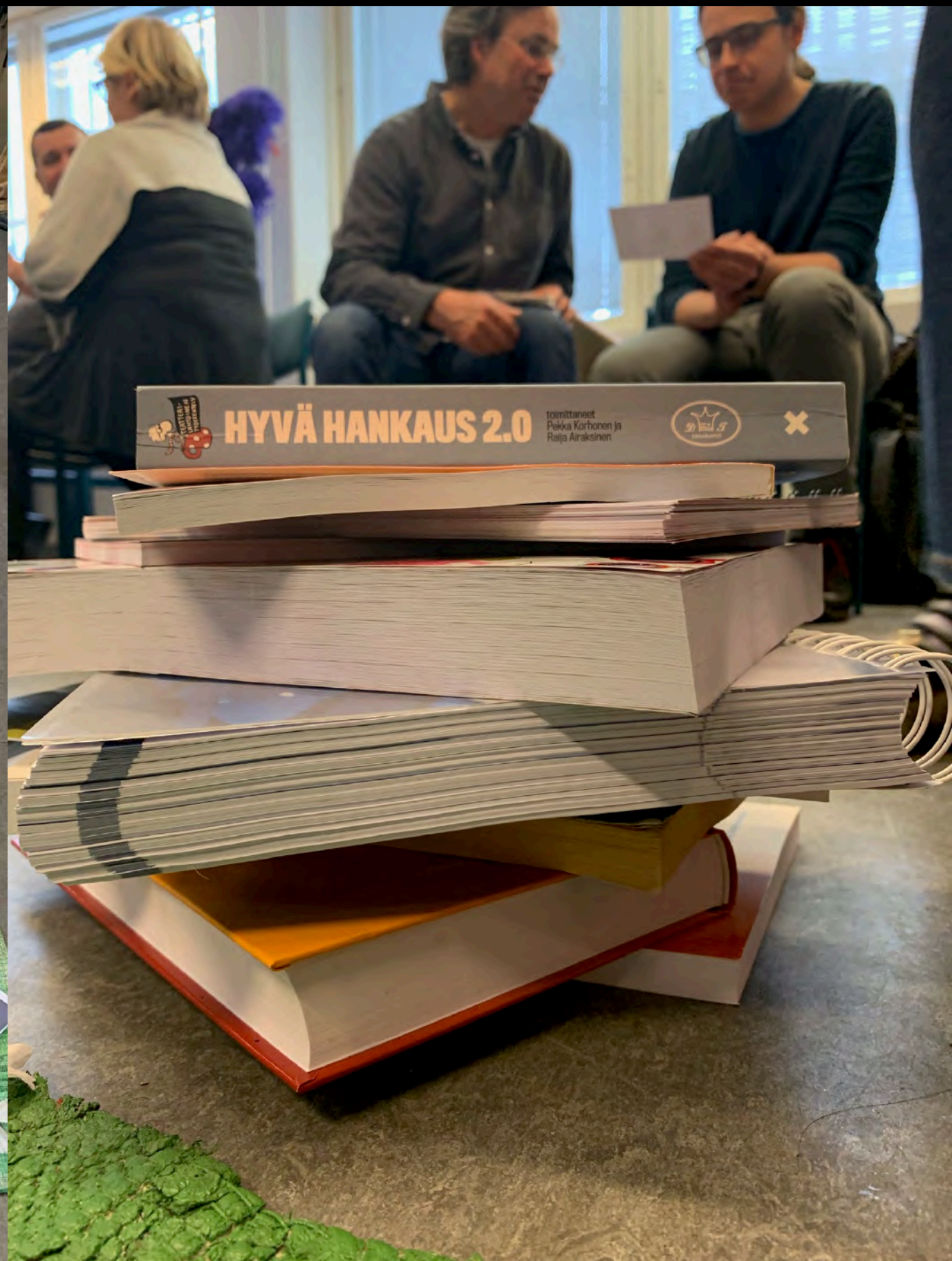
This e-book has been created to accompany a Level 7 module (Masters & Doctoral) that equips participants in different fields to develop innovative arts-based approaches in research, assessment and evaluation.

Lead Partner: RECAP, University of Chester [Centre for Research into Education, Creativity and Arts through Practice]

Partners: Alrowwad Cultural and Arts Society, Palestine; Bethlehem University, Palestine; La Nave Va Theatre, Spain; Lappeenranta University of Technology (LUT), Finland; Rapid Action Group (RAG), Finland; University of Tartu, Estonia and University of Vic, Spain.

For more information about the Beyond Text project, please contact: a.owens@chester.ac.uk
Or visit <https://beyondtext.weebly.com/>
Facebook page: <https://www.facebook.com/groups/beyondtext/>

BEYOND TEXT



Arja Lehto

FOREWORD

Arja Lehto has been working with gender and working life research and practice during many years. Her focus has been to understand on one hand how gender (ethnicity, sexuality, age or disability) is constructed as part of the everyday working and organizing practices in work places. On the other hand, it is these very practices and processes that must be in focus to promote equality and prevent non-discrimination.

Her recent work in analytics at Swedish Equality Ombudsman includes researching the dynamics and challenges of law implementation and finding creative and innovative methods for work places to combat discrimination.

Arja has been representing Equality Ombudsman for Advisory Committee on Equal Opportunities for Women and Men in European Commission since 2011. https://ec.europa.eu/info/policies/justice-and-fundamental-rights/gender-equality/who-we-work-gender-equality/high-level-group-gender-mainstreaming-and-advisory-committee-equal-opportunities-women-and-men_en

She has also been part of a working group (Community of Practice for gender mainstreaming) for Gender policy implementation in European Social Fund (European Commission). <http://standard.gendercop.com/index.html>



The authors of this e-book have inspired me in many creative and unexpected ways to understand how arts-based inquiry can be used even outside the academic contexts and to start to reflect over complex questions.

I am truly grateful of having been given an opportunity to be a part of the excellent Beyond Text project group!

My interest for arts-based research inquiry/methods grew up from my frustration for having seen that much of the work against discrimination and inequality problems in work places has been reduced to bureaucratic exercises and a belief to be eliminated by written (equality) plans.

Inequality is maintained embedded in everyday structures and cultures in the workplace displayed in most trivial and everyday situations. People that are discriminated against or have been excluded can't tell their feelings of being hurt, leading to sadness, powerlessness or anger. Work places are not only sites for rational decision making or planning they are also truly sites for emotional, aesthetic and sensory experiences (prejudice, attitudes and norms).



Visual story harvesting by Raquel Benmergui, University of Chester 2016



Based on my long professional experience and observations working with gender equality and anti-discrimination issues in public sector organisations for Equality Ombudsman, I am convinced that arts-based inquiry/methods are needed to revitalise the equality work if getting serious about discrimination.

But the book serves so many different areas and it is an invaluable source of inspiration for anyone interested to know how art actually is needed to bring a society well-being.

The authors in this e-book come from different countries with their specific fields like arts, music, theatre, drama education and their participation. The international atmosphere has given an extra dimension to the project followed by joy, curiosity, professionalism and skills. As an international team they share both unique talents and situations as well as unity and belonging. Driven from different sources of arts and humanities the artists are able to reach beyond text and embrace all kind of contexts.



Visual documentation of process. Capturing images from the environment and using them as containers for visual capture of talks. This talk was one given by Fernando Hernandez (Raquel Benmergui, Vic/2017)

The authors share their concrete methods that have been implemented in various contexts that makes the book a rich source for inspiration, innovation and giving mood in showing how to make the world a better place to live. The variety of methods and contexts pulls together the emotional, aesthetic and bodily realms. This e-book is

needed more now than ever before to include people of different ages, cultures and professional fields to be courageous to ask new questions about the future.

Take part of the book and join the community to start to ask your questions of what kind of a world do you want?

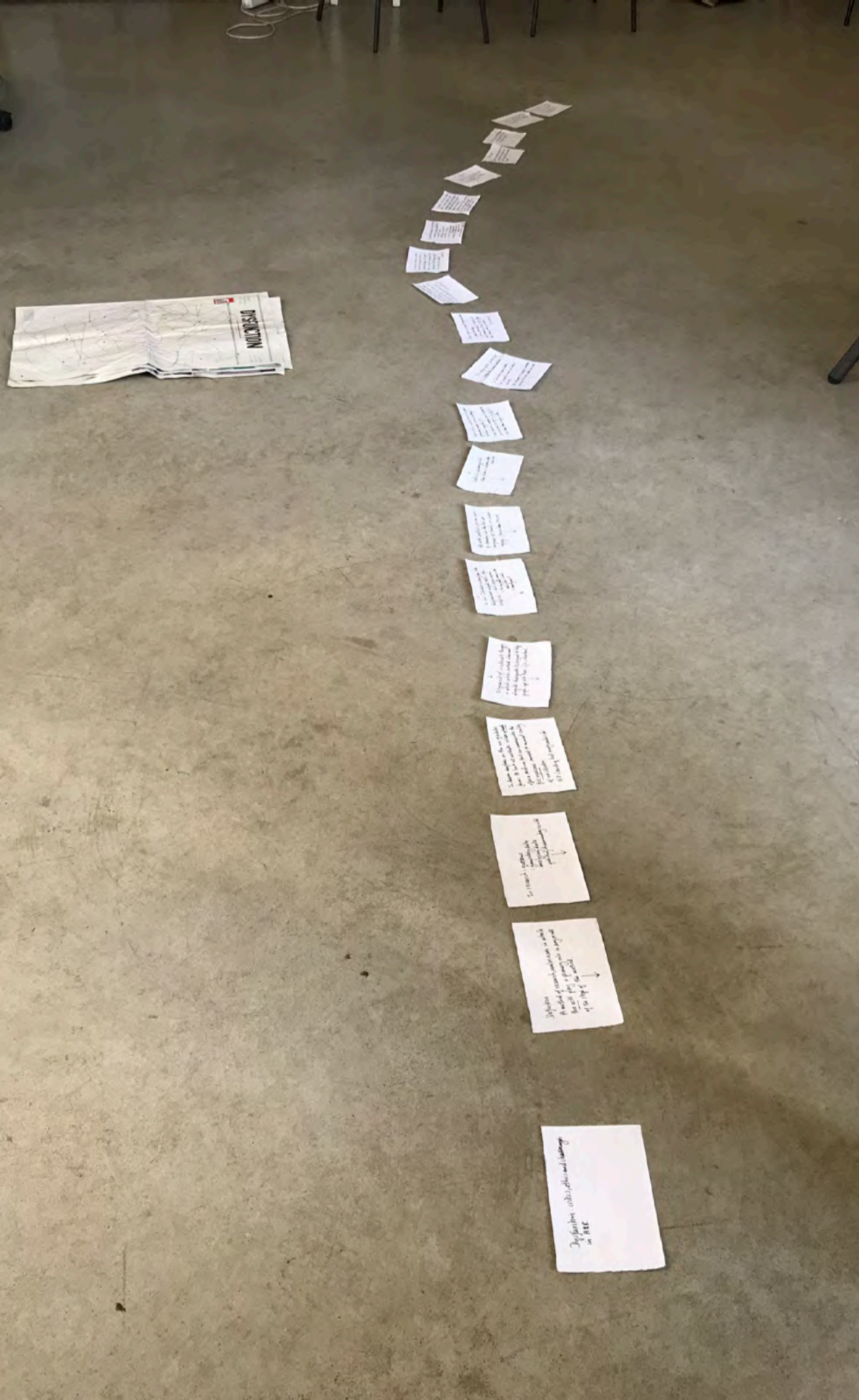
Allan Owens

THINKING ABOUT ARTS- BASED METHODS: AN INTRODUCTION

The number of books, chapters, articles, conferences and symposia, projects, reports, blogs, organisations groups and associations concerned with Arts-Based Research (ABR) has grown steadily over the last 25 years. However, how you construe and name ABR depends on the field and position within it that you are coming from.

In *Beyond Text* we have chosen to see this as a wide spectrum of practice. On one point of the spectrum the instrumental use of art form for communication, used for example the field of Science's 'Turn your Ph.D. thesis into a dance'. In this competition for cash, doctoral students with no or minimal arts experience are invited to use interpretive dance to explain their scientific research to the lay person. <https://www.sciencemag.org/projects/dance-your-phd> This sits with the most common perception of arts-based research being concerned with the dissemination phase of research.

At a point on the spectrum far removed from such instrumental use is artistic research/practice as research, which often finds 'contact points with philosophical research, sharing its speculative freedom'. (Arlander in Aaltonen and Bruun, 2014). This is usually based within the arts themselves by scholars who are also artists. An example would be 'Suspensions' in which the research inquiry was into the possibilities of transforming the body by suspending it in different positions, in diverse situations and varying locations around the world <http://stelarc.org/?catID=20316>



At another point on the spectrum is arts-based research which often has a practical, critical, emancipatory interest in learning and knowledge for social justice. Beyond Text partners are positioned mainly here. The degree of research and degree of arts experience and proficiency required to undertake this is often disputed in what is referred to in the field as 'the qualifications debate' (Leavey, 2015). In this e-book the varying levels of skills required for the Arts-Based Methods presented are suggested. In this form of arts-based research researchers and artists often bring their skills together in complimentary ways to work with research participants.

All research has a values system that guides the research, but it is not often presented. Being transparent about the values underpinning the researchers' position is a recognised trait of arts-based research and we trust that sharing ours with you will be useful where ever you may be on your arts-based methods journey. In this spirit, we share our definition of ABR as:

A process of investigation leading to new knowledge effectively shared in which the arts play a primary role in any or all steps of the process.

This combines the UK definition of research for assessment purposes with a number of authors in ABR including Leavy, (2015) Bobadilla, Lefebvre and Mairisse (2017). The implication is that arts-based methods can be used in: generating or framing or finding the research questions, in generating or capturing data, in analysing data, in disseminating, sharing, keeping warm the results for further interaction and re-framing of questions. In common with these authors we are interested in: doing research 'with' rather than 'on' participants, enlarging understanding rather than explaining meaning; making complex interactions visible; credibility and relatability; multiple ways of seeing the world; finding the most useful questions; making research accessible to all citizens. As in ABR, arts based methods in assessment and evaluation are often intertwined with creative pedagogical approaches, allowing for ongoing formative assessment and evaluation through the many and distinctive reflective lenses art based methods offer.

We acknowledge the first use of the term Arts-Based Research attributed to Eliot Eisner in 1993. We also pay attention to Leavy's move over 15 years from a sociologist

who initially saw ABR as an expansion of qualitative research and who now (2018) sees it as its own paradigm with its own philosophical approach. We relate to her drive towards making research more useful without losing the vital elements of curiosity driven research without predetermined goals. ABR methods can allow questions to be asked that could not be formulated before in for example conventional interviews **accessing information that might otherwise be difficult to elicit**. Also, to continually ask what is the significance of it? Who is it for? Who will benefit from it? What are we doing for the greater good? (Leavey, 2018).

The arts based methods in this e-book often draw on the critical resistant quality that is latent in the arts, the distancing and closeness they allow for, zooming in and panning out in what Augusto Boal (1931-2009) has termed as a tele-microscopic aesthetic, that can resonate so strongly it shakes our basic assumptions and shifts understandings. These are big claims, but the search for different ways of doing this is perhaps what has opened up the methodological suitcase of arts-based tools for use in research such as those presented here.

All methods have limitations and same holds true of ABR. Sophie, Redhead and Long. (2017) in their annotated Bibliography and Webography have pointed out for example that ABR methods often require much organisation, time and resource in comparison with conventional qualitative social science approaches. Researchers using ABR often challenge dominant assumptions about what constitutes research, knowledge and impact. (Coemans and Hannes, 2017). Results are often less tangible in terms of knowledge than more traditional forms of social inquiry. This raises questions about validity as conventionally construed (Foster, 2012). Current assumptions about impact are problematic when knowledge and understandings are being co-created (Pain et al, 2015). The aim of ABR to generate multifaceted insights by going beyond rational-cognitive ways of knowing (Hamilton and Taylor, 2017) presents a challenge to current thinking about what research is. For example, embodied experience which is central to the process of knowledge co-creation (Keleman and Hamilton, 2015, p. 21) is often not deemed valid in Western culture. (Sophie et al., 2017)

Relevant reading

Aarlanderm A, cited in : Aalltonen, E. and Bruun, J. (2014), *Practice as research in drama and theatre: Introducing narrative supervision methodology*. Available from: https://www.researchgate.net/publication/284449681_Practice_as_research_in_drama_and_theatre_Introducing_narrative_supervision_methodology [accessed Feb 26 2019].

Barrett, E. and Bolt, B. (eds.), *Material Inventions: Applying Creative Arts Research* (London: I.B. Tauris & Co, 2014). The authors discuss impact, innovation, methodologies and outcomes of PR. One of the main focuses is how creative arts research can have an impact within the discipline and in the broader community

Bobadilla, N. Lefebvre, A. and Mairisse, P. (2017) *Dysfunction: critics, ethics, and challenges of arts-based research dissemination*. 33rd EGOCC Colloquium, The Good Organization, Aspirations, Interventions, Struggles, Copenhagen

Borgdorff, H., *The Conflict of the Faculties: Perspectives on Artistic Research and Academia* (Leiden, Netherlands: Leiden University Press, 2012).

Barone, T. Eisner, E. (eds) (2012) *Arts Based Research*. Sage Publications: Los Angeles.

Butler-Kisber, L. (2018) *Qualitative Inquiry: Thematic, Narrative and Arts-Based Perspectives*. Thousand Oaks: Sage.



Cahnmaan-Taylor, E. (2008/ Second edition 2017) Arts-Based Research in Education (Inquiry and Pedagogy Across Diverse Contexts)

Coemans, Sara & Hannes, Karin (2017). Researchers under the spell of the arts: Two decades of using arts-based methods in community-based inquiry with vulnerable populations. *Educational Research Review*, 22, 34-49.

Coemans, Sara; Wang, Qingchun; Leysen, Joyce & Hannes, Karin (2015). The use of arts-based methods in community-based research with vulnerable populations: Protocol for a scoping review. *International Journal of Educational Research*, 71, 33-39.

Dunn, Valerie & Mellor, Tom (2017). Creative, participatory projects with young people: Reflections over five years. *Research for All*, 1(2), 284-299, <https://doi.org/10.18546/RFA.01.2.05> [Accessed: April 30, 2018].

Freeman, J., Blood Sweat and Theory: Research Through Practice in Performance (Farrington: Libri Publishing, 2010). An account of the history of PR with many case studies of performances within the field of music and performing arts. The author discusses the characteristics (context, form and application) of PR across many countries, PR in academia, the challenges of presentation and distinguishing research from reflection.

Grennan, S., 'Arts Practice and Research: Locating Alterity and Expertise', *The International Journal of Art Design Education*, vol. 34, no. 2 (2015): 249-259. An examination of the different definitions of PR and existing models for theorising and

adjudicating this type of research. The authors discuss the following questions: can non-text outputs communicate knowledge and how can this knowledge be adjudicated in an academic environment?

Kara, Helen (2015). Creative research methods in the social sciences. A practical guide. Bristol: Policy Press.

Kershaw, B. and Nicholson, H., Research Methods in Theatre and Performance (Edinburgh, Edinburgh University Press, 2011). With 29 contributors and created in association with TaPRA, this book provides answers to many questions in theatre and performance research. Content includes: a discussion on presentation (e.g. via archives and technology), interdisciplinarity and methodologies, case studies and examples of successful PR PhDs.

Kelemen, Mihaela & Hamilton, Lindsay (2015). The role of creative methods in re-defining the impact agenda. Keele: Community Animation and Social Innovation Centre.

Kimberly Diane Fraser & Fatima al Sayah (2011): Arts-based methods in health research: A systematic review of the literature, *Arts & Health*, 3:2, 110-145

Leavy, P. (2009) Method Meets Art: Arts-Based Research Practice. Xxxx

Leavy, P., Method Meets Art: Arts-based Research Practice (New York: The Guildford Press, 2008; 2015). A practical guide and introduction to art-based research in narrative inquiry, fiction-based research, poetry, music, dance, theatre, film, and visual art.

Leavy discusses the development of each of these genres, methodological variations and research questions through numerous sample studies.

Leavy, P. (2018) Handbook of Arts-Based Research, New York: Gilford Press.

Arts Based Research Keynote Speaker; Patricia Leavy in Discussion with SUNY New Paltz Music Therapy Program Director Dr. Michael Viega, the growth, theory, and purpose of arts-based research are discussed. 13th March 2018 [Downloaded February 15th 2019].

<https://www.youtube.com/watch?v=CJu4At61n2E>

McNiff, S. (1998). Art-based research. London: Jessica Kingsley Publisher.

Nelson, R., Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances (Basingstoke, Hampshire: Palgrave Macmillan, 2013).

ELIA/MAFTA (2010) Peer Power: The Future of Higher Arts Education in Europe.

Pain, Rachel; Askins, Kye; Banks, Sarah; Cook, Tina; Crawford, Grace; Crookes, Lee; Darby, Stella; Heslop, Jill; Holden, Adam; Houston, Maxine; Jeffes, Jennifer; Lambert, Zoe; McGlen, Louise; McGlynn, Clare; Ozga, Jo; Raynor, Ruth; Robinson, Yvonne; Shaw, Sue; Stewart, Cheryl & Vanderhoven, Dave (2015). *Mapping*

alternative impact. Alternative approaches to impact from co-produced research. Durham: Durham University, <http://eprints.gla.ac.uk/115470/1/115470.pdf> [Accessed: April 30,

2018].

Sophie, S., Redhead, L. and Long, T. An Annotated Bibliography and Webography of Sources related to Practice Research Centre for Practice Research in the Arts, Canterbury Christ Church University August 2017

<http://create.canterbury.ac.uk/16292/1/Practice%20Research%20Bibliography%20and%20Webography%20%2016292.pdf>

'Centre for Practice Based Research in the Arts', Canterbury Christ Church University

<https://www.canterbury.ac.uk/arts-and-humanities/cpbra/centre-for-practice-based-research-in-the-arts.aspx>

Creativity and Cognition Studios—University of Technology, Sydney —<https://www.creativityandcognition.com/> accessed on 6th July 2017

The European League of Institutes of the Arts: <http://www.elia-artschools.org>

Homeless Hub: <https://www.homelesshub.ca/about-homelessness/gallery/arts-based-research>

Society for Artistic Research : <http://www.societyforartisticresearch.org>



Anne Pässilä (LUT, Finland) walks Professor Clive Holtham (Cass Business School City University of London) through her visual capture of his talk. Created with intentional listening, watercolour, felt-tip marker on a scroll of paper that normally sits in a cash register or calculator. Raquel Benmergui, visual harvest of project process, University of Chester, 2016



Documenting your process

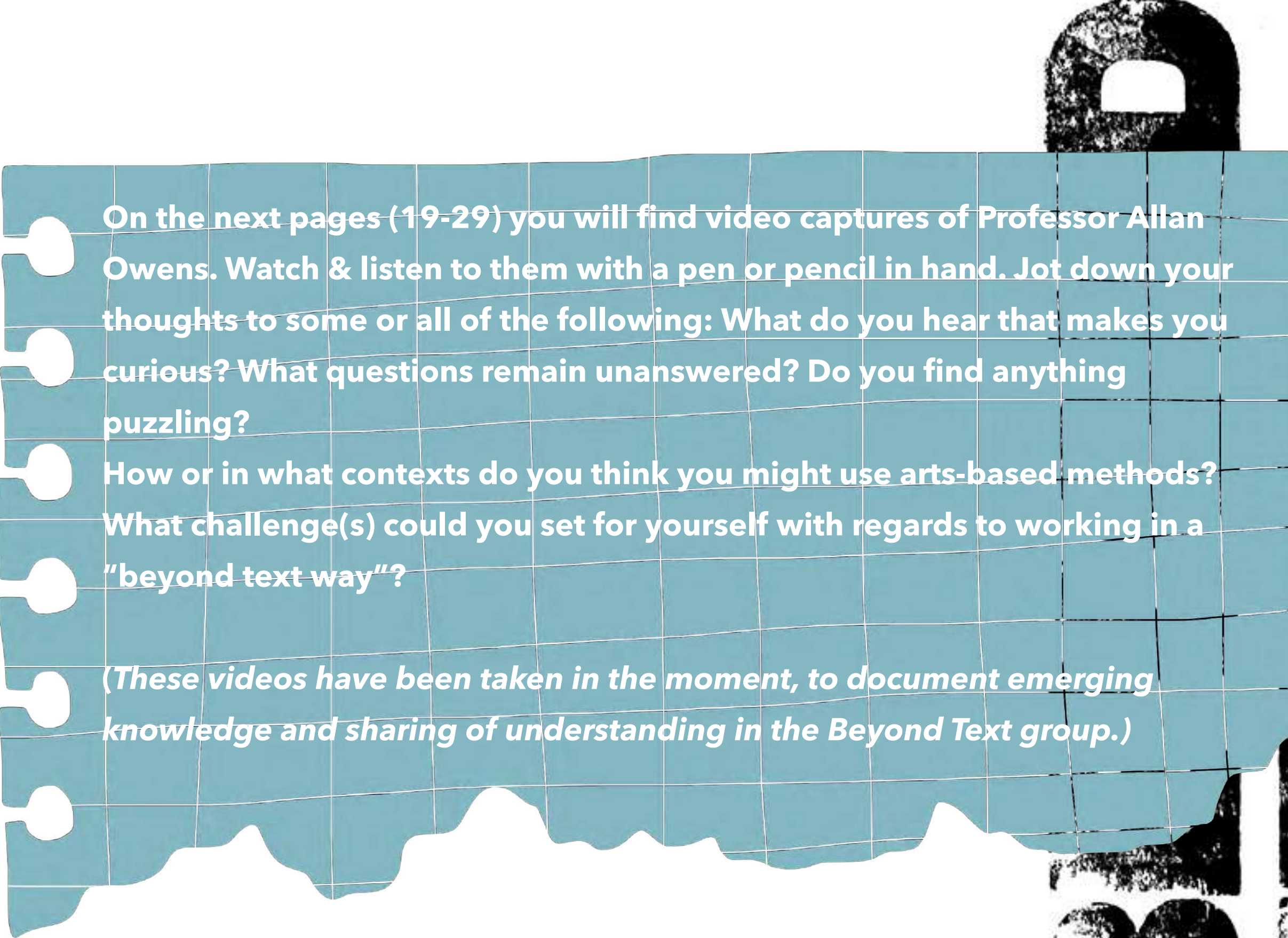
1. Document your process by using a reflective sketchbook. You can read about it here:

Moate, J., Hulse, B., Hanke, H. and Owens, A. (2019) Exploring the material mediation of dialogic space: A qualitative analysis of professional learning in initial teacher education based on sketchbooks, Journal of Thinking Skills and Creativity: Special Issue: Dialogic Pedagogies, Eva Vass (Ed). Thinking Skills and Creativity, [Volume 31](#), pp 167-178
Published Article. <https://www.sciencedirect.com/science/article/pii/S1871187118302426>

2. This sketchbook can be lo-fi, having a physical form. Or be hi-fi, a digital version which can be viewed on a computer or mobile device. Whatever you feel would support your process. (See pages 15, 17 & 181 for examples of Beyond Text participants documenting their learning process during the learning module in Lahti, Finland in March 2019)
3. Have your sketchbook with you during the entire module and document what you see, hear, feel and sense. Jot down questions that remain unanswered. Draw symbols, take photographs, make meaningful marks. Attach things to it, experimenting with different materials or apps.
4. Use it as a tool for reflection, gathering data, jotting down quick notes, collecting your thoughts and making connections. Reflecting in action.







On the next pages (19-29) you will find video captures of Professor Allan Owens. Watch & listen to them with a pen or pencil in hand. Jot down your thoughts to some or all of the following: What do you hear that makes you curious? What questions remain unanswered? Do you find anything puzzling?

How or in what contexts do you think you might use arts-based methods? What challenge(s) could you set for yourself with regards to working in a "beyond text way"?

(These videos have been taken in the moment, to document emerging knowledge and sharing of understanding in the Beyond Text group.)

1

How do we define arts-based methods ?

The following video was captured with a mobile phone at a Beyond Text project meeting in Tallinn, Estonia, where the project partners had gathered for communal sense-making and planning.

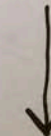


<https://youtu.be/sevjUZ0bdpk>

Dysfunction: critics, ethics and challenges
in ABR.



Definition:
A method of research, evaluation or action in which
the arts play a primary role in any or all
of the steps of the method.



2 In which research stages can you use arts-based methods?



<https://youtu.be/Lq-UvbmP7ek>

3 What are arts-based methods trying to communicate?



<https://youtu.be/i19F7E9uC78>

In research : questions
: generating data
: analysing data
: publishing documenting results
↓

In drama emphasis on the use of artistic forms to look at aesthetic issues which offer a medium that can communicate the felt experience, moment to moment reality of our situation.
Not cleared up but many upside.

4

Where did arts-based methods come from?



<https://youtu.be/q2sxfWL8BoU>

↓
It grew out of creative arts therapy
in which artistic methods were used
alongside therapeutic techniques to help
people cope with their life situations.
↓

5

How have arts-based methods grown?

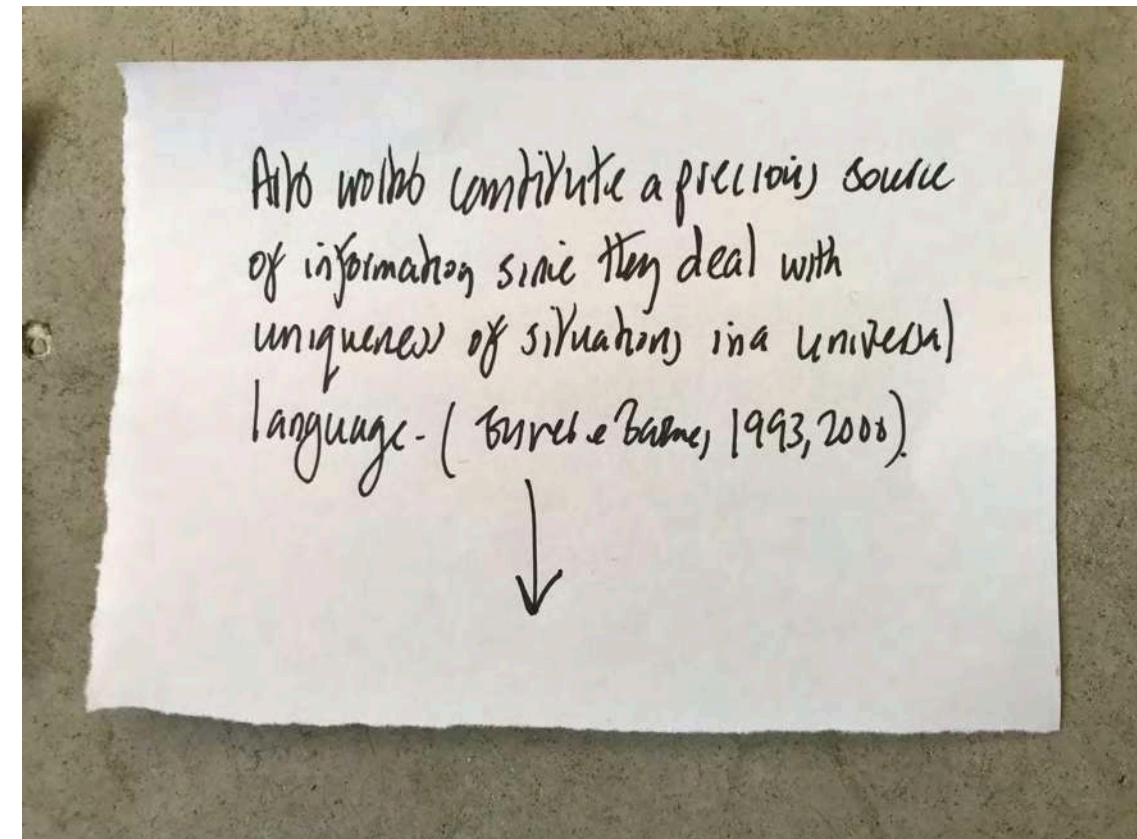


<https://youtu.be/jP4xuoemZ9Q>

↓
In last 2 decades research from other
disciplines have adopted ABM in their
enquiries
1. Arts & design research
2. Bridging humanities
and public health
3. management
↓

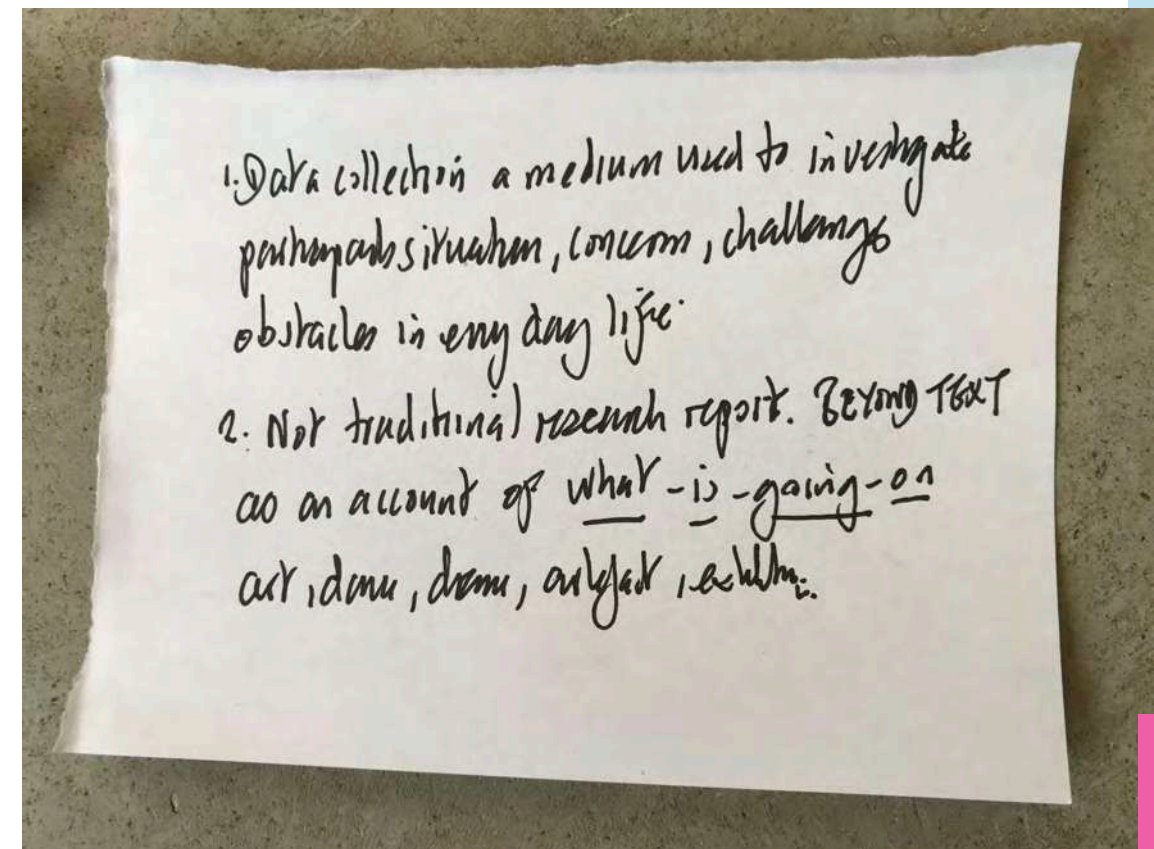
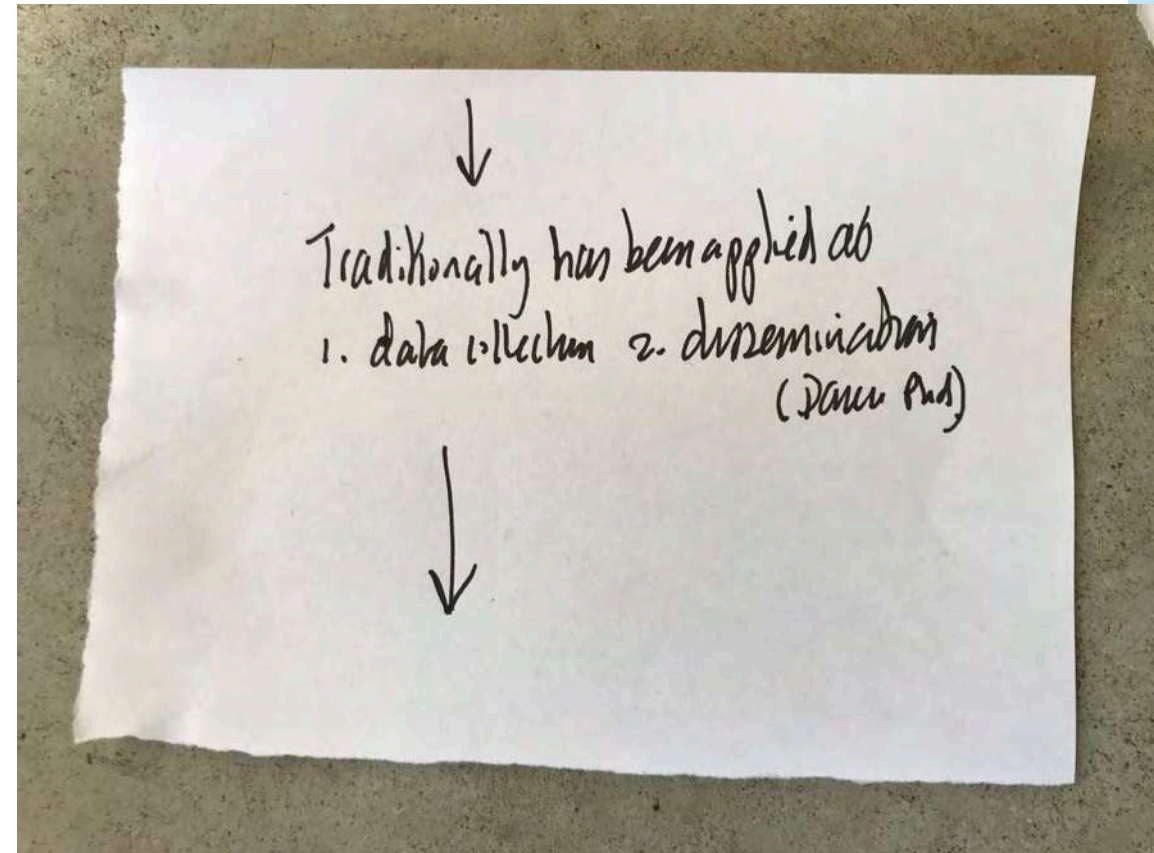
6

Why are arts-based methods valuable?





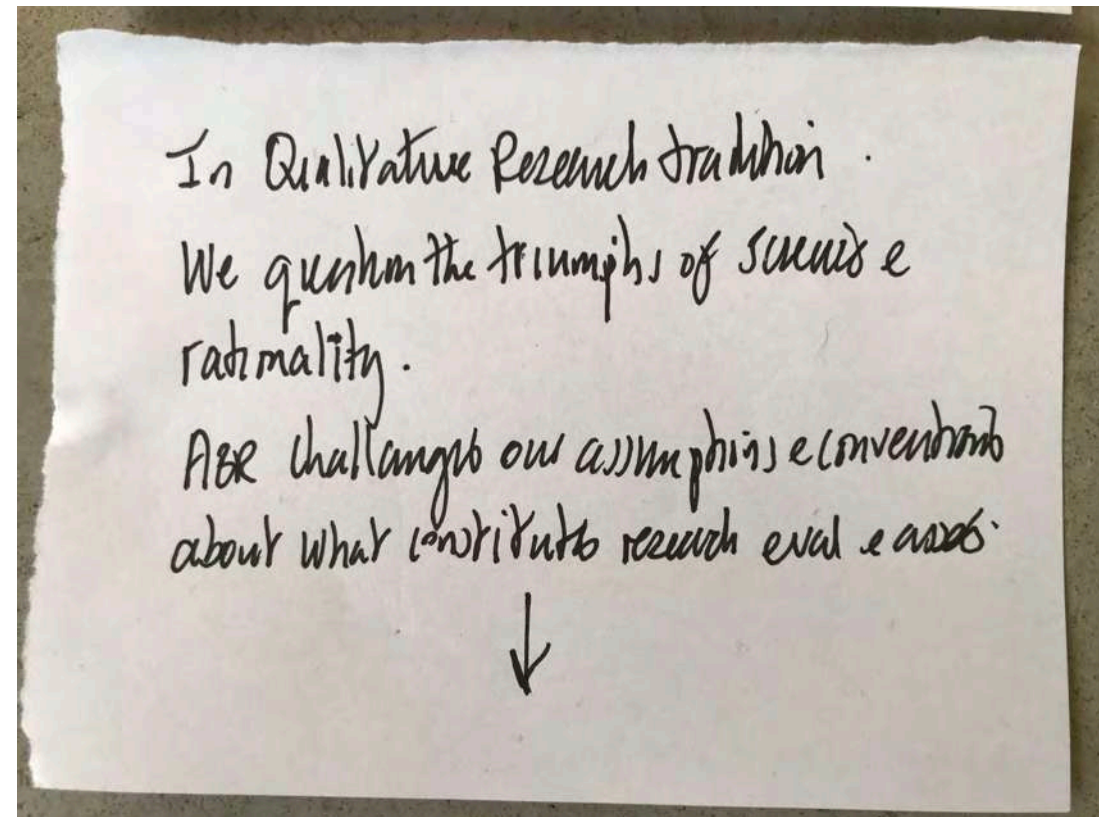
<https://youtu.be/4W3TwMB90Zo>





8

Where do arts-based methods sit in the field of research?



9a

What has enabled arts-based methods to enter into the field of research? What is its aim?



<https://youtu.be/VUKo37nZoDo>

9b



<https://youtu.be/cVOQXaE4->

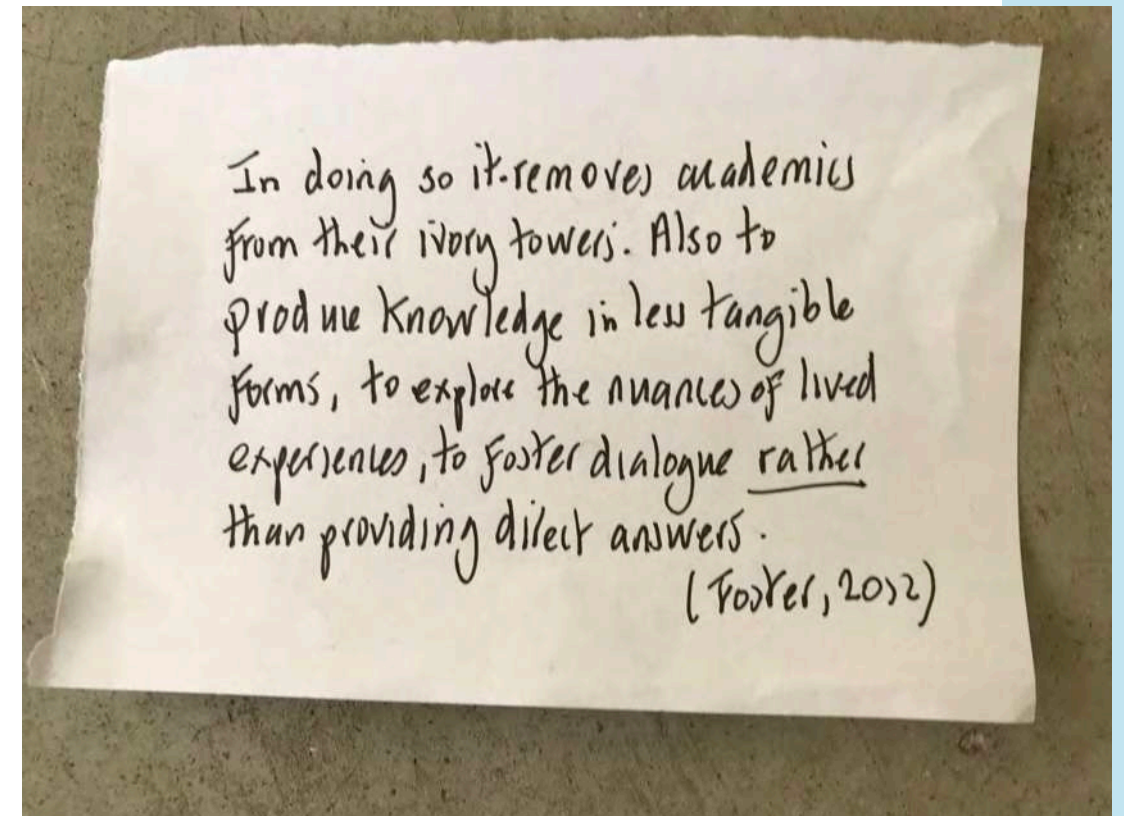
Post modern period - paradigm shift
fuelled this - a more pluralistic
attitude towards research.

Aims to open up a space for experimentation
in Research and Design.
In seeking other ways of interpreting the
world researchers can create 'vivid realities'
that otherwise would go unknown
(Eaves 2008, p.11)

An uncomfortable marriage between BR
and social inquiry → it allows them
to closely connect with "the realms of local,
personal, everyday places and events."
(Finley, 2008, p.71)

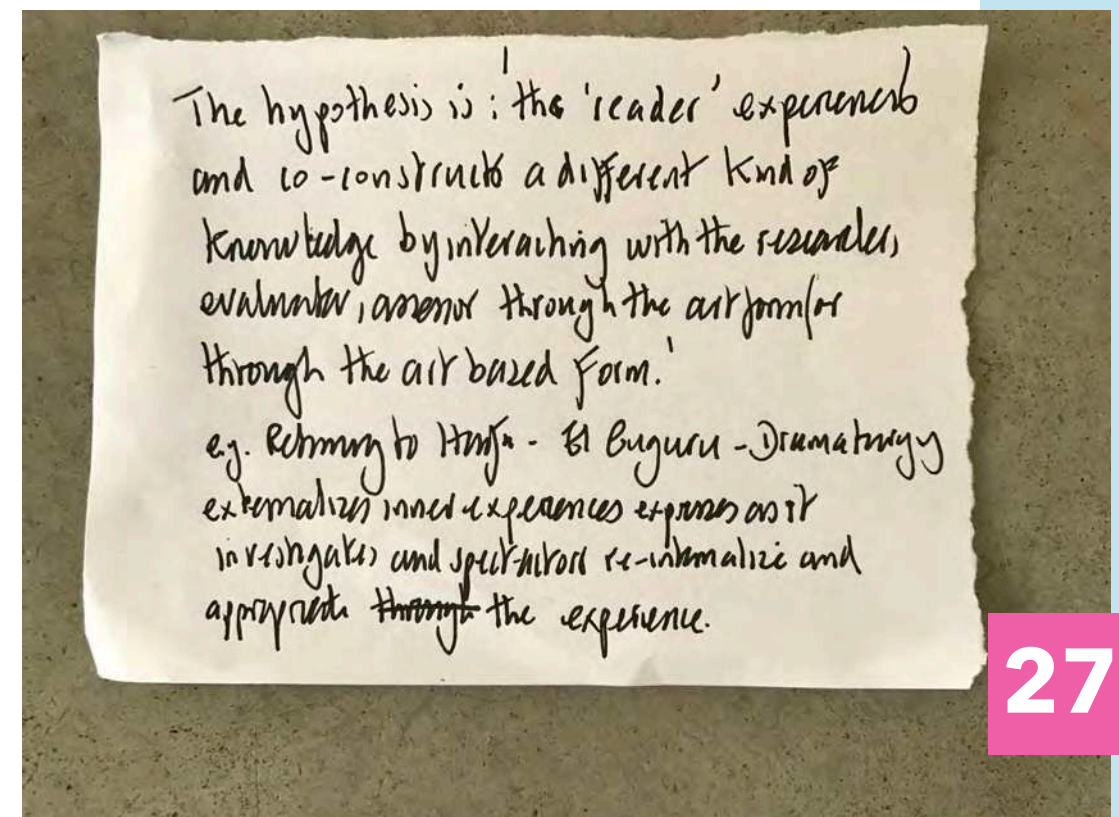
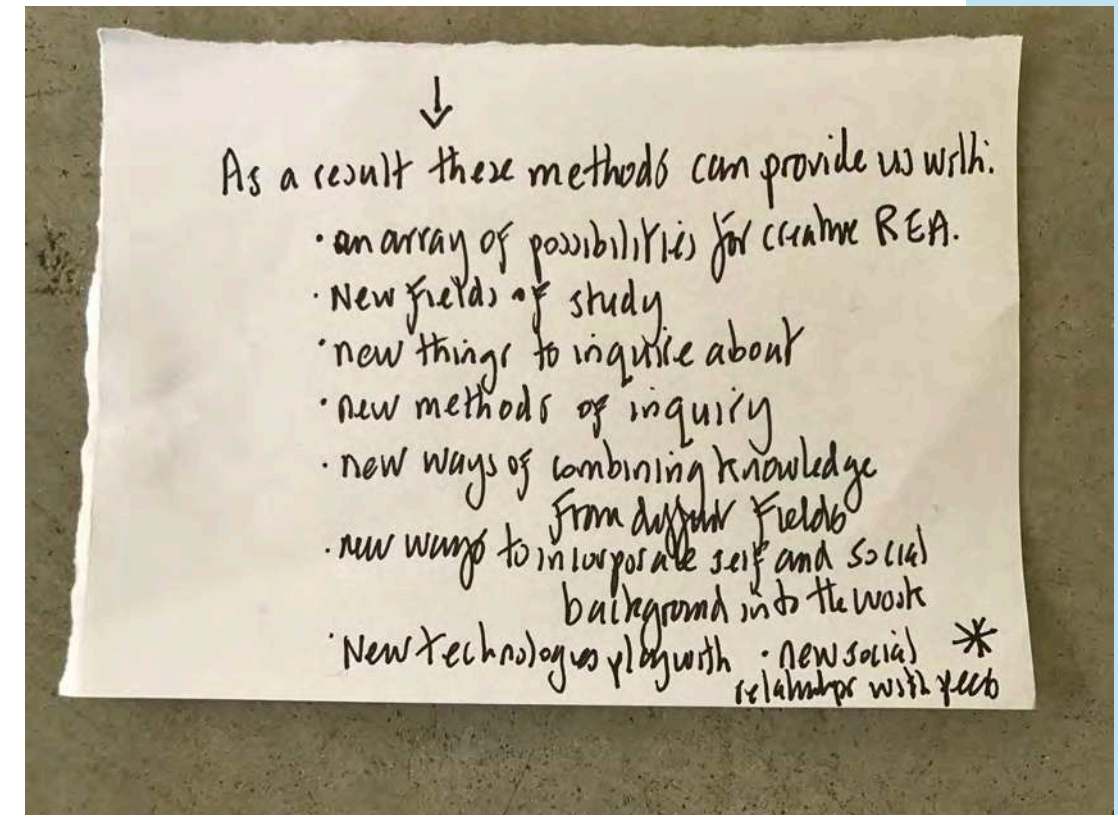
10

What do power and democracy have to do with arts-based research?

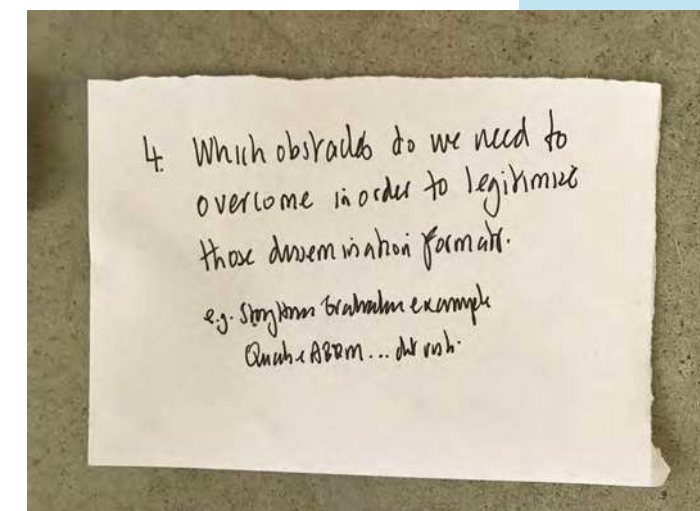
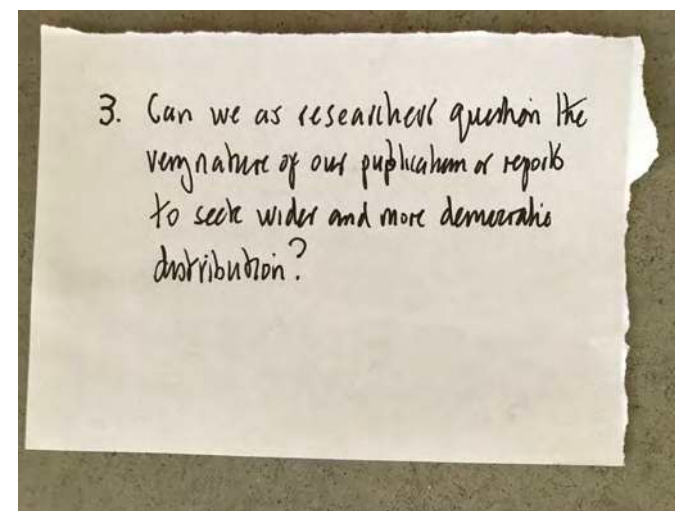
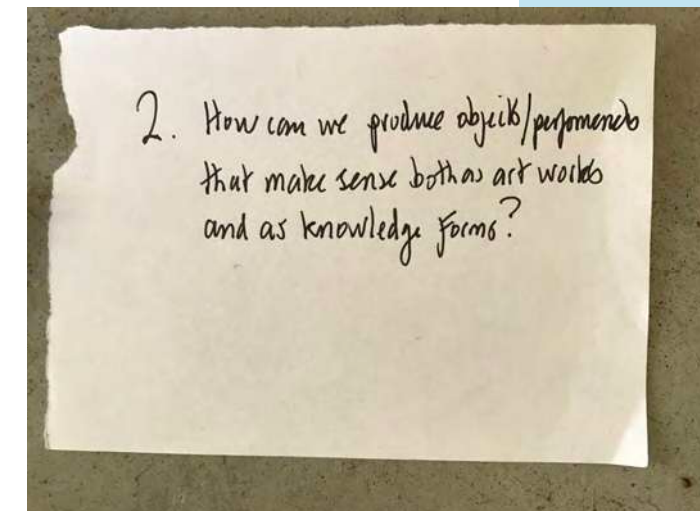
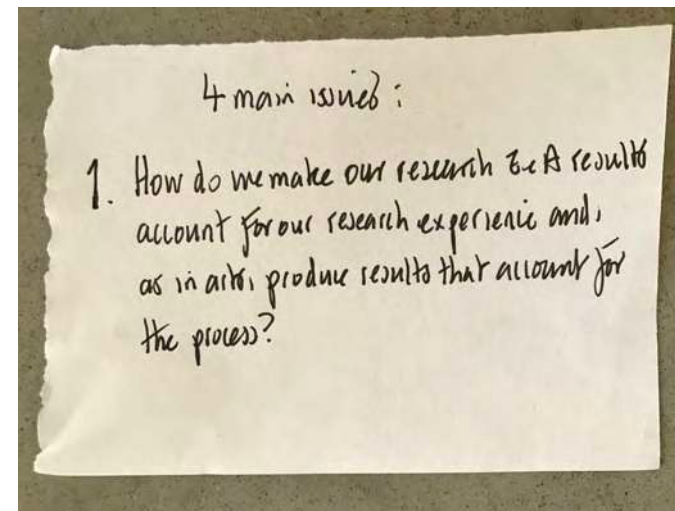
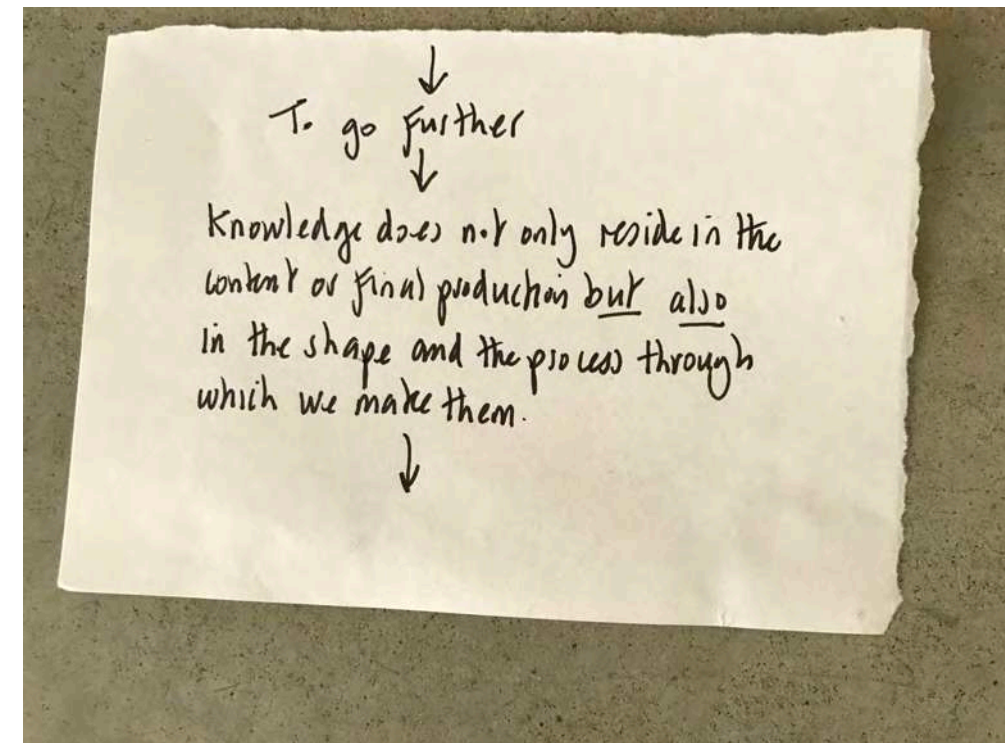




<https://youtu.be/HtL3c5ATtO8>



Where does knowledge reside in arts-based research?



DYSFUNCTION

89th EGOS Colloquium
Göteborg 2017
The Guest Organization,
Aarhus University, Denmark
July 6-8, 2017
Copenhagen Business School

Bobadilla N,
University of Rouen
Lefebvre A,
University Paris 1 Pantheon-Sorbonne
Mairesse P,
University Paris 1 Pantheon-Sorbonne

Critics, ethics and challenges in Art-Based Research dissemination

DRAFT
VERSION

Dysfunction

Critics, ethics and challenges in Art-Based Research dissemination

Bobadilla N, University of Rouen

Lefebvre A, University Paris 1 Pantheon-Sorbonne

Mairesse P, University Paris 1 Pantheon-Sorbonne

Abstract

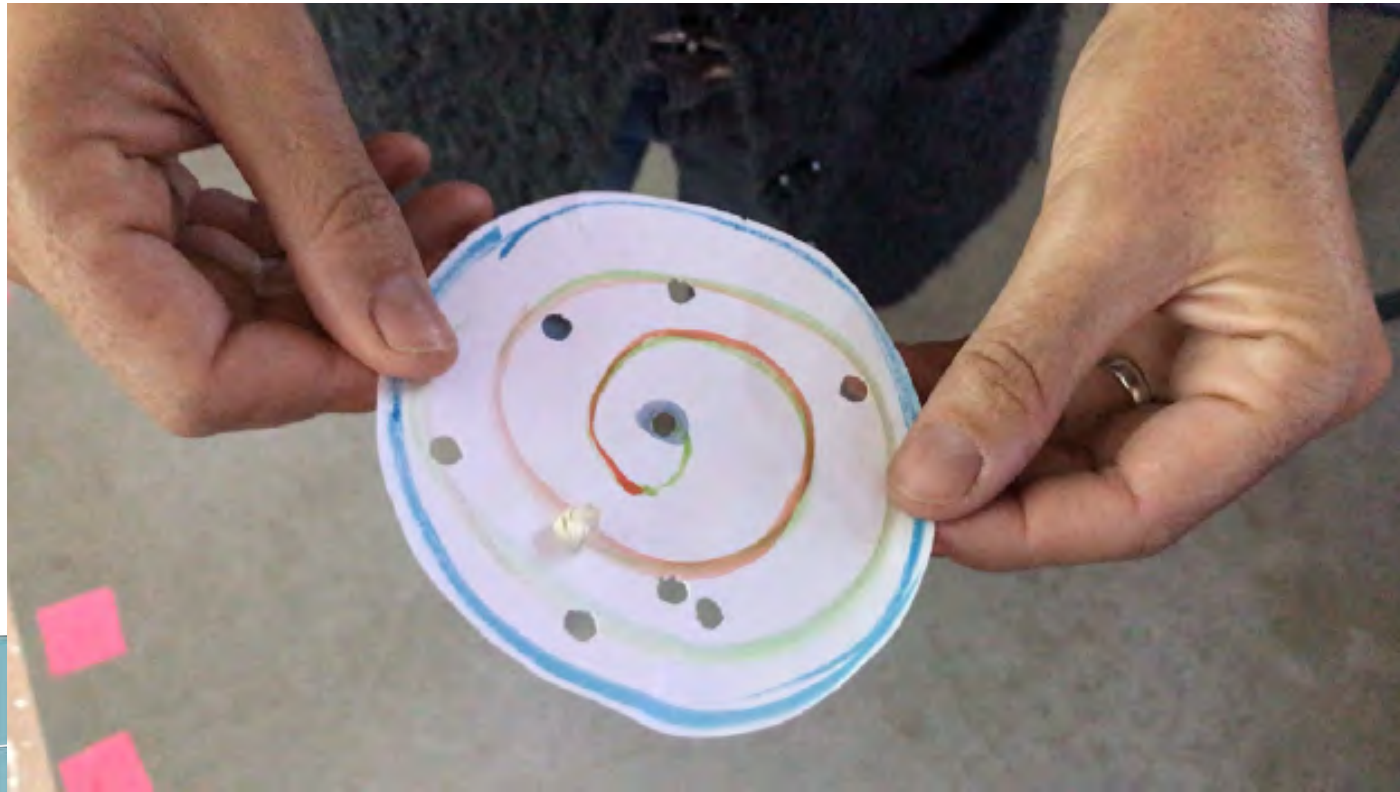
This article aims at raising critical questions about the role of art-based research dissemination within academia, and to explain why it has become an issue. Even if art-based methods applied to management have exploded as a research field, today there are complex topics such as ethics positioning that remain unsolved and that should not be dealt with lightly. Our increasing preoccupation for the art and management research encounter has been a bit peachy until now, but it is important to highlight the risk of ingenuous ideals underlying the use of art-based methods in management research. Our article complicates "Ethics Creep" by proposing an understanding of ABR (art-based research) that locates it at the intersection of various discourses about the role of science and the ethics of knowledge production and dissemination.

Our research brings three main contributions: First, it provides a methodological description of our process from raw data to artistic dissemination. Second, it provides a discussion about the ethical and political issues of knowledge dissemination through arts. Third, it links our method with ethics, by detailing our process in four moments addressing the main ethical issues we identified.

This article is based on the "ANR ABRIR" (2014-2017), a four-year art-based research project supported by the French National Research Agency (ANR). It focuses on the work of its dissemination and valorisation team of which the three authors were active members.

Key words: **knowledge production, art-based research, ethic, research dissemination, artists' publications, art outside of art.**

Collection diagram drawn by members of the ANR ABRIR with artist Tarek Khelil during the "Valorisation team study day" May 2nd, 2016. The font used for the title is a Sanserif ID created by Adrien Nougare, a Sanserif ID created by Adrien Nougare, and produced by Adrien Nougare/Local Access



<https://youtu.be/wMYD65vwmDk>

Above is an example of beyond text sense-making: the creation of a quick model by Elisabeth Aznar from La Nave Va (one of the Beyond Text partner organisations). This was created as an attempt to make sense of arts-based methods, using it to communicate that understanding to other members in the project in a beyond text-way. Other metaphors (on p. 181 & 182) were individually & collectively during the Beyond Text module in Lahti, Finland. Without spending much time on it—what metaphor or model could help you to make sense of what Allan Owens was talking about in the videos? Create a short video or gif of your artefact.



Raquel Benmergui

MAKING THE INVISIBLE VISIBLE: EVOCATIVE VISUAL STORYTELLING & VISCERAL LIMINAL DOCUMENTATION OF PROCESS & SENSE-MAKING

- **Silent Facilitation:** being present & using all your senses, including intuition.
- **Sticky listening:** with empathy & the intention to understand.
- **Align your action and how you position yourself with your intention.**
- **Make connections visible and create shared artefacts.**



Sense-making and documenting your process, collecting data, reflecting on your learning and presenting your findings can take on many forms that are not mainly text-based, but beyond text.

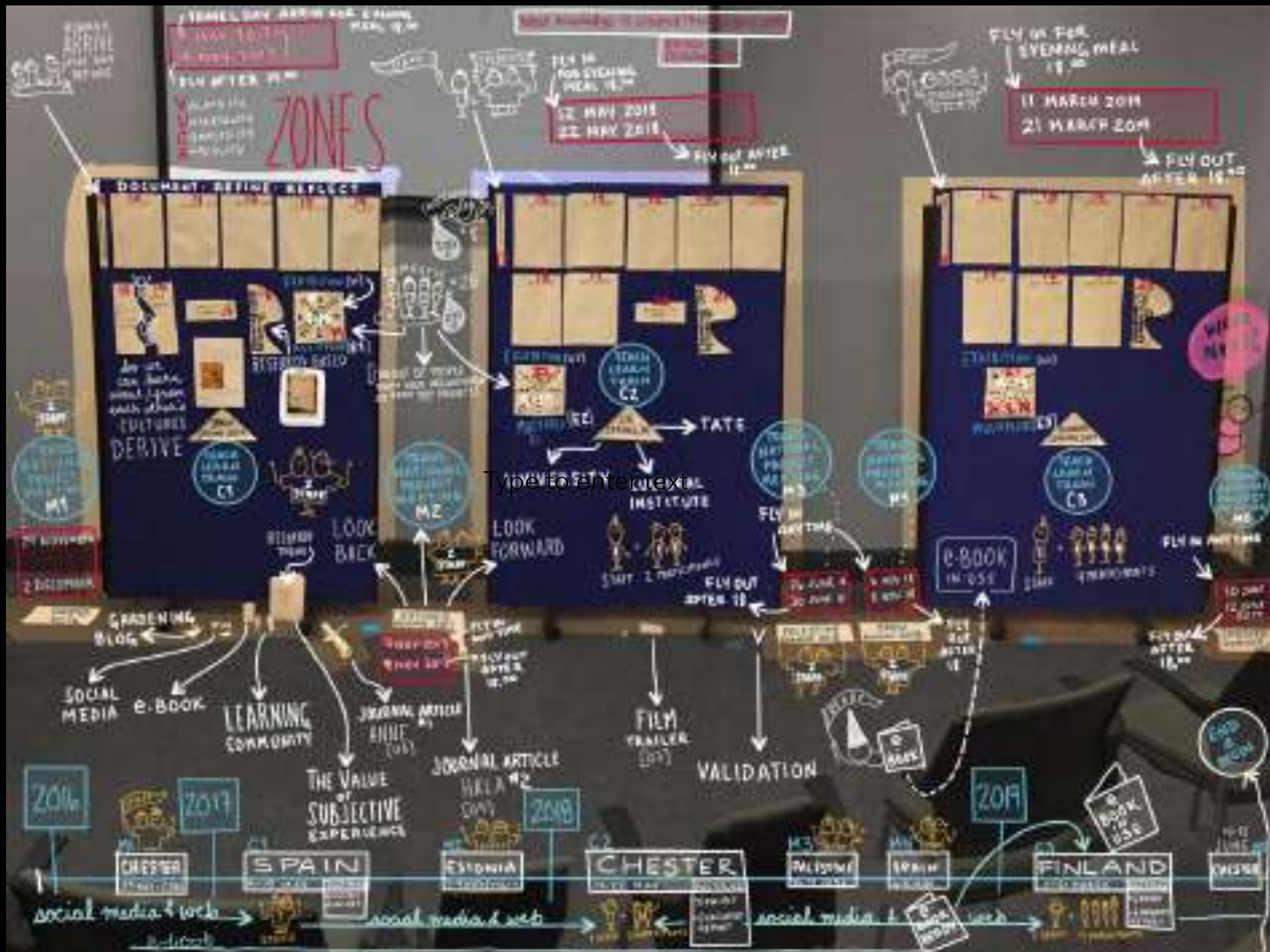
During the Beyond Text project I visually captured critical micromoments, whole talks, project planning processes, etc trying to further my own understanding and the understanding of the group—a form of **silent facilitation** as I would call it.

The best way I can describe the action and the intent is: being silent, present, not listening with the intention to comment, question, debate or provoke—but with the intention to listen with more than just your ears. **I refer to this as sticky listening.** To listen with empathy and for



understanding. Your intention is not to be neutral, but to acknowledge your subjectivity and align your action with your intention to understand. This action becomes a different way of being in the room, allowing you to see with your ears, make connections, and create shared artefacts.

Raquel Benmergui is Founder of Raakku & Co, CSO (Chief Storytelling Officer) at Rapid Action Group and Lecturer at the University of Tampere. She works in co-operation with businesses and organisations to capture ideas ranging from meaningful conversations to concrete actions maps and explainer videos. She engages in action research on using participatory arts for intercultural learning and teaching in higher education, presenting her research at numerous international conferences. She has co-authored over 12 textbooks and her specialisation as an educational writer is multisensory and enactive learning. Raquel's passion is helping groups engage in dialogue, furthering understanding and spreading joy!



Arts-based project management. This image captures the cocreation and acts of translation needed when transprofessional groups create projects together. Various methods were used and the final product was synthesised with this image at the beginning of our project at the University of Chester at our initial project meeting in 2016.

The roots of this method can be found in the work of visual practioners, graphic facilitators, graphic recorders, Sketchnoters and scribes.

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All of the visual captures were printed & laced out to help tell our communal story & reflect on our process.



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- Van der Lugt, R. (2002). Brainsketching and how it differs from brainstorming. *Creativity and Innovation Management*, 11, 43-54. DOI: <https://doi.org/10.1111/1467-8691.00235>

How can this method be of use?

This method can be used to gather data, document process and help to make the data speak. It can be used as an impactful way to disseminate research findings or plot the research process—making that process visible to others and to the

participants themselves. It could also be used to as a form of evaluation or assessment when the need is to reflect what was done and see if goals were met, etc

How do I position myself?

Visually documenting process gives you a wonderful position to hold when you are in a space with others. Whatever may be your weapon of choice; paper, pen, water colour, marker, tablet, computer, smartphone or VR/AR—you are free to position yourself in the best way it will serve the group.

Often, I did not participate as the others did in the workshops. I took more of the observer's, documentor's or ethnographer's role.



The image above was taken at a lunch which was arranged for us on one of our gatherings in Vic. The lunch, as all of the activities we engaged in that day were experimenting with arts-based methods for different purposes.

From my chosen position—visually documenting—I could step back for a moment and accept the offers of the space that helped literally frame my understanding of the challenges we faced in this project. Reflecting in action and the unquestioned intuitive acceptance of offers at best moments of clarity or at the least good questions to further our re-search.

ACCEPTING OFFERS—SAYING “YES, AND...”

This project has taken us to other realms through our imaginations, the different disciplines, artforms and physically to the UK, Estonia, Catalonia, Finland and Palestine. One of my personal professional goals during this project has been that although I chose to work in a visual form, that I would adhere to some of the basic tenants of **improvisational theatre**. In Improv, you try to adopt a playful attitude where you embrace risks. You try to accept all offers you encounter and build on them. The offers can be lines spoken to you by your fellow actors or provided by the space you are in or props or....even a newspaper that is given to you when you buy a bottled of water at the airport in Manchester. On one of my trips to the UK during this project, I bought a bottle of water and received a newspaper for free. I decided that it was the first offer I needed to accept and say “Yes, and...” Meaning, I needed to accept it without question and build on it. So, I took it with me and sat with it and decided it would be the container for my sense-making in the evenings. Although I worked digitally, I used a portable printer to print my digital visual captures and gesso to treat the newspaper. I accepted the offers in the newspaper articles, photographs, images and advertisements.



← GESSO

← BUILD ON TEXTS OFFERED UP BY THE NEWSPAPER

WORK FAST & DIRTY. USE PRINT & GLUE.

DOCUMENTING LAYERS OF PROCESS

FROM... TO...

- ① GANT CHARTS
- ② NOTES
- ③ PHYSICAL REPRESENTATION OF JOBS-TO-BE-DONE (PAPER CONSTRUCTION)
- ④ DIGITAL DOCUMENTATION OF PHYSICAL CONSTRUCTIONS
- ⑤ PRINT (PAPER)

digital
↓
analog
↓
digital
↓
analog



INTERPLAY BETWEEN PROJECT IMAGES & NEWSPAPER HEADLINES



Visual capture
PROCESS
↓
PRODUCT

- ① QUICK CAPTURE OF DISCUSSION ON CHALKBOARD (LAYER 1)
- ② DIGITAL CAPTURE ON TOP TO TEASE OUT THE EMERGING CONNECTIONS (LAYER 2)



- ③ WHAT IT ALL BOILS DOWN TO (LAYER 3)

- ① DATA: TRANSCRIBED INTERVIEWS (LAYER 1)
- ② ACTORS & RESEARCHERS "READ" DATA & MAKE IT SPEAK (LAYER 2)
- ③ PHOTOGRAPH ACTION (LAYER 3)
- ④ CAPTURE REFLECTIONS IN ACTION (LAYER 4)

Layers & Lenses



PHOTOGRAPHY SYNTHESIZES & CONCENTRATES. IT CAN ALLOW US TO SEE CONNECTIONS THAT MAY BE OVERLOOKED.



THIS IS A RARE EXAMPLE OF AN IMAGE WHICH WAS NOT TAKEN LIVE AT THE WORKSHOP. IT WAS TAKEN THE EVENING BEFORE ON THE WAY TO OUR UK FLAT. I ACCEPTED IT AS AN OFFER, NOT KNOWING HOW I WOULD USE IT. IT BECAME A PERFECT CONTAINER.



Individual and communal BEYOND TEXT sense-making

<https://youtu.be/9lerddCkWKY>

Watch the following video of members of the Beyond Text project—artists & researchers sense-making together. Be a keen observer and listen with your eyes and your ears. Take note of the objects/tools on the table, the different ways the participants use them and their voices to make sense of the project and arts-based methods. Document your observations in your journal. (See an example of a graphic recording on page 41: this is a visual synthesis (created live on a tablet) of 7 different speakers' talks at the Multiplier Event held in Hämeenlinna in March 2019.) Reflect on your own sense-making and the tools you use. What are the tools you are most accustomed to using? Do you take notes when you listen to others? Are your notes visual? What challenge could you set for yourself for your next entry? What tool would you experiment with using?



EVOCATIVE REPORTS

Examples of evocative reports

'Using theatre techniques to hear more voices in consultation' (2014) funded by the Royal Society of Arts with tube link can be found at: [https://](https://rsanw.wordpress.com/2014/04/01/using-theatre-techniques-to-hear-more-voices-in-consultation/)

rsanw.wordpress.com/2014/04/01/using-theatre-techniques-to-hear-more-voices-in-consultation/

<https://youtu.be/QTCjLFUowww> : a public consultation project about the use of an old Railway Goodshed in the Market Town of Frodsham, UK. To read a bit about the project: <https://www.chester.ac.uk/node/23958>



Project and programme reports are usually text based and authored by one person in conjunction with other colleagues providing feed-in and feed-back.

Evocative reports in contrast, are deliberately multi-modal extending text to include the visual and aural, are produced by a core group of two to three researchers and aim to be polyphonic in allowing for reflection through arts forms in the collective sharing of individual experience bringing local knowledge in to play with expert understandings and embodied knowing.

They were originated by Mellanen and Passila (2013), Mellanen (2018). Data is generated through other arts based methods such as theatrical images (Passila, 2012), Zines (Biagioli, Passila, Owens, 2016), Drama Pretexts (Owens, 2016), and are structured to organise collective reflection and gathered in the form of audio recording, photographs and video. These are coded, themes are analysed drawing on grounded theory, and then translated in to a carefully crafted short video (8 minutes approx).

The Evocative Report allows a range of stakeholders to engage on a wide range of levels with the research report, is readily accessible and re-playable. It has been particularly welcomed by social innovators and policy makers seeking to translate ideas into action, to provide momentum for change and to return to the evocative report as a live reference report rather than let it lie on the shelf gathering dust.



Watch an evocative report. Use one of the links on the previous page.

Create a reflective entry, considering some of the following:

What elements make it effective?

How do you think it could be used to disseminate research findings?

In which ways could it help to make research findings more impactful?

What do you think its shortcomings are ? How would you improve on them?

Anne Pässilä

WORK STORY ARTFUL INQUIRY

This method:

- can be used for an inquiry to facilitate data collection about political and emotionally complex issues
- roots of the method are in organising reflection and research-based theatre
- is focused on collective reflection in organisational learning
- values professional narratives



Roots of the method

Roots of the method is in organising reflection (Vince, 2004) and Finnish application of research-based theatre (Pässilä, 2012).

Organising reflection is an approach that emphasises reflection as a collective rather than an individual practice, this concept is based on studies by Vince (2002) and Reynolds and Vince (2004). The approach can be crystallised in the question: how can reflection be organised so that it is an integral aspect of everyday processes of organising, and becomes a more common and accepted part of organisational knowledge and practice? Organising reflection presents a praxis for organisations to process reflection. Beyond this is John Dewey's (1933/1998) reflection theory.

Research-based theatre (RBT) is qualitative, arts-based research method that includes theatrical explorations as a way of conducting and representing scholarly research. Stages of RBT are artful inquiry, ethnodrama and ethnotheatre, in which various types of theatrical practices facilitate data collection, analysis, reporting, and validation.



Anne Pässilä, PhD, is a senior researcher at the LUT University, Finland. She is also a Visiting Research Fellow at the University of Chester, Research into Education, Creativity and Arts through Practice -research centre since 2013 (<https://www.chester.ac.uk/recap>) and a Visiting Research Fellow at the University of Bath, Management School, UK (2018-2019). Her research interests are in creating both practical and conceptual understanding of how to increase human potential through arts-based methods in organizational contexts. Her doctoral thesis (2012) on reflexive model of research-based theatre informs this approach. Her current work focuses on socio-cultural systems, mechanisms of equality, and art-based social engagement in designing sustainable public and private services and sustainable innovation, with an emphasis on transprofessionalism.



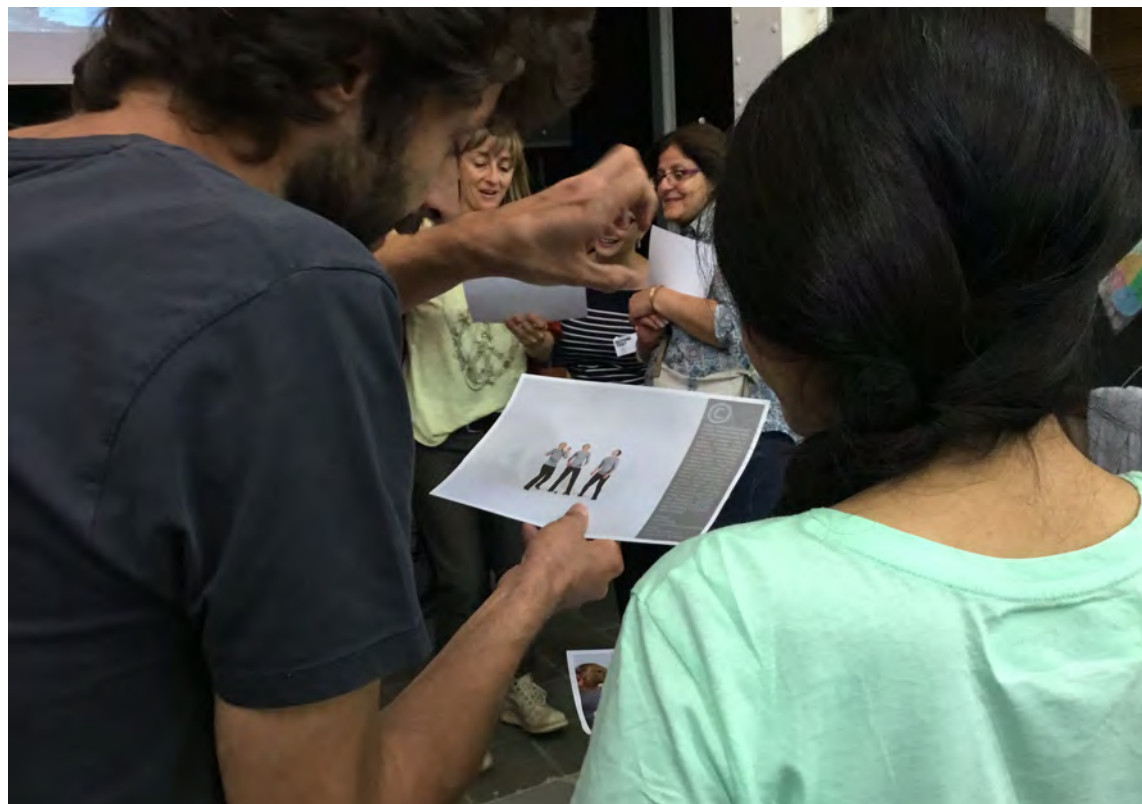
Research-based theatre (Beck et al., 2011; Pässilä, 2012) is a way to organise reflection in organisational learning context. Work Story -artful inquiry is a post-Boalian way of using Image Theatre as a data gathering stage of research-based theatre (Pässilä et al. 2015).

Post-Boalian theatre practice: Theatre director Augusto Boal created a new genre of theatre focused on development and change, namely the Theatre of the Oppressed. Post-Boalian theatre practices are various types of theatre techniques that are applied to developmental learning processes.

How do I do this?

During Work Story inquiry participants are invited to pick up a theatrical image which resonates with their own lived experience of a burning issue in their work as well as looking at theatrical images and reflecting about their burning issue in pairs.

This inquiry includes six steps which you may find in this study: Pässilä, A., Oikarinen, T. & Kallio, A. (2013) Creating dialogue by storytelling. *Journal of Workplace Learning*. Vol 25 (3): pp.159 – 177 <https://www.emeraldinsight.com/doi/abs/10.1108/13665621311306547>





Watch part of a workshop led by Anne Pässilä at a Beyond Text public event organised in Barcelona <https://youtu.be/JgBib5yPtaM>



These following questions are tools that help reflection:

- What is happening in the situation the image is representing?
- When and where does it happen?
- Who is involved in that situation?
- Who is the main character? Who else was involved?
- How did the character act and react?
- How did the other characters feel?
- What are they saying to each other?
- What are their hidden and deep thoughts?
- What is the atmosphere of situation and is there tension and if there is what is causing it?
- What kind of emotions are emerging and what kind of reactions do these emotions cause?

Future scenarios - in other words future images - are based on imaginary thinking. Images captures organisational actors' hopes, needs, feelings and fears. The idea is together to create vision of what is social and health care practice should be felt like by their customers, and how they would themselves feel. This kind of reflection process enables professionals to make sense of the present, past and future and through this create a road map of their own practice.

This inquiry includes six steps which you may find in this study: Pässilä, A., Oikarinen, T. & Kallio, A. (2013) Creating dialogue by storytelling. Journal of Workplace Learning. Vol 25 (3): pp.159 - 177 <https://www.emeraldinsight.com/doi/abs/10.1108/13665621311306547>

What do I inquire into? The context:

In a Work Story -artful inquiry professionals reflect on their embodied experiences and investigate perplexing situations relating to practice, breaking basic assumptions and making sense of future scenarios in a context of developmental learning processes.

The use of Work Story -artful inquiry focuses on the multi-voiced interpretation of existing situations; the perplexity and interpretation of it which takes place between the frameworks of 'as is' and 'as if'.

What has been done on this already?

Dr Anne Pässilä (Pässilä, 2012) with a multidisciplinary innovation research team and managers and employees from four organisations designed, tested and implemented Work Story-artful inquiry method.

Pässilä, A. (2012) Reflexive model of research-based theatre – processing innovation at the crossroads of theatre, reflection and practice-based innovation activities. Acta Universitatis Lappeenrantaensis 492. Lappeenranta University Press. Lappeenranta, Finland.

The aim

The aim is to get people recognise day-to-day realities they work in, and share them collectively, thus aiming to bring people together in a collective, dialogical relation, “to create something novel: new zones of dialogue and debate, new forums of imagination and creativity” (Haiven & Khasnabish, 2014, 68). These forums are a possibility for social change, through imagining and acting otherwise.

How can this method be used?

Work Story -artful inquiry can be used for making sense of and addressing complex and perplexing situations. In this way it is a method to gain local and situated knowledge about outdated leadership practices were needed in the nineteenth century.

Work Story -artful inquiry is a participatory approach to create meaningful encounters between organisational actors - actors in this context are employees, managers, stakeholders, citizens, customers/end users, artist, art pedagogues and scholars - in order to invite their experiences, needs, expertise and views in developing new ways of organising.

How am I positioned?

I am a researcher doing practice-based research by using arts-based research methods



Photo by Raquel Benmergui– taken at a workshop given by Anne Pässilä at the Multiplier Event organised in Barcelona, May 2017. Participants are sharing their stories and their meaning-making

What stage of conventional social science research and/or evaluation and/or assessment can I use this in or relate this to?

Work Story -artful inquiry can be useful as a stage of inquiry to facilitate data collection about political and emotionally complex issues. These aspects are difficult to capture through conventional means.

What skills would I need to use this method?

The following skills are needed: skills to understand the nature of qualitative research and how to use research methods, skills to organise dialogue and to organise reflection in a practice-based research context, some basic dramaturgical and storytelling skills. It is essential is that the researcher has rich experience of the socio dynamics of group work and be used to addressing confrontational situations. In order to document Work Story -artful inquiry you researcher doing participatory observation, equipment for documentation for example camera, recorder as well ethical and research commitments done beforehand.



What resources & materials are needed?

Theatrical or metaphorical images, papers, pencils

Theoretical references for reflection theory:

Dewey, J. (1933/1998) 'Analysis of Reflective Thinking: From How We Think', in L. A. Hickman and T. M. Alexander (eds.) *The Essential Dewey, Volume 2: Ethics, Logic, Psychology*, pp. 137-144. Bloomington: Indiana University Press.

Theoretical references for organising reflection:

- 1.) Vince, R. (2002) 'Organizing reflection', *Management Learning* 33: 63-78.
- 2.) Reynolds, M. & Vince, R. (eds.) (2004b) 'Introduction', in M. Reynolds and R. Vince (eds.) *Organizing Reflection*, pp. 1-14. Aldershot: Ashgate.

Above: Visual captures by Raquel Benmergui of Anne Pässilä facilitating a session on Work Stories at University of Chester, 2016. Below: Talk on Art-based Research Vic, 2017.

Theoretical references for organising reflection with the help of arts-based methods:

Pässilä, A. & Vince, R. (2015) Critical Reflection in Management and Organization Studies. In Jan Fook, Val Collington, Fiona Ross, Gillian Ruch, Linden West(eds.) Researching Critical Reflection Multidisciplinary Perspectives. Routledge

Theoretical references for research-based theatre:

1.) Beck J. L., Belliveau G., Lea G. W. and Wager A. (2011) 'Delineating a Spectrum of Research-Based Theatre', Qualitative Inquiry 17(8): 687-700.

2.) Pässilä, A., Oikarinen, T. and Harmaakorpi, V. (2015) Collective voicing as a reflexive practice, Management Learning, February 2015, vol. 46 no. 1 67-86 .

<https://journals.sagepub.com/doi/pdf/10.1177/1350507613488310>

3.) Pässilä, A. (2012) Reflexive model of research-based theatre – processing innovation at the crossroads of theatre, reflection and practice-based innovation

activities. Acta Universitatis Lappeenrantaensis 492. Lappeenranta University Press. Lappeenranta, Finland.

Theoretical references for Work Story -artful inquiry as a reflexive inquiry based on:

1.) Denzin, N. K. (2001) 'The Reflexive Interview and a Performative Social Science', Qualitative Research 1(1): 23-46.

2.) Denzin, N. K. and Lincoln, Y. S. (eds.) (1998) Collecting and Interpreting Qualitative Materials. Thousand Oaks: Sage.

3.) Fook, J. (2010) 'Developing Critical Reflection as a Research Method', in J. Higgs, A. Titchen, D. Horsfall and D. Bridges (eds.) Creative Spaces for Qualitative Researching: Living Research, pp. 44-64. Rotterdam: Sense Publishers.

4.) Cotter R.J., Pässilä, A. and Vince, R. (2015) New Directions for Researching Critical Reflection in Organizations. In Jan Fook, Val Collington, Fiona Ross, Gillian Ruch, Linden West (eds.) Researching Critical Reflection Multidisciplinary Perspectives. Routledge



This article focuses on the co-construction of a reflexive practice in a public health-care organisation. We study how the reflexive methods of applied drama and theatre facilitate 'collective voicing', specifically in the context of dental health-care professionals' reflections on their own practices in perplexed situations. Our emphasis is on research-based theatre as a way by which the employees of an organisation can become more reflexive in their relationship with customers. This study makes use of the research-based theatre approach, illustrating how various voices - even those of young customers - are expressed, heard and discussed in order to interpret the status quo of perplexed situations and relationships and to imagine possible choices for disentangling the perplexity. Our study demonstrates the value of post-Boalian applied drama and theatre practices and presents a path for collective voicing as a learning process enabling reflexive practice in organisations.



<https://journals.sagepub.com/doi/pdf/10.1177/1350507613488310>

Read the article above and jot down some of your thoughts while you are reading. Look at the images throughout this chapter & watch the video on p. 46 -- of people engaging in collective reflection using Anne's theatrical images (in the UK, Spain and Finland). Once you are done, reread your notes and write a reflective entry. What quotes would you include from the article? What key words or concepts? What do you see/hear in the images & video? How can they inform your practice?



Katrin Nielsen & Aurika
Komsaare

TRANSFORM- ATION

- Transformation is one of drama education's conventions where the participant takes a role of any lifeless object or creature
- To inquire into participants' current understanding of a particular subject or phenomena.
- Transformation has been played out mostly with students of Pedagogical studies



Roots of the method

There are three main roots for this method:

Embodied learning and knowing

The concept of **embodied learning** is often associated with phenomenology and in particular with the work of Maurice Merleau-Ponty (1908-1961). Merleau-Ponty was interested in a particular type of knowledge which is not easily articulated, is implicit rather than explicit, well known by or through the body when it moves but which resists being shaped in to words. This is not a proposal for dualism between mind and body it is instead about a concern with human experience in the Lifeworld.

Dramaturgy: Transformation is one of drama education's conventions where the participant takes a role of any lifeless object or creature to look at events of drama or to act in drama from the point of view of taken role.



Katrin Nielsen MA, Theatre Educator, Drama Teacher, Director, Actress Katrin comes from the background of theatrical arts. At the beginning of her career she worked as an actress and director in Endla theatre (Estonia), then moved on to the development of theatre for young audiences in collaboration with ASSITEJ Estonia. Currently she is dedicated to improvement of drama pedagogy in Estonia by organising and leading courses and conferences. She teaches Drama Education in Viljandi Culture Academy of Tartu University and her main research interest is the use of theatre and drama methods in Education.



Photos taken by Raquel Benmergui– at a workshop given by Katrin Nielsen using methods outlined in this chapter at the Beyond Text Module organised in Lahti, March 2019.

Drama conventions are ways of organising time, space and action to create meaning. They can give the opportunity for individuals to consider their thoughts, emotions, feelings and understandings in relation to the rest of the individuals in the group. The conventions themselves are drawn from a wide range of sources; theatrical, literary, psychological, therapeutic, the arts etc. They can be used to feed information into the drama and help build the context. They often operate on a narrative or plot level. Used in different way they can give the opportunity to act out or reflect other topics (hot problems, existential or philosophical questions) evolved from the process.

We often use this within the genre of **PROCESS DRAMA** sets out a main goal of learning about life through dramatic methods. In the typical process-oriented drama, participants often find themselves immersed into a dramatic scenario (based on real or imagined events) in which they, as players in the drama, directly contribute to the development of content or outcome of the story or scenario. Well-known drama educators in process drama in UK: Dorothy Heathcote, Gavin Bolton, Cecily O'Neil, Allan Owens.

How do I do this?

1. Introduce the phenomena to be investigated e.g. learning styles and let the group know that one member of the team will be taking field notes and photographs to capture what is being said and done.
2. The leader describes the physical setting of a room or other place and who uses it or lives in it. They explain this is the stage that will be used for the investigation.
3. Ask the participants to think of and become an object in that room or space. Introduce the drama convention of transformation so participation is not embarrassing i.e. to become an object. Do this by demonstrating it yourself.
4. Split the participants in half and ask one half to watch the other. Ask the others to become their objects, move amongst them taping on their shoulder asking them to speak as the object telling who/what they are and what they are thinking.
5. Reverse so that the other half then becomes the objects and the others watch.
6. In both steps 5&6 the leaders job is to ask questions that begin to open up resonances with the phenomena being discussed e.g. by discussing the habits of the persons/users, people implied by the users.
7. Open up the discussion.

For more details how we use the method look to INOUT Website

<https://inouterasmus.wixsite.com/resources/cognitive-styles>

What do I want to inquire into?

To inquire in to participants current understanding of a particular subject or phenomena.

We have used this method mostly in educational settings, sessions which have ended with debriefing emotions during the activities and the notions of what had happened. Also, the notions of what patterns were observed on the tables, what tendencies in thoughts of the objects; what did participants find out about themselves, about their preferences in their learning process. One part of the debriefing is the exchange of the knowledge, what have the research results on the cognitive styles shown and how can we use the knowledge about cognitive styles in our work as teachers.



Photo taken by Raasa Etten in Chester at Beyond Text Workshop, 2017.

What has been done on this already?

Transformation has been played out in different University settings mostly with students of Pedagogical studies, as well presented to the group of Tartu University teachers in Estonia and abroad (Barcelona 2017, Chester 2018).

What is the aim?

Purpose of the method is constructing (together) the knowledge about the subject or phenomena being investigated. E.g. concept of learning style and participants' individual preferences in learning process. This entails moving beyond seated rational discussion.

How can this method be of use?

It provides the opportunity to investigate the subject or phenomena and introduce the relevant theoretical material e.g. about learning styles, this could be read by before the session by participants or after, with the knowledge. E.g. the awareness of their own cognitive style or preferences in learning process.

We can also use it to introduce as part of the dissemination process to facilitator's research results e.g. on cognitive styles.

It can also be used together with data in order to identify the focus for future research.

How am I positioned?

Aurika Komsaare is positioned as Researcher and Katrin Nielsen as Drama Practitioners.

What theories inform what I am doing?

Allinson, C. W. & Hayes, J. (2012). The Cognitive Style Index: Technical Manual and User Guide. Retrieved January 13, 2014, from <http://www.talentlens.co.uk/assets/legacy-documents/71874/csi-manual.pdf>

What stage of conventional social science research and/or evaluation and/or assessment can I use this in or relate this to?

Data generation

What skills would I need to use this method?

Dramaturgical skills to build a scene and create interest in it. To be done by two facilitators (can also be more or two in one): Researcher and Drama Practitioner. Group facilitating and improvising skills is needed for application of Transformation.

What resources & materials are needed?

The two A2 papers and the markers are needed. A game or drama activity for warming up the group or discussion leading into the topic described below are sufficient to lead into the process.

Theoretical references

Embodied knowledge <http://embodiedknowledge.blogspot.com/p/emobodied-knowledge.html>

Anaka, S. (2011). The notion of embodied knowledge. in P. Stenner, et al. (Ed.) Theoretical Psychology: Global Transformations and Challenges. Concord, Ont.: Captus University Publications. pp.149-157.

Tanaka, S. (2013). The notion of embodied knowledge and its range. Encyclopaideia: Journal of phenomenology and education, 37, 47-66.

Dramaturgy and drama education

InOut Drama Education Resources <https://inouterasmus.wixsite.com/resources/drama-for-teaching>

Inout Drama Education Conventions <https://inouterasmus.wixsite.com/resources/drama-conventions>

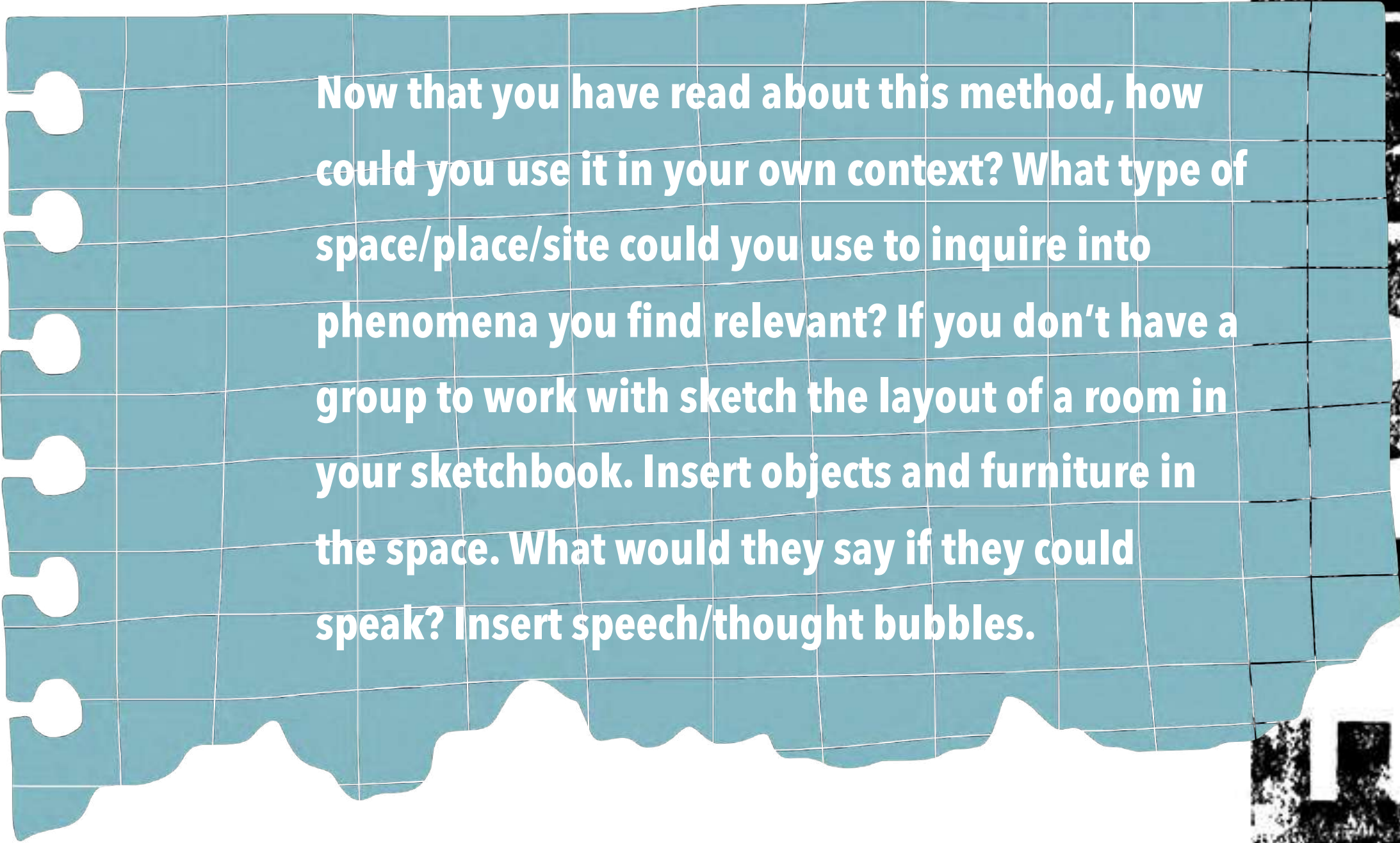
Cognitive Style :

Coffield, F.; Moseley, D.; Hall, E. & Ecclestone, K. 2004. Learning styles and pedagogy in post-16 learning: A systematic and critical review. <[http://skills.nl/lerenlerennu/bronnen/Learning styles by Coffield e.a..pdf](http://skills.nl/lerenlerennu/bronnen/Learning%20styles%20by%20Coffield%20e.a..pdf)>, (10.12.2014).

Komsaare, A. 2014. Cognitive Style and a Field of Studies: Comparison of Art Students and Leisure Time Management Students in Estonia. – International Journal of Arts and Sciences, Vol. 7, No. 4, pp. 597-604.

Komsaare, Aurika (2016). Relations Between Students' Cognitive Style and Their Learning Method Preferences. Journal of Teaching and Education, 06(01), 13–20.





Now that you have read about this method, how could you use it in your own context? What type of space/place/site could you use to inquire into phenomena you find relevant? If you don't have a group to work with sketch the layout of a room in your sketchbook. Insert objects and furniture in the space. What would they say if they could speak? Insert speech/thought bubbles.



Photo taken by Raasa Etten in Chester at Beyond Text Workshop, 2017.

Lluís Solé

SOUND ARTEFACTS AS ASSESSMENT METHODOLOGY

- Sound artefact making
- Exploration of materials for sound generation
- Assessment methodology
- Creativity in music for non-musicians.

60



Roots of the method

The roots for this work originate in the fields of organology and from a broad conception of sound generation applied to musical instrument making. Possible applications of a creative process through creating sound artefacts can be used as assessment in post secondary settings.

In addition, accessibility frameworks offer new ways of assessment with the UDA (Universal Design of Assessment) and other approaches related to Universal Design.

New visions of music after John Cage or Murray Schafer open new perspectives about the use of sound in music creation. This wide musical conceptualisation allows free and creative positioning.

The works of Baschet in sound sculpture and Bart Hopkin in non-conventional musical instrument making are good frameworks that allow an inclusive approach to artistic-acoustic-organologic creation that can be used as an assessment method.



Lluís Solé is an eclectic musician and researcher interested in accessibility to music for everyone. Is professor of music at Education Faculty in University of Vic (Spain) and also conducts an Inclusive Orchestra, project based in Universal Design Principles applied to orchestras in which musical skills are not required for participants. In the last 2 years he has been developing and applying an assessment methodology based on making sound artefacts making with Education students.



Fig. 1 (example of Baschet crystal)

How do I do this?

This method can be facilitated by a practitioner undertaking the following steps:

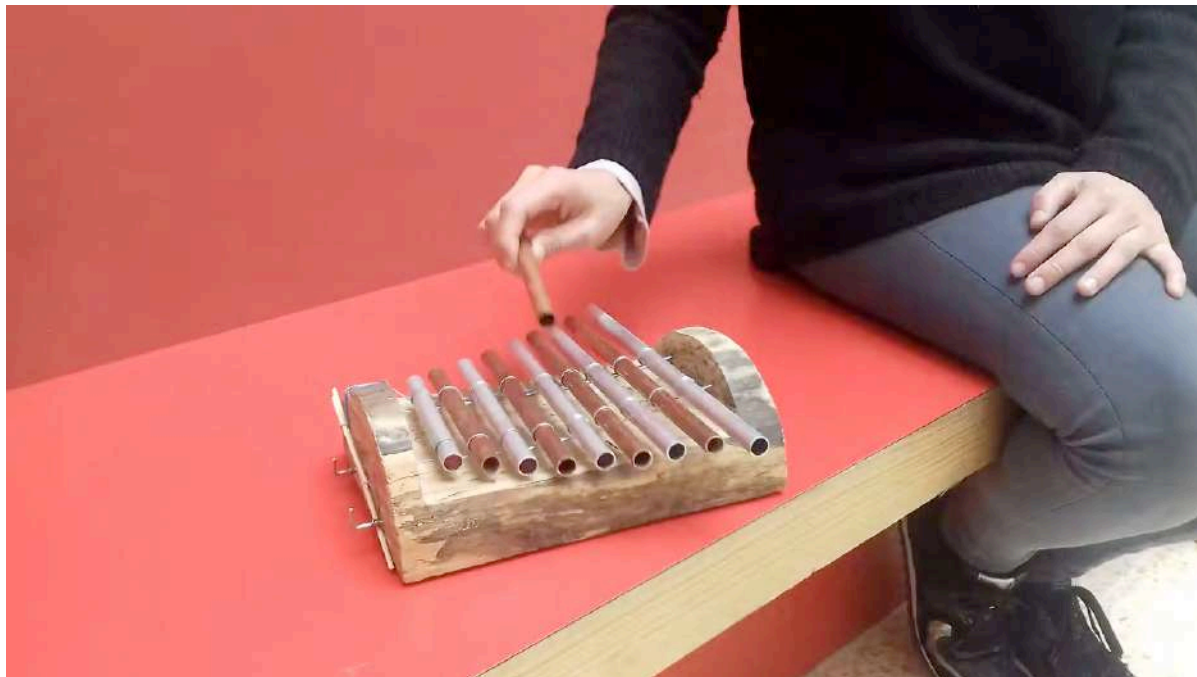
1. Introducing Sachs's (1914) organology systematization of sound generating processes, and Baschet's and Hopkin's technical developments of organologic possibilities, by giving a brief introduction of the structural elements of a musical instrument, with real examples.
2. Showing unusual, alternative means of generating sound beyond the usual, classical options. Expanding this concept through the use of differing materials and other sound sources. Fig. 1 (example of Baschet crystal)
3. Facilitating exploration through a selection of materials prepared in advance.



<https://youtu.be/lcHaeyEqwsQ>

4. Show examples of sound artefacts in Education Grade.

Video 01



<https://youtu.be/BJHMY4v7mA>

Video 02





5. Final reflection about skills involved in the process and assessment options. Fig. 2,3,4,5 & 6.

Fig. 2 & 3

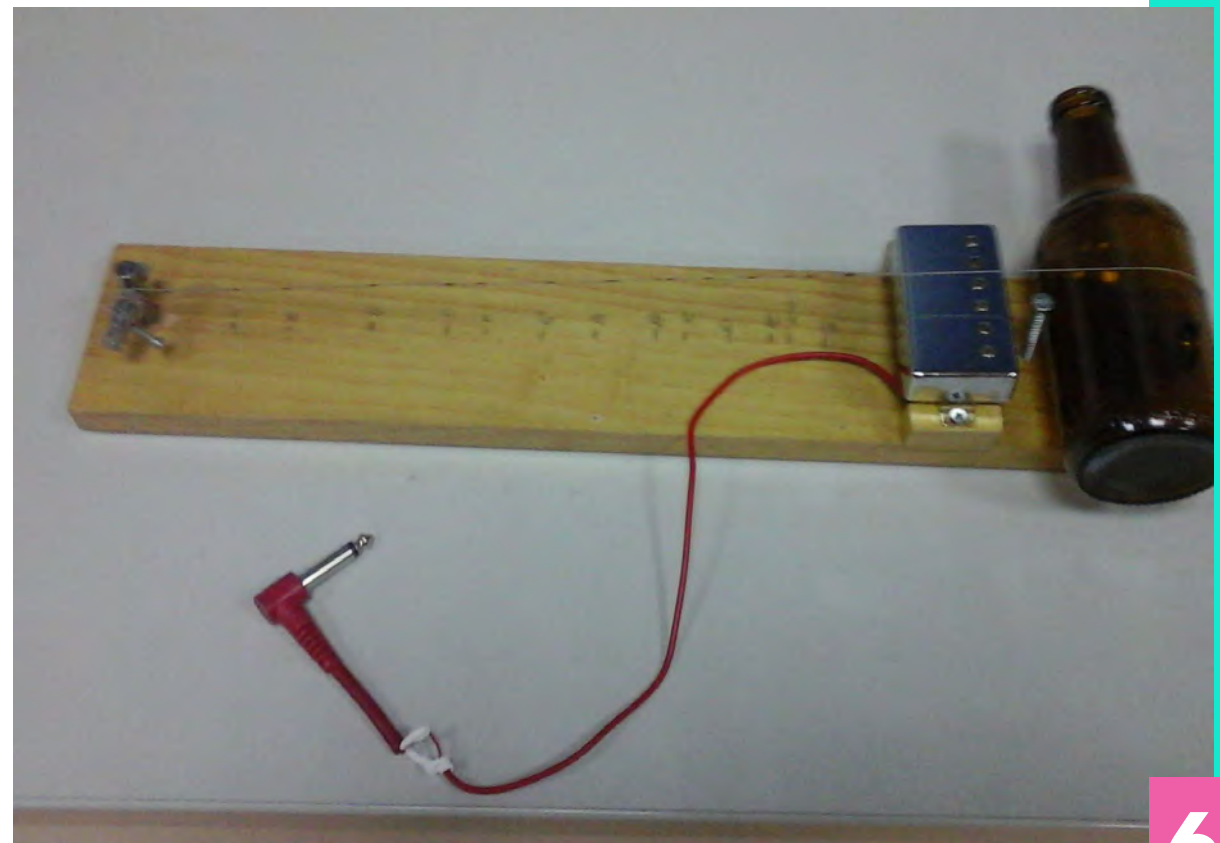
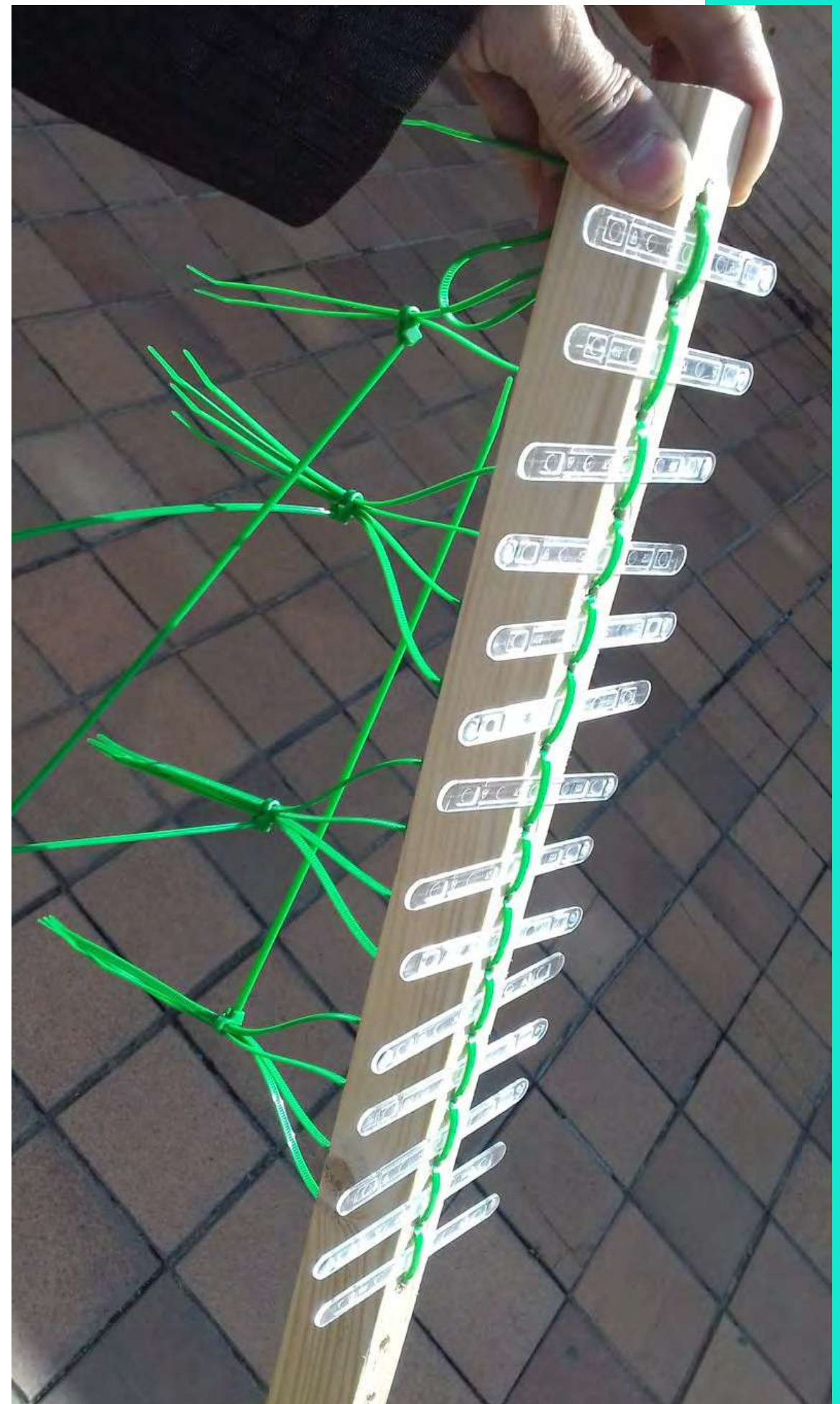




Fig. 4, 5 & 6



What do I inquire into? The context:

I'm interested about the possibilities of sound artefact making in non-musical assessment, and its application in other fields and disciplines.

What has been done on this already?

This methodology has been used during the last 2 years to assess all the students undertaking their first course of an education grade in a general music education topic, at the UVic-UCC University.

What is the aim?

To offer an alternative, arts-based methodology to assess different artistic and non-artistic skills.

How can this method be of use?

It's important to open the minds of participants about what a musical instrument is, otherwise many of them will only reproduce approximations of classical instruments. An explorative approach to materials is important as the core part of the method. Showing examples but not too much

How am I positioned?

As a musician, researcher interested in the accessible approach to music.

Example of Practice

Example of assessment session in UVic in June 2018.

<https://www.youtube.com/watch?v=h6Wgpuaf8YY&feature=youtu.be>

What stage of conventional social science research and/or evaluation and/or assessment can I use this in or relate this to?

To link assessable skills to different elements parts or stages of the sound artefact making.

It can be a way to evidence aspects of learning that do not necessarily appear in traditional assessment methods.

What skills would I need to use this method?

- Knowledge of acoustics and organology,
- Creativity
- Exploration capacity
- Invention
- Accuracy
- Work planning
- Dexterity



Fig.10

Computer with screen to show images and videos.

Set of different materials to explore sound generation Fig. 10,11,12,13 & 14. (optional)

*Photos & videos:
Lluís Solé*

Fig.11



Fig.12.

Fig.13



Fig.14



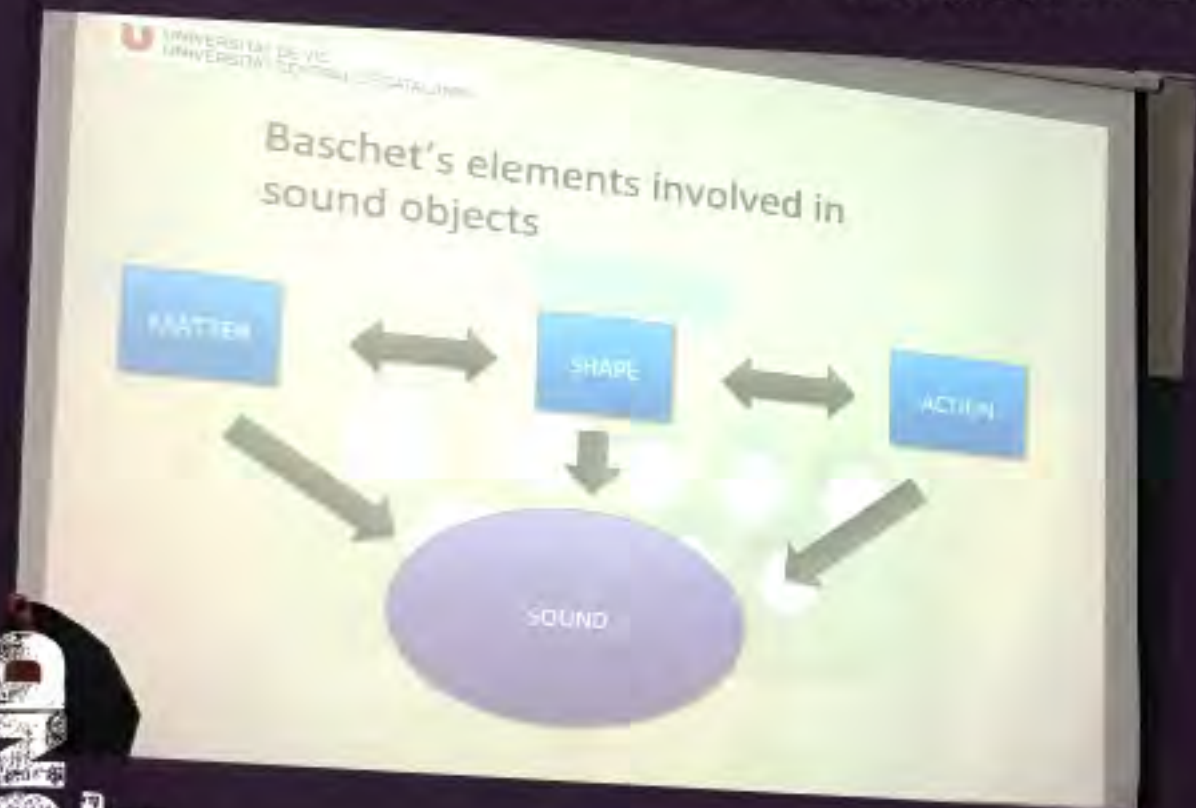




<https://youtu.be/tElPvnYfxwY>

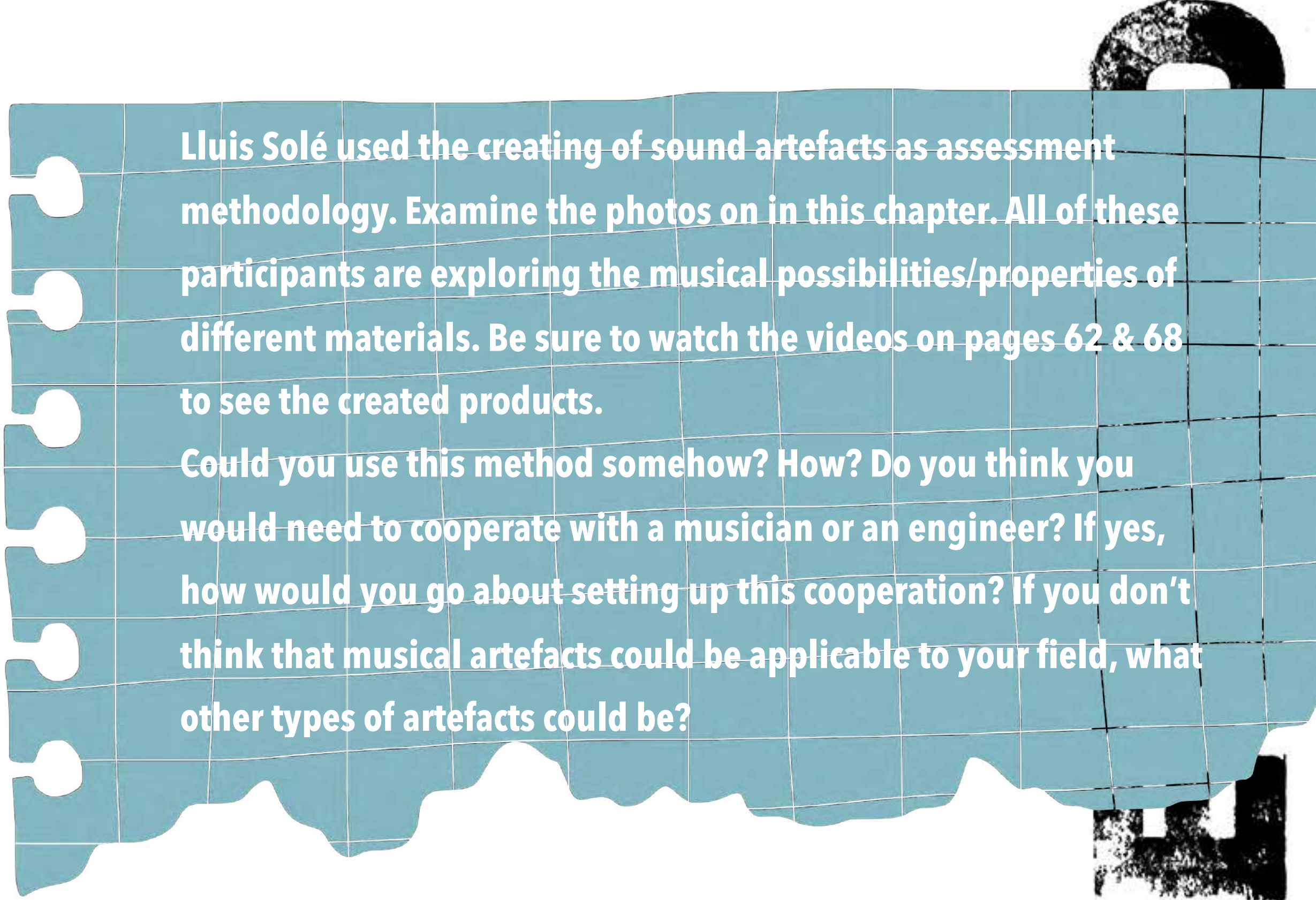


LLUIS SOLE Sound artefacts
as assessment



BEYOND
TEXT





Lluís Solé used the creating of sound artefacts as assessment methodology. Examine the photos on in this chapter. All of these participants are exploring the musical possibilities/properties of different materials. Be sure to watch the videos on pages 62 & 68 to see the created products.

Could you use this method somehow? How? Do you think you would need to cooperate with a musician or an engineer? If yes, how would you go about setting up this cooperation? If you don't think that musical artefacts could be applicable to your field, what other types of artefacts could be?

Allan Owens

STORY CAPTURE

- For use in the data collection stage of the research process
- Roots in Design Thinking and Playback Theatre
- Values the contribution of focus group participants
- Can also be used to create a space for reflection



Roots of the method

There are two main roots: User Stories in Design thinking and Individual Story Narrative in Playback theatre.

Design Thinking Methods: User Stories are employed in software development and product management. A user story is an informal, natural language description of one or more features of a software system. They are often written from the perspective of an end user. They are a type of boundary object, facilitating sense making and communication. Rich in trivial details of activities, thoughts, and emotions, user stories provide a rich source of data. The emphasis in this method as described is on the aural, but they can also take the form of written stories, visualized storyboards, or short movies.

Playback theatre: The first Playback Theatre company was founded in 1975 by Jonathan Fox and Jo Salas. Fox was a student of improvisational theatre, oral traditional storytelling and Moreno's psychodrama method and the work of educator Paulo Friere. In a Playback event, someone in the audience tells a moment or story from their life, chooses the actors to play the different roles, and then all those present watch the enactment, as the story "comes to life" with artistic shape and nuance.



ALLAN OWENS The focus of my research is on the use of critically-creative pedagogy for understanding of self, organisation and society. My expert practice within this is in the use of Pretext Drama with a particular commitment to the concepts of collaboration, equality and democracy. I am Co-director of [RECAP](#), National Teaching Fellow & Distinguished Teaching Fellow of the University of Chester Faculty of Education and Faculty of Arts & Humanities, University of Chester, UK. <http://www.allanowens.com/>

How do I do this?

1 During the data collection session (for example a focus group session) listen to what is being said and how.

2 Make notes to capture speech and feelings verbatim.

3 Either during the session (if it is short) or after in a break before the session recommences (if it is long) read and highlight words

and phrases through two lenses a) as in the first stage of data analysis and interpretation b) dramaturgically to sense how this can be told in story form.

4 Turn the highlights into narrative.

Keep the chronological order. Do this by

a) creating a distance in the opening sentences from the encounter that has just happened. For example, place it in the past looking at it from the future

b) animate one phrase or word from all or as many participants as possible so that their discourse is woven in the text

c) Identify one key image or moment or phrase or a key research question and elevate it to the symbolic by using it as a refrain.

5 Use past tense and include learner reflections and desires.

6 Choose music to introduce, play through and conclude the story capture telling.



*Allan Owens
performing a
story capture at a
Beyond Text
public event in
Barcelona*

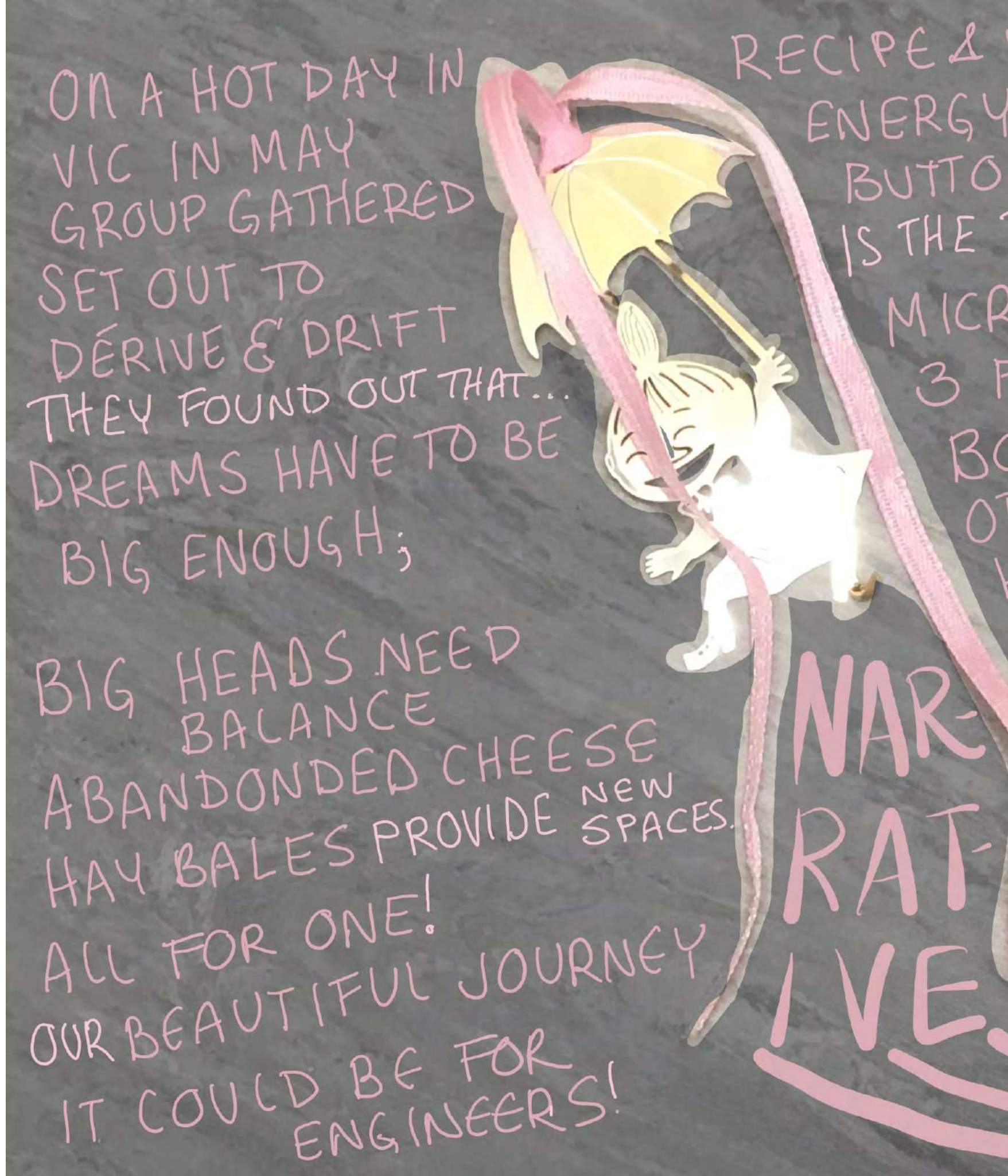
*2017. Raquel Benmergui documented
the moment in action. [https://youtu.be/
q6py8TpLiHg](https://youtu.be/q6py8TpLiHg)*

7 Frame the Story Capture telling by giving the participants permission to use the time to listen and reflect.

8 Perform the story. Improvise and allow yourself to be surprised with the outcome. Don't rush. Value the words the participants have spoken. Length of the Story Capture depends on the context. Shortest 2 minutes. No maximum length.

What do I inquire into? The context:

This method was originally developed to play back documentation of data and analysis of a series of focus groups in a public consultation project about the use of an old Railway Goodshed in the Market Town of Frodsham, UK It was embedded in an 'Evocative Report' <https://www.chester.ac.uk/node/23958> which is another arts-based research method and is documented in Adams and Owens, (2016). It has also been used to reflect on conference proceedings. <https://www.artsofmanagement.com/>



What has been done on this already?

This form has been used in ways that resonate with the story capture method described here. For example, in design thinking and in the use of story in organisational contexts. Playing back individual stories has been undertaken extensively in Playback theatre with actors and musicians in a wide variety of contexts such as education, health, justice, sustainability & climate change contexts, organisations and business.

What is the aim?

To capture data, undertake a first stage analysis and play this back to participants to prompt a first stage of analysis validity discussion and to value the contributions of participants in real time. Story Capture as a method of narrative inquiry offers a particular way of caring about how knowledge is produced.

How can this be of use?

To collect data and undertake the first stage of interpretation and analysis with the group as this as just happened. Through placing personal contributions and interactions into a chronological sequence, including rich context and highlighting emerging

themes the participants can comment on and check the validity of the interpretation prior to further analysis. It can also be used as a means of closure in data collection setting.

How am I positioned?

As an interpretive inquirer in the narrative inquiry tradition of arts based research.

Example of practice

Story Capture feel and flavour can be sensed in the opening of the Evocative Report: Frodsham Goods Shed (2014) Passila,A.,Owens, A. and Chamberlain,O.

<https://www.chester.ac.uk/node/23958>

What stage of conventional social science research and/or evaluation and/or assessment can I use this in or relate this to?

Data collection and first stage of analysis

It can also be used as a form of evaluation when used to present one interpretation of what has happened and been said in order to invite response.



Wisi mattis leo suscipit nec amet, nisl fermentum tempor ac a, augue in eleifend in venenatis, cras sit id in vestibulum felis in, sed ligula.

What skills would I need to use this method?

The skills of a researcher to: to listen carefully; note quickly; interpret swiftly. The skills of the Dramaturg to weave words in to text in to a story that can be told, storytelling skills for example, engaging an audience, pace, rhythm, tempo.

What resources & materials are needed?

Computer to type on or notebook to write or/and draw in to capture what is being said and done.

Music and sound system to contribute to the aesthetic of the Story Capture

REFERENCES

Webster, L. and Mertova, P. (2007). Using narrative inquiry as a research method. New York: Routledge.

Wilkins, P. (2004). Storytelling as research. In Humphries, B. (Ed.), Research in social care and social welfare: issues and debates for practice, 144-153. Retrieved from <http://books.google.ca/>

Leavy, P. (2015) Narrative Inquiry and Fiction based research, in Method meets Art: Arts-based Research Practice (2nd Ed.) p.39-77. New York: the Guilford Press.

Zahra Ebrahim (2013) The Experience Trap: Zahra Ebrahim at TEDxOCADU

<https://www.youtube.com/watch?v=YcBK0b2Aotk>

Interaction Design Foundation, User Stories.

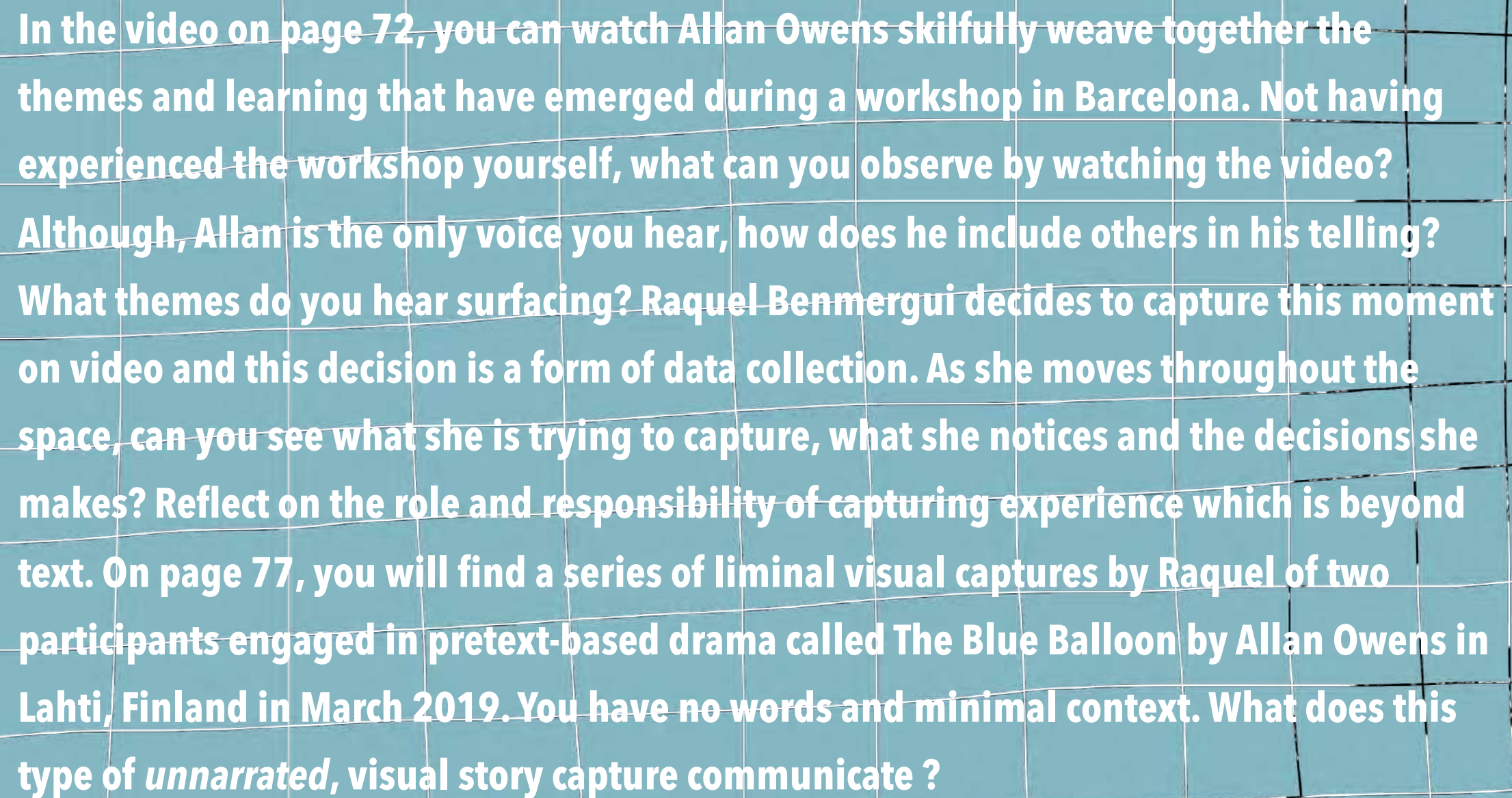
<https://www.interaction-design.org/literature/topics/user-stories> Downloaded 4.11.2018

Playback Centre.

<https://www.playbackcentre.org/> Downloaded 4.11.2018

Adams, J. and Owens, A. (2016) Creativity education and Democracy: the practices and politics of learning through the arts, London: Routledge. Chapter 6 p.83-98.





In the video on page 72, you can watch Allan Owens skilfully weave together the themes and learning that have emerged during a workshop in Barcelona. Not having experienced the workshop yourself, what can you observe by watching the video? Although, Allan is the only voice you hear, how does he include others in his telling? What themes do you hear surfacing? Raquel Benmergui decides to capture this moment on video and this decision is a form of data collection. As she moves throughout the space, can you see what she is trying to capture, what she notices and the decisions she makes? Reflect on the role and responsibility of capturing experience which is beyond text. On page 77, you will find a series of liminal visual captures by Raquel of two participants engaged in pretext-based drama called The Blue Balloon by Allan Owens in Lahti, Finland in March 2019. You have no words and minimal context. What does this type of *unnarrated*, visual story capture communicate ?

Simon Poole

EKPHRASTIC POETRY WRITING

- Ekphrastic poetry writing uses metaphor and symbol to explore and challenge issues, ideas and assumptions;
- It is a method for personal, professional and organisational development and growth;
- It allows radical understanding of everyday things, e.g. 'impact';
- Writing poetry is linked to personal well-being and self-understanding.

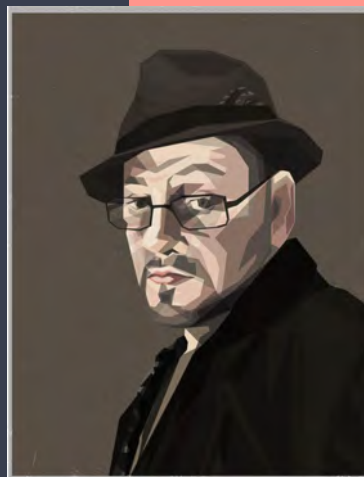


Roots of the method

Plato's consideration of 'forms' is where ekphrasis as an idea began. Plato, Aristotle, Socrates and Phraedus all discuss ekphrasis. For Plato, it was for example, not so much the form of a 'bed' that defined it's 'bedness', but instead the mimetic points when a bed could be perceived that defined bedness. This can be understood through four different viewpoints:

1. The physical entity of a bed is a mere form of bed;
2. Whatever perspective is taken, whether from underneath, a birds-eye-view or from the side of the bed, such viewing of a bed is a second remove;
3. a complete picture, epitomising the entire bed is at a third remove;
4. ekphrasis of a bed in another art form is at a fourth remove.

Ekphrasis as poetry then is writing produced as a rhetorical exercise, typically in response to a work of visual art; in this case, it is a description of the feelings, ideas and experiences of viewing photographs of the natural world or our environment. This particular method forms part of a series of practices that form a notion of 'Re/search'.



Programme Leader for the MA Creative Practices in Education; Senior Lead in Cultural Education and Research at Storyhouse; Director of Research for 'Lapidus International'; Researcher at RECAP and the International Thriving at Work Centre. Current work focuses on: cultural democracy; creative pedagogy; intercultural use of music; informal songwriting; and arts, and crafts, based initiatives. I have worked in 12 countries developing research initiatives and presenting interactive vocal performances.



https://youtu.be/0_VqYQiqBr0

Ekphrastic poetry cocreated & performed during the Beyond Text Module in LUT Lahti, Finland March 2019



<https://youtu.be/YJROPozONB8>

How do I do this?

Ekphrastic Poetry should be undertaken with no expectation of expertise. The following steps should help undertake the method.

1. Establish a safe place; the choices a writer makes in constructing a poem are never wrong, bad or poor.
2. Discuss what a metaphor is and how it might be used. Read Hughes' 'Thought fox' and share a video clip of his discussion. (You will find the QR-code a few pages ahead).
3. Explain how what we include (exclude) in a poem are ways of metaphoricising our being, and deal therefore crucially with our identity. The writing should be a way that the writer(s) can come to understand their beliefs, values and expand their appreciation of how we connect.
4. Take photographs as inspiration, as a catalyst or stimuli. The photographs should have some personal meaning. These photographs can be thematic or random and should provide seemingly non-related opportunities for the development of metaphor, on

any topic. The poetry is an ekphrasis of these photographs.

5. The poetry should capture the writer's initial raw thoughts, it should give licence to create poetry that is purposefully written quickly, and left unedited (see the QR code, for an example poem and photograph).

In this example, the notion of 'impact' is reconsidered and represented in an alternative way through poetry. I used photographs of the natural world to inspire poetry that considered social cohesion versus identity formation; the impact of our relationship with nature was significant in this example. It also raised questions regarding sustainability.



<https://youtu.be/mXRgvBleyi4>



What do I want to inquire into? Context

Ekphrastic poetry as an arts-based method allows the participant to search for his or her own voice and jointly find, express and own an articulation of it within a text or as part of a wider environment.

The example here shows how ekphrastic poetry might be used to inquire into different kinds of issues or to ask and answer questions in a different way. Specifically, understandings of 'impact', or more precisely the tension between identity and community have been explored.

It is suggested that the implications of restoring, refreshing, or representing 'impact' might give license to a personal/professional revitalisation and that reformulating an understanding of 'impact' through re/search might offer a potential pedagogic tool, and alternative organising feature. It is an inter-disciplinary thinking and practice; a method for personal, professional and organisational development and growth.

What has been done on this already?

Poetry, story and art have long been used to research social reality. Djerassi's (1998) 'science in fiction' encouraged the idea of co-composed prose, which might allow practitioners the opportunity of exploration. As a community, the practitioners worked with dilemmas and perspectives that would perhaps be taboo or unacceptable to discuss at other times.

Research into the benefits of collaborative storytelling have also been undertaken in more recent years (Gabriel & Connell, 2010) with experiments in something akin to 'renga'; a Japanese style of poetry that comprises of multiple verses, of which, each is written by a different person. Furthermore, the field of fictionalized ethnography has long been a methodology of the discipline of organisational studies since Watson and Czarniawska first explored it at the end of the last century and onwards (Czarniawska, 1999, 2004; Watson, 2000a, 2000b, 2004).

Cultural organisations, like Storyhouse in Chester, UK, are embracing these methods and asking
fundamental social



questions, such as: 'Who are we?' And, 'How do we want to live?'

What is the aim?

Writing ekphrastic poetry accepts and champions diverse understandings of truth or knowledge, and thus ways of reinterpreting, amongst other things, 'impact'. For example, Our metaphors of understanding are different and in accordance our expectations should also be.

How can this method be of use?

Such a collaborative metaphor and narrative based standpoint could be recognised to contain pedagogic worth in terms of being transformative at an individual level. For example, crystallizing and/or articulating personal values has strong established connections with personal wellbeing.

It can also be transformational at an organisational level, for example, instead of using a typical everyday management focus group, ekphrastic poetry could shift the discussion from the daily language at work to symbolic language. It would allow colleagues in a workplace to question and challenge assumptions, and instead promote a radical understanding. So, instead of being trapped in

the usual or typical discourse of 'impact' we radically rethink what impact could mean.

In these simple ways it can also be a means of management learning.



How am I positioned?

I am the Senior Lead in Cultural Education and research at a cultural organisation called Storyhouse in the UK. As an interpretive researcher in the arts-based practice as research tradition, I am interested how innovative or traditional practices might benefit the development of communities, whether cultural, social or organisational.

In undertaking such work, I often draw upon Ricoeur's contributions to philosophical thought. His work helps me position myself, and discussion of this method. I particularly draw upon his combining of a perspective that acknowledges the connection between the self and the symbol, with an appreciation of time, and of language.

What theories inform what I am doing?

Ricoeur's (Ricoeur et al., 1978) conflation of the hermeneutical process with phenomenology

means that hermeneutic analysis considers more than just text. It also critically considers the relationship of self with everything else beyond self. Hermeneutics then, for Ricoeur (1978b) is a relationship in perpetual tension and neither can be understood in separation.

Ekphrastic poetry writing then can be seen to accentuate a particular interpretation of 'impact', which concurs with Ricoeur's hermeneutical understanding and what should come out of it as a process. Put simply this accentuation is self-understanding.

What stage of conventional social science research and/or evaluation and/or assessment can I use this in or relate this to?

Ekphrasis poetry is a process of reflexive practice and has been used to beneficial effect in a newly established cultural centre, Storyhouse in Chester, UK. It was used in the conventional social science research stage of data gathering to explore 'what community means'.

Photographs of the natural world concerned with sustainability were used as stimuli for writing. They were also used as a means of presentation alongside QR

codes that hyperlinked to audio readings of the poetry on Soundcloud.



Poole, S. (2017). Shiro

What skills would I need to use this method?

Facilitators would need to be comfortable with the use of metaphor and symbol, as an example of how metaphor can be used in writing and what metaphor and symbol means, Ted Hughes' 'Thought fox' is a useful poem to share.



Hughes, T. (1957). The Thought Fox

What resources & materials are needed?

A camera, pencil and paper. A QR reader and Soundcloud account are useful too if the photographs/poetry is to be preserved, presented or disseminated.

Theoretical references

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Experiment with ekphrastic poetry writing.

Go back to the section “How do I do this?” written by Simon Poole. Watch the multilingual selection of videos on the pages above (use the QR-codes, too!). These poems were made in a short workshop in Finland during a Beyond Text session facilitated by Simon Poole. As you will see, your poem can take on many different forms and can be in any language!

Follow the guidance given there. And give it a try!



Liminal visual capture by Raquel Benmergui of the emerging themes which surfaced at the Public Multiplier Event organised in Barcelona, 2017. The visual container was a visual offer from the venue wall. Place and context is meaningful and attempts should be made to include them in visual documentation.

Eva Marichalar-Freixa

DERIVE & WALK

- This is an alternative to desk based discussed evaluation
- It encourages critical thinking and questions old fixed dynamics
- It enhances individual creativity by being in relation with others and the environment
- It performs and embodies conversation so that it can be observed and analysed bringing to light the elements of dialogic processes
- A time and a space for walking, talking and improvising!



Roots of the method

I use the term *dérive* as the act of setting off on a walk, alone or along with others, focusing attention on the flow of each emerging situation -to enjoy every unexpected encounter and every improvised event sharing this experience with others by means of conversation. This idea is inspired by and rooted in four key concepts that strongly influenced me:

Improvisation

My theatre training years brought me to experience the power of improvisation as a powerful place for creation to be born (Lecoq 1997), hence a powerful place for co-constructing knowledge. Enhancing the importance of our full presence in the moment -and our capacity of improvising out of the conditions of each singular moment- is the pedagogical idea of Montréal-based theatre pedagogue Gisèle Barret (1989) that I strongly relate to in terms of methodology and content.



Eva Marichalar-Freixa (Manlleu, 1973) is devoted to education and the arts from a multidisciplinary perspective. Since 2003 she has been a lecturer of the Department of Didactics of Arts and Sciences of the Faculty of Education, Translation and Human Sciences of the University of Vic-Central University of Catalonia, where she also carries out her task as arts based researcher on the methodological dimensions of live arts and *dérive* walking. On 2012 she co-

founded *Deriva Mussol*, an initiative that encourages wandering as an opportunity to generate and share learning and creative processes. She writes, directs or performs pieces for her project *Virginia Fochs*. She is active in the international scene, where she enjoys sharing her experience in *dérive* oriented arts, research and learning processes. She has a Master Degree on Inclusive Education, and is currently performing her doctoral studies on *dérive*, improvisation and movement as a place for knowledge creation.

Walking

The act of walking draws the story of us humans and our relation to the world, ever since the first moment we existed. Its relation to our culture goes back to the beginning of times. Especially meaningful are Francesco Careri's reflections and experiences on the social and individual potentialities of the act of walking. This Italian architect presents this aesthetic practice beyond the act of going from one place to another, and points it out as a key factor in the developing of our society and the world, as we currently know it.

Dérive

Back to 1958, French philosopher, writer and cinema director Guy Debord described what he called dérive as an "experimental behaviour that draws a technique for uninterrupted passing through diverse settings". He was in fact interested, as so I am in here, in creating ludic situations that transcend any finalist objectives and focus on the very moment they are spontaneously happening. If there shall be a destination then is that of playing with the uncertainty of not having a plan of what is coming next, and discovering the potentialities of moving randomly in-between different stimulus. Our excessively production-oriented society might see dérive as that

"useless knowledge" that both Abraham Flexner and Nuccio Ordine defend as useful especially because of its usefulness: when we seem to be doing nothing we are unconsciously allowing new events, ideas, findings to happen.

Dialogic learning

The unlimited potentialities of this performative action greatly expand when we bring the experience of the dérive into conversation. Theories by Gordon Wells, Paulo Freire, and Mikhail Mikhailovich Bakhtin are a key reference, as well as John Dewey's approach on situation-based learning.

This might be a difficult method to grasp if you have not experienced it before. However, the first thing to understand here is that this method has no strict method. That is why I write method in cursive. I would rather refer to this practice as a triggering situation for reflection and evaluation that anyone can end up undertaking in their own way. Moreover, I take this practice as successful when participants end up connecting it with their own fields and interests. No matter how do you end up using it, or how do you feel this proposal has sense for you, it will be all right. Let this inspire you!

My proposal is that you follow the following actions. As further support, check my article “A Dérive Encounter in Eskilstuna” in the theoretical references list.

1. Framing: Gather the group you are going to work with and introduce the framing. You might want to refer to before mentioned keystones: Improvisation, walking, dérive, and dialogic learning as an opportunity to evaluate processes from a situated and active approach. If you have had experiences on this before, explain them to participants; knowing about how did this concretely happen, and giving them real examples helps a lot to connect quickly with the aim of this proposal and motivates those who are about to dérive. Visual material is a huge support here, I usually show visual documentation at my webpage Deriva Mussol www.derivamussol.net/ekilstuna/, as well as a video that will also in here help yourself to get the dynamics of this practice (see Example of Practice). You are welcome to use your own materials or those examples and references you might have found and take as significant. As a wrap-up, you might want to encourage participants to reflect on a given subject during the dérive, or you might want them to look for connections to evaluate a given process or context you are engaged in. I usually say nothing but making them aware that this is not

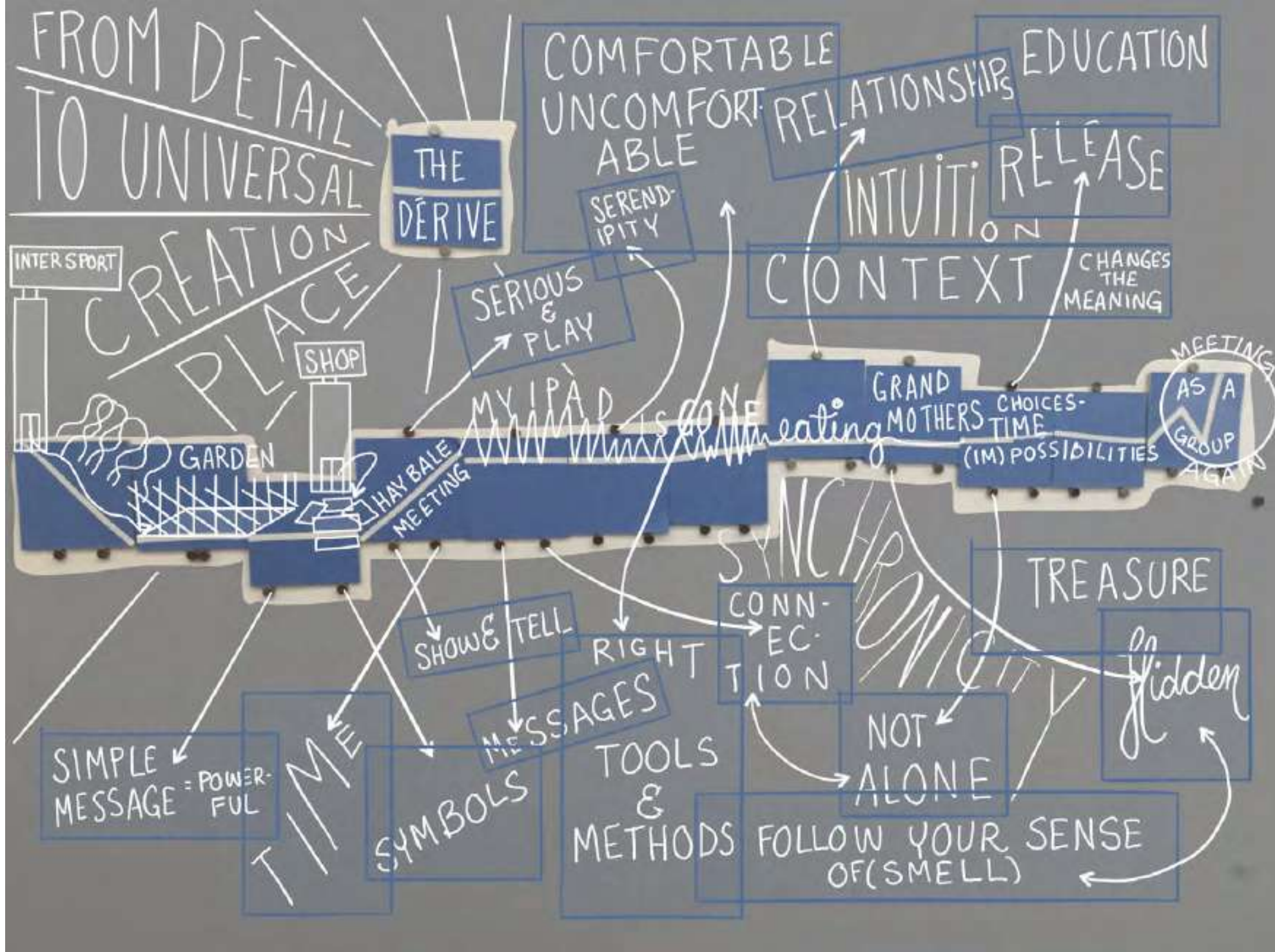
“going for a walk and chatting with friends”, but an opportunity to be together focusing our observations and conversations in what we encounter during the walk. We must feel we enter into a “playful mode” where full presence is the most important thing. To focus in the walk it is of great help to forget about our mobiles, also about any daily issues, and not being in a hurry to finish or too much troubled about when and where everything is going to finish.

2. Dérive: You can set off to a group walk or you can also invite participants to walk individually. As a first go, a night walk or a silent walk with the entire group could be a boosting experience. There is no fixed way to organize the walk, neither a fixed time nor place. You decide: how long, where and with who. (Image 1)

3. Talk: After the walk, sit wherever you feel comfortable and host a conversation with the group so that you can share the experience. For this situation, us at Deriva Mussol like to use the Catalan word Parlem (let’s talk). (Image 2) If you need so, you can shift the parlem to one or two days after (not many though). Identify along with the group those key concepts that emerge, and decide if and how you want to keep working with this (the talk might inspire you future actions), or if you feel it is good enough to resume. Bring this talk to whatever extend you might like, organize it in any form you can think of;

In the centre, along the blue Raquel Benmergui has recorded the derive of her group. On the grey, is the capture of the discussion after the derive when the large group reconvened. Vic 2017

The visual container was a relief on the wall which Raquel Benmergui accepted as an offer from the space.



Some of the other methods in this e-book can be of great help for this! See the automatic poem writing I proposed at the parlem after Eskilstuna's d rive. <https://vimeo.com/252845959>





Image 1



Image 2

What has been done on this already?

This is a vast field, and the list of practitioners keeps growing every day. I recommend you google around the key roots and you will find an extensive number of experiences (and further literature).

Concerning my own experience, I have been putting all of this into practice for the last 7 years at Deriva Mussol, which I co-founded along with visual artist Jordi Lafon. Our long professional record in education and visual and performing arts, brought us to embrace walking practices as a way to explore endless possibilities for creation and learning in contemporary contexts.

You might want to check our page at www.derivamussol.net and follow our updated materials at our Facebook account [https://](https://www.facebook.com/derivamussol)

[www.facebook.com/](https://www.facebook.com/derivamussol)

derivamussol



*Eva Marichalar-
Freixa*

*shares her
practise with
others at the
final Multiplier
Event at the
University of
Applied
Sciences in
Hämeenlinna,
Finland*

March 2019



What is the aim?

With this evaluation practice, I would like to open up a reflection time and space where to put individual experience in relation to others by hosting embodied conversations. Encouraging unexpected encounters transcends any possible objective, and therefore increases the limits of what is to be created, learned, inquired, and, for our purpose here: evaluated.

Upon entering into the room where Eva Marichalar-Freixa & Jordi Lafon gave their talk Raquel Benmergui snapped a photo of this intriguing box. She accepted it as an offer to serve as a visual container for their talk. Vic. 2017



How can this method be of use?

This is an alternative to desk based discussed evaluation. It breaks the path of how we evaluate: it is immersive, interactional and involves corporeal movement.

This evaluation practice can be especially interesting and significant to those interested in the socio-political dimensions of a territory, landscaping, and our relation to our cities and the land. As a tiny example, by walking and being together you could evaluate the dimension and different narratives of a municipality, a community, a

district: try to walk the perimeter of your city, and this will give you a twist in how you sense it!

<http://derivamussol.net/caminar-el-perimetre-la-jonquera/>

Moreover, you can use this for any other field. Allowing us a time to focus on being together and/or being actively in a place transcending any other aim will allow emerging those issues also important to include in the evaluation process, and that otherwise might remain hidden.

Setting off for a *dérive* can also be an opportunity to identify new focuses of research, or to reflect about your practice with your team. Check this workshop I held at Universitat Autònoma de Barcelona

<http://derivamussol.net/limprevist-i-la-incertesa-com-a-practiques-de-recerca/>

Besides all this, if you feel you can use this to collect data (sociology studies have often used *dérive* as a research tool) or this is inspiring you to think of a possible assessment practice in your field, go ahead and try!



How am I positioned?

I identify myself as an artist, teacher and researcher engaged in the mixture of improvisation, movement and fate as forms of generating spaces for learning and creation.



Example of practice

<https://vimeo.com/191385995>

What stage of conventional social science research and/or evaluation and/or assessment can I use this in or relate this to?

The permeable singularity of this practice is also very important when answering this question: You can use this at any stage of evaluation, no matter if at the very beginning, in the middle or at the end.

What skills would I need to use this method?

If after reading all of this, you feel that this method has caught your attention, go for it. This means you can do it. Feel confident and try it out as you feel it makes sense for you. This has a lot to do with self-learning and connecting to something that belong us all: walking, improvisation, connecting to others and to the place, hosting a conversation.

Having good skills in facilitating group dynamics will be of great help. You do not need to have everything under control, just let the group know you are there to take care of the *dérive* in which you will also be participating. This is no practice for those that want to watch how participants go into action; you must be prepared to become another participant yourself!



*Photo
provided
by Eva
Marichalar-
Freixa*

Your attitude will also play a crucial role here: being curious, embracing uncertainty, having a willingness to explore, and feeling attracted to walking and outdoor activities are very important to achieve a good sense of this practice.

Participants who are less likely to face uncertainty, to feel intrinsically motivated, and to take the responsibility that an open participatory context demands are also less likely to enjoy *dérive*, and get easily frustrated. Therefore, being sensitive to the atmosphere of the group, and to the real motivations of its participants, taking care of their needs, and enjoying creating by improvising out of any given situation are crucial skills that anyone engaged as facilitator for this kind of sessions will need.

What resources & materials are needed?

Comfortable and weather-appropriate clothes and shoes.

Water and food so that we feel we have anything we need with us and we can focus on the walk and talk. Presence. It is important to leave personal obligations aside so that we can fully be focused on the moment and time to be together.

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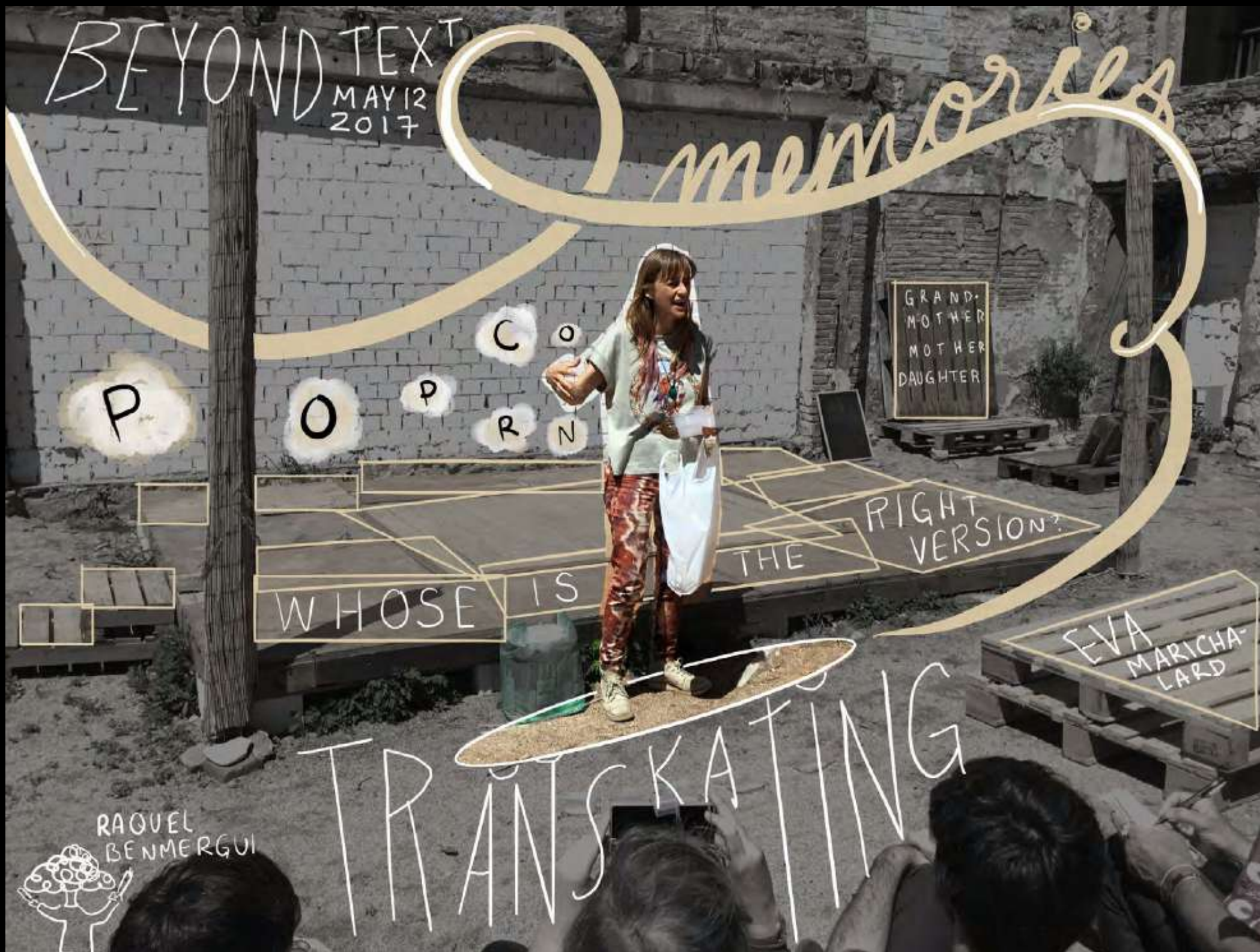
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Places, spaces, moving from one place to another and drifting in between were all essential parts of our 10-day Beyond Text meeting in Vic, 20017.

Raquel Bemnergui's evocative and visceral visual story harvest

Clive Holtham & Martin Rich

LEARNING BY WANDERING AROUND

- For use in the preparation and intimation phases of Wallas's creative process
- Origins in psychogeography and experiential learning
- Stimulates unconventional and imaginative interpretations of data
- Promotes less hierarchical and more collaborative forms of team working



Roots of the method

We devised the method pragmatically for MBA students taking an elective on "The Art of Management" in 2005, when we asked them in small groups to walk around a small zone of London, find "flow" and report back.

Only after some remarkable outcomes did we then begin to discover the theory behind this approach. Our primary influence has been

Guy Debord: The *dérive*

As a Marxist, Debord was concerned with disrupting conventional patterns of thinking, as well as engaging participants with the everyday reality of urban life. We have evolved the methods of a Marxist to advance high-engagement research and learning in a capitalist business school.



His research is into the strategic exploitation of information systems, knowledge management and management learning. He has managed a number of large applied research projects including a major research project for the Institute of Directors, examining the IT needs of executives and as research director of the European Union's 1.6m euro study PRISM (Measurement and Reporting of Intangibles). Professor Holtham has been one of the leading architects of the "electronic boardroom", involving the use of information technology by executives in meetings. He has been an adviser to the European Parliament on e-learning and is author of a large number of publications, and lectures, broadcasts and consults in the UK and internationally. He was a founding member of the Worshipful Company of Information Technologists, the City of London's 100th livery company.

Developing Noticing and Imagination Qualities

For undergraduates, the derive takes up to four weeks of classes – briefing, planning, the walk and presentations. There is a heavy emphasis on moving away from low level research skills (Google) towards direct experience. For executives, habituated to tramline thinking, the emphasis is on re-finding their pre-professional curiosity and imagination.

Disrupting the often dysfunctional practices of corporate and research teamwork/meetings

The approach does not involve appointing a chair and meeting around a table with seats. It involves much flatter sharing of responsibilities, and literally creating a fluid form of oral communication while walking.

Authentic team building

The derive has proved to be useful both in induction as well as a vehicle for developing alternative approaches to team building. For induction, almost no participants have ever undertaken this approach before, so it creates a relatively unusual level playing field where no participants benefit from previous educational experiences or in previous work experience. We also

emphasise conversation, which is a crucial interpersonal skill, but rarely covered in the formal curriculum.

Research Dérive

Carried out by experienced practitioners of the derive so they can continue to evolve and enhance the method.

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How do I do this?

1.The research/learning leaders need clearly to articulate their objectives especially in the contexts of time available, places to walk, and

2.A decision is needed on which form of *dérive* process is required, ranging from multi-week long form, to 30 minutes compact conference form.

3.The framing of the precise question to be examined is crucially important. When working with researchers and executives we tend to use a fictional or ironic context, while for younger learners it is more appropriate to use a context



that mirrors their perception of what employers may expect from them.

4. There are key elements in the briefing, particularly around the laws on trespass and photography.

5. We emphasise how to perform badly in this activity; this is unlike most other academic activities:

- Don't allow an "expert" to dominate the group. The least "expert" may be the most valuable
- Don't actively research the area before you go e.g. Google
- The whole point is that what YOU notice on the walk is what you work with
- So, just go with the flow, hear every voice, have good conversation;

What do I want to inquire into? Context

The greatest use by volume has been in student induction. The least volume is the research *dérive*, but these have led both to academic publications as well as to enhancements in the method.

In recent years, a "conference format" has been devised, whereby the briefing, walk, report back and debriefing can be carried out during a one hour conference workshop or even in a 30 minute conference paper slot.

What has been done on this already?

There has been enormous growth since 2005 in many different forms of walking, and in the application of psychogeography across a surprising variety of disciplines.

What is the aim?

One aim in all formats is to challenge the privilege of claimed expertise, not because claimed expertise is "wrong", but rather because it typically excludes or ignores non-scientific methods of data collection. In creativity, those lacking conventional knowledge are free of certain limiting assumptions. They may also "notice" in a very different way to subject matter experts.

The second aim is, in an era where huge claims are being made for Big Data, to act as a reminder that in social and human sciences at least, direct experience

remains important – for example we emphasis and require use of all five senses.

How can this method be of use?

The typical aim is to encourage participants to build on their introduction to the *dérive* method so they can subsequently independently conduct their own walking, or teach/support others in walking practice.

Themes neglected in formal academic study of research methods can be experienced:

- Noticing
- Direct experience
- Playful Imagination
- Conversation

How am I positioned?

As an activist in promoting the use of art-based methods within conventional management research and education, as well as a user of the method within my own personal practice.

Example of practice

Holtham and Owens walk in Hampstead paper

Interviews with CEO of Bombardier, Bruges as why, in a high-technology company, he spends the first half hour or so of each day wandering around the shopfloor, engaged in dialogue with the front-line workforce.

The method has been taken up in the School of Health and used in preparing first year students for the locality of the hospital where they will have their initial clinical placement.

What stage of conventional social science research and/or evaluation and/or assessment can I use this in or relate this to?

In terms of Wallas's creativity model, developing noticing skills is an essential part of preparation, and intimation.

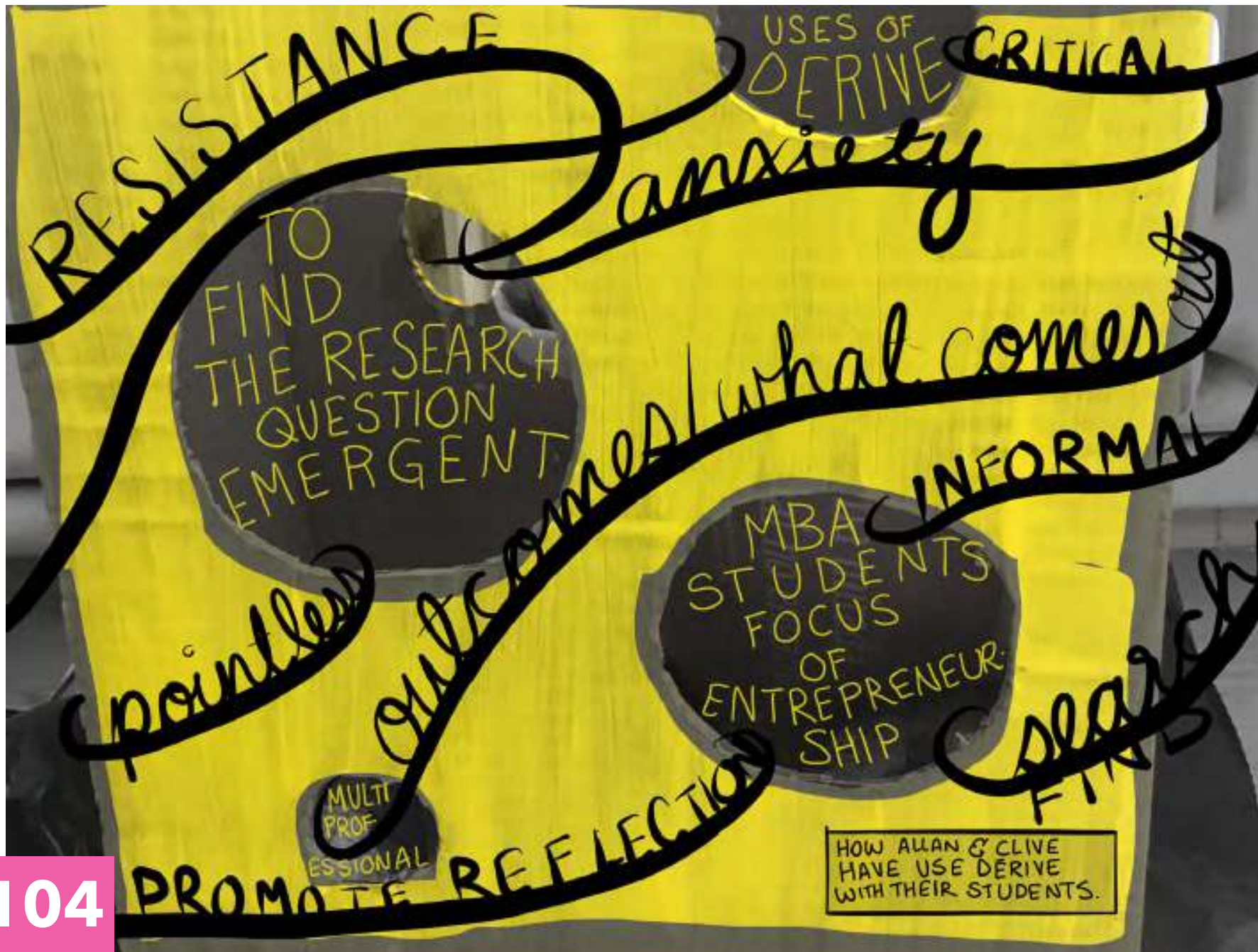
What skills would I need to use this method?

Significant effort is needed to understand the geographical area to be used, and to produce maps or a simple method to allocate groups to different zones for walking. The less time for the walk, the more time is needed in prior planning of zones.

What resources & materials are needed?

Participants can present entirely orally, except that we do insist on photo-based documentation, which is typically displayed by placing the phone screen on a document camera/visualiser.

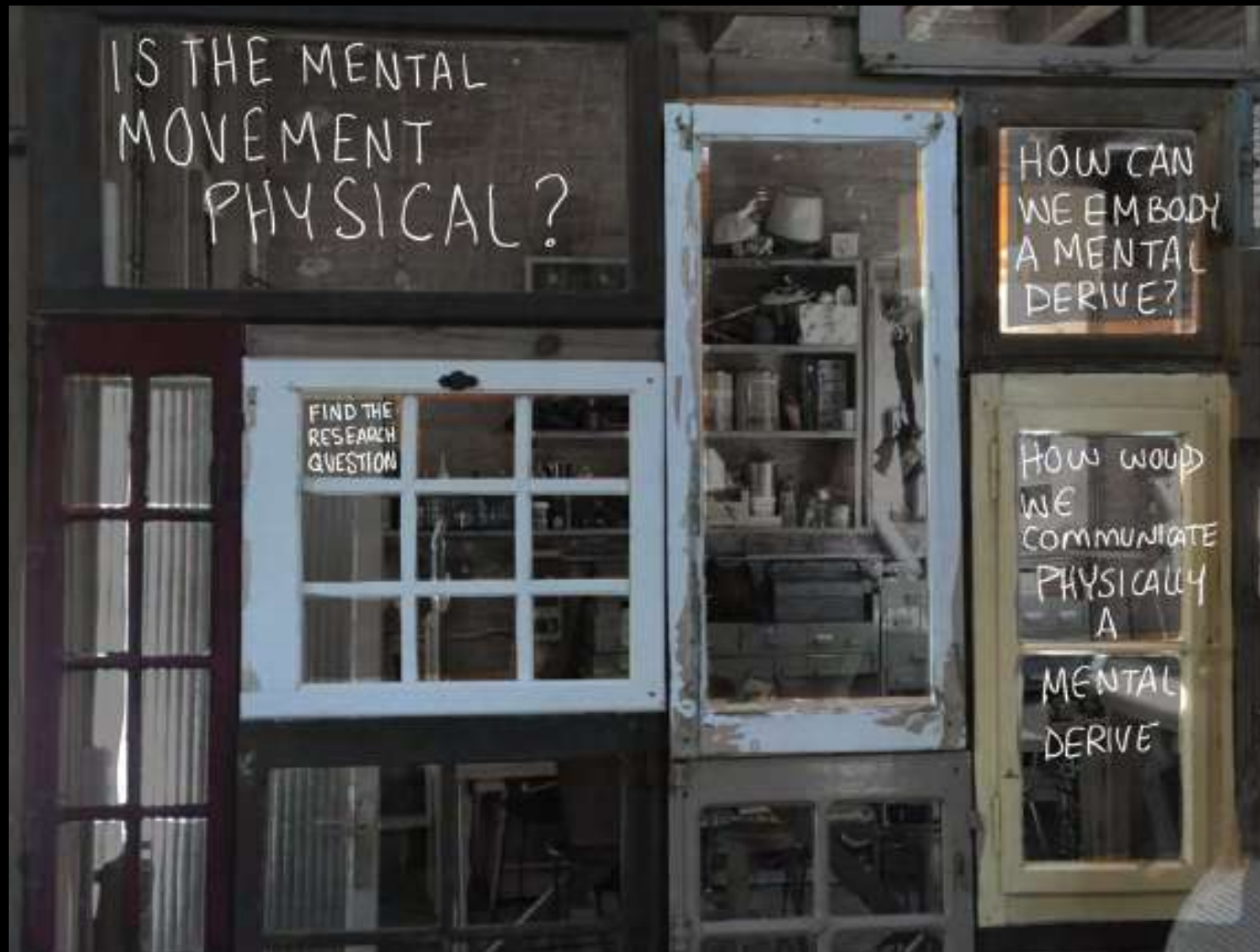
A folio of standard paperwork, maps etc is needed for each of the different formats.



Visual capture of Allan Owen's talk about how Allan & Clive Holtham have used Derive with their students. A strange box with circular holes cut into it was in the space & Raquel Benmergui chose it as container for the visual capture of this talk.

(There was a cheese festival in Vic which we stumbled upon during our derive. Perhaps it had an influence on the choice of this container)

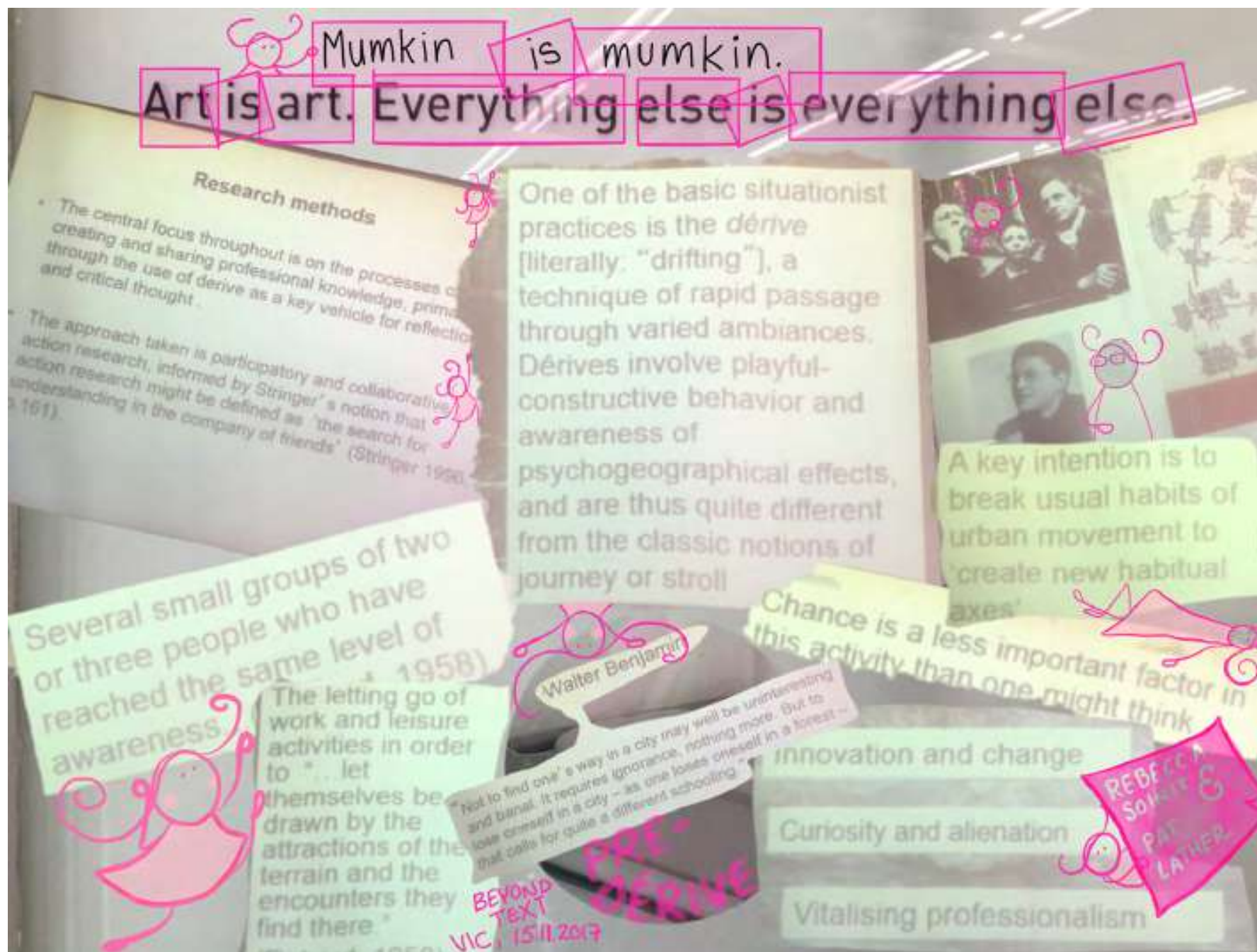
Vic 2017



Raquel Benmergui's digital visual reflections in Vic in 2017. Physical containers for digital visual capture of surfacing questions.

Accepting offers from the environment and making quick notes of emerging questions before they disappear.

Documenting process.



Explore the digital visual capture (above) of some of the sources used in the talk given on Derive during the Beyond Text Project. Consider the thoughts on page 103. What connections can you make from derive to your own research or professional development? Watch the following video to hear how derive was framed & used in



Chester during the 10-day meeting in the Beyond Text Project: <https://youtu.be/4d1L1xmeBMA> (Jamie-Glyn Bale & Eva Marichalar-Freixa)



**Hala Al Yamani, Hala
Khamis Nassar &
Abdelfattah Abusrour**

POST-COLONIAL / TRAVELLING THEORY/ INTERTEXTUALITY AND INTERCULTURAL TOOL FOR NARRATION & IMPROVISATION

- Drama based on pre-text
- Improvisation and Narration
- Global Refugees routes
- Intertextuality and Intercultural tool



Roots of the method

- Based on the text: Men in the Sun by Ghassan Kanafani
- Improvisation
- Narration (Individual and/or Collective)

How do I do this?

- Pre-text workshop
- Focus-group activities
- Data Collection using qualitative research

What do I want to inquire into? Context

- Reception
- Reflection
- Outcomes



The liminal visual captures on pages 104-109 were taken by Raquel Benmergui, during the Beyond Text Module sessions given in Lahti

Finland March 2019



Dr. Hala Rashed Al-Yamani (PhD) is the Dean of the Faculty of Education at Bethlehem University. She is leader of research projects related to drama as a teaching and learning pedagogy in pre-service and in-service programs in cultural and intercultural contexts. Hala has led, researched and directed theatre projects which incorporated elements from forum theater and street theater with theories of critical pedagogy.



Hala Khamis Nassar (PhD) my research interest is Middle Eastern cultural productions, with a particular focus on Palestinian theatre. My current expertise is in the scholarship of teaching and learning exploring new methodologies accessible to Palestinians practitioners of higher education. Previous position in the USA at Yale University among other institutions. Currently the director of CETL at Bethlehem University, and AVP for Teaching and Learning



Abdelfattah Abusrour (PhD) Is a theatre writer, actor and director, and a painter. He teaches storytelling and Drama in Education. He created a radical concept to evaluate the power of performing and visual arts through his philosophy "Beautiful Resistance" as a creative and peaceful expression in situation of oppression and trauma. Founder and director of Alrowwad Cultural and Arts Society, established in 1998 in Aida refugee camp-Bethlehem, He provides possibilities to save lives and inspire hope to build peace within individuals.

What has been done on this already?

<https://www.tandfonline.com/doi/abs/10.1080/13569780902868960?journalCode=crde2>

https://www.phoenixeduc.com/media/wysiwyg/Sample_Pages/Phoenix/9781921085000_SAMPLE_Mapping_Drama.pdf

<https://www.scribd.com/doc/220257213/Structure-and-Spontaneity-the-Process-Drama-of-Cecily-O'Neill-Taylor-Phili>

What is the aim?

- How Text (Story) is global to construct a community/ a home
- Understanding the plight of refugees

How can this method be of use?

- Home country: Forced migration,
- Refugees searching for Better life.
- Host Country: Post war reconstruction of identity and home, rehabilitating refugees. Internal and foreign policy making, education and research.

How am I positioned?

We are internally displaced and exiled refugees. As well as educators and analytical researchers within the Middle East performing arts community, and Performing and Visual Arts practitioners

What theories inform what I am doing?

- Travelling Theory
- Post-Colonial Theory

What stage of conventional social science research and/or evaluation and/or assessment can I use this in or relate this to?

- Qualitative research to collect data through interviews, focus groups, writing and reflections.
- Data Evaluation

What skills would I need to use this method?

- Dramaturgical techniques and improvisational skills.
- Great Listener
- Observant researcher
- Skilled analytical tools
- Swift interpreter / Note taker
- Skilled in improvisation to stitch the information into a



What resources & materials are needed?

- Audio-Visual material
- Writing/drawing/painting material
- Recording sessions
- Note taking

Theoretical references

Readings

Men in the sun by Ghassan Kanafani Text
http://site.iugaza.edu.ps/rareer/files/2012/02/Men_in_the_Sun-1.pdf

Video illustration of the work method

<https://www.youtube.com/watch?v=KhqLla5XKnw&feature=youtu.be&fbclid=IwAR2KyFiZ9I5wYNtGOgmRPRFKXI5VuARey0eVvhGxmwT0v-mIWdyt83hdwjQ>

Edward Said. Reflections on Exile, 2000
<http://www.hup.harvard.edu/catalog.php?isbn=9780674009974>

Edward Said. The World, the Text and the Critic, 1983
<http://www.hup.harvard.edu/catalog.php?isbn=9780674961876>

Benedict Anderson. Imagined Communities, 2006
https://is.muni.cz/el/1423/podzim2013/SOC571E/um/Anderson_B_-_Imagined_Communities.pdf

Diasporic Literature and Theory where now? Edited by Mark Shackelton, 2009

<https://www.amazon.com/Diasporic-Literature-Theory-Where-Now/dp/1443800139>

Ella Shohat, On the Arab – Jew Palestine, and other displacements, 2017

<https://www.plutobooks.com/9780745399492/on-the-arab-jew-palestine-and-other-displacements/>

6. Ella Shohat. Taboo Memories Diasporic Voices. 2006

- https://en.wikipedia.org/wiki/Jabra_Ibrahim_Jabra
- <https://www.dukeupress.edu/taboo-memories-diasporic-voices>



Poets

Mahmoud Darwish

- https://www.researchgate.net/profile/Reuven_Snir/publication/307170093_Other_Barbarians_Will_Come_Intertextuality_Meta-Poetry_and_Meta-Myth_in_Mahmud_Darwish's_Poetry_in_Hala_Khamis_Nassar_and_Najat_Rahman_ed_Mahmoud_Darwish_Exile's_Poet_Critical_Essaysh
- <https://www.poemhunter.com/mahmoud-darwish/>
- https://www.youtube.com/results?search_query=mahmoud+darwish

Samih Alqasim

- <https://www.palestine-studies.org/sites/default/files/jps-articles/jps.2015.44.2.43.pdf>
- <https://electronicintifada.net/blogs/patrick-strickland/i-dont-you-death-samih-al-qasims-final-poem>
- https://www.youtube.com/results?search_query=Samih+Alqasim

Music

Trio Jubran

https://www.youtube.com/results?search_query=trio+joubran

Reem Banna

<https://www.youtube.com/user/RimBanna1>

Ahmad Qabour

<https://www.youtube.com/watch?v=OfHRyuZJKjY>

Writers:

Ghassan Kanafani

- <http://www.palestinechronicle.com/ghassan-kanafani-voice-of-palestine-1936-1972/>
- <https://www.investigaction.net/en/ghassan-kanafani-revolutionary-writer-and-journalist/>

Artists

Cartoonist Naji Al-Ali

- <https://www.pri.org/stories/2017-08-31/revisiting-great-palestinian-cartoonist-naji-al-ali-30-years-after-his>
- <https://www.google.com/search?q=naji+al+ali+art&client=avast&sa=X&tbm=isch&tbo=u&source=univ&ved=2ahUKEwjhqpiUyMLeAhUQHxoKHUv9CkEQsAR6BAgEEAE&biw=1038&bih=509>

Were you aware of travelling theory or post-colonial theory before this?

Now is your chance to expand or deepen your knowledge. Examine the list of references provided in the previous pages. Choose at least one of them as the basis of your next reflective entry.

The liminal visual captures on pages 104-109 were taken by Raquel Benmergui, during the Beyond Text Module sessions given in Lahti Finland March 2019





BEAUTIFUL RESISTANCE

- Beautiful Resistance: A philosophy to inspire hope and promote life for oppressed
- Art-based method to build peace within individuals to be able peace-builders in the world
- Data collection for research education about children/ refugees/ oppressed/ marginalized/traumatized etc
- Radical ongoing evaluation method based on life achievement



Roots of the method

Beautiful Resistance is a creative working philosophy that uses performing and visual arts, Culture and Education in political/ oppression/trauma



situation. It is rooted in social justice and integrates Freire and Boal's Theatre of the Oppressed and different performing and visual arts techniques, cultural heritage, storytelling, oral history and improvisation for empowerment and social change. It is a liberation way to express oneself in the most beautiful and creative peaceful ways to create artistic work with possibly therapeutic byproduct.



I am a theatre writer, actor and director, and a painter. I teach storytelling and Drama in Education. I created a radical concept to evaluate the power of performing and visual arts through my philosophy "Beautiful Resistance" as a creative and peaceful expression in situation of oppression and trauma. Founder and director of Alrowwad Cultural and Arts Society, established in 1998 in Aida refugee camp-Bethlehem, I provide possibilities to save lives and inspire hope to build peace within individuals.

The Politics of Resistance and the art forms that embody this

Post Colonial Literature, Edward Said.

Culture and Art-based Resistance methods

Improvisation

Storytelling

Creative Arts Therapy : Arts / Drama/ Music / Dance/ Play

<http://www.arttherapyjournal.org/art-therapy-for-children.html>

<http://www.arttherapyblog.com/what-is-art-therapy/#.XJIPnnVMQ2x>

Theatre of the oppressed: Paolo Freire & Augusto Boal
(See below for references)

Improvisation

<https://dictionary.cambridge.org/dictionary/english/improvisation>

- A performance that an actor, musician, etc. has not practiced or planned:
- The act of making or doing something with whatever is available at the time:

Wilson, M. (2005) Storytelling and Theatre: Contemporary Professional Storytellers and their Art, London: MacMillan International.

Bogart, A. (2015) The Role of storytelling in the Twenty first Century Theatre.

<https://howlround.com/role-storytelling-theatre-twenty-first-century> Downloaded 12.11.2018

Storytelling

describes the social and cultural activity of sharing stories, sometimes with improvisation, theatrics, or embellishment. as a means of entertainment, education, cultural preservation or instilling moral values.

Origins of Theatre of the Oppressed:

The Theatre of the Oppressed describes theatrical forms that the Brazilian theatre practitioner Augusto Boal first elaborated in the 1970s, initially in Brazil and later in Europe. Boal's techniques use theatre as means of promoting social and political change in alignment originally with radical left politics and later with center left ideology.

Drawing inspiration from Freire, Brecht, and Stanislavski, Augusto Boal developed the Theater of the Oppressed in

practice throughout his career, starting in the '50s in Brazil and later in Argentina, Peru, Ecuador and France while in exile from the military dictatorship.

Theatre of the Oppressed:

Paolo Freire:

<http://infed.org/mobi/paulo-freire-dialogue-praxis-and-education/>

<http://www.newfoundations.com/GALLERY/Freire.html>

<http://abahlali.org/wp-content/uploads/2012/08/Paulo-Freire-Pedagogy-of-Freedom-Ethics-Democracy-and-Civic-Courage-2000.pdf>

Augusto Boal

<https://organizingforpower.files.wordpress.com/2009/03/games-theater-of-oppressed.pdf>

<http://www.wwcd.org/action/Boal.html>

<https://ceasefiremagazine.co.uk/augusto-boal-games-techniques/>

Theoretical references

Readings:

Palestinian writers and artists

Edward Said. Reflections on Exile, 2000

<http://www.hup.harvard.edu/catalog.php?isbn=9780674009974>

Jabra Ibrahim Jabra. The First Well: A Bethlehem Boyhood. 2012 ed.

<https://www.amazon.com/First-Well-Bethlehem-Boyhood/dp/1557283818>

Ghassan Kanafani <http://www.palestinechronicle.com/ghassan-kanafani-voice-of-palestine-1936-1972/>

Rafeef Ziadeh

<http://www.rafeefziadah.net/>

Cartoonist Naji Al-Ali

<https://www.pri.org/stories/2017-08-31/revisiting-great-palestinian-cartoonist-naji-al-ali-30-years-after-his>

Storytelling

<https://www.khanacademy.org/partner-content/pixar/storytelling>

<https://oneworld-publications.com/the-ethnic-cleansing-of-palestine-pb.html>

Alrowwad Activities

<http://www.alrowwad.org>

Beautiful Resistance

https://www.youtube.com/watch?v=Yb3Cv_gg1I4

Other References

<https://www.newtactics.org/conversation/cultural-resistance-power-music-and-visual-art-protest>

<https://scholar.library.miami.edu/slaves/representations/representations.html>

If you are interested in the Palestinian political context:

<http://www.palestineremembered.com>

Pape(2007). The Ethnic Cleansing of Palestine ,London: One World
<https://oneworld-publications.com/the-ethnic-cleansing-of-palestine-pb.html>

Alrowwad website and social media

<https://www.alrowwad.org/en/>

<https://www.facebook.com/alrowwadorg/>

<https://twitter.com/alrowwadsociety>

<https://www.instagram.com/alrowwadorg/>

https://www.youtube.com/channel/UC6x3WiYBH_L4qtXI9z-YBcg

Alrowwad Beautiful Resistance

<https://www.youtube.com/watch?v=zi47N4VA49Y>

<https://www.youtube.com/watch?v=NBr61Unci3w&pbjreload=10>

<https://vimeo.com/193707767>

<https://vimeo.com/242364197>

Theatre plays:

We are the children of the camp play

https://www.youtube.com/watch?v=gjCMigj3Z_g

https://www.youtube.com/watch?v=Chm5qEmG_LU

<https://www.youtube.com/watch?v=XkMXoukhHzk>

How do I do this?

Beautiful Resistance is a creative, comprehensive and inclusive philosophy that can be used in any country/ community, whether it is a free country or wherever there is injustice, political or social oppression, domestic or work violence or abuse, colonial occupation, dictatorship, wars

and other injustices. It can also be used in any context to value the role of each individual in a spirit of social entrepreneurship as a changemaker, and provide better role models for future generations. It is a way to fight despair and oppression in order to promote life and inspire hope. http://www.alrowwad.org/en/?page_id=705

At the core, Beautiful Resistance at Alrowwad is about constant, dynamic re-evaluation of our use of arts to give people means to live. It is about how to reshape the means to build peace within the individual, the family, the community to be a builder of peace in the country and in the world.

This is a radical conception of evaluation that is in constant evolution, development and questioning of how to make things better on individual level and reach wider audiences.

How do we do it: In different ways depending on the target group. But here is an example:

Activities in 2-3 hours sessions with adults and youth:

1. Similar welcome and introduction.

2. Open discussion about their expectations, hopes and dreams.

3. Ask them as individuals to write, draw, or record in whatever way they want the best things they like/remember in their life and around them.

4. Discuss that and listen to some of what they say.

5. Ask them to write/draw/record in whatever way they want, the worst thing/memory they have lived.

6. Discuss that and listen to some individual stories for those who want to talk.

7. Ask them to write/draw/record in whatever way they want, one thing they want to change in the world.

8. Open discussion.

9. Ask the group about what touches them the most in what they have heard, read, seeing. Listen and record.

10. Ask them to present in an improvised monologue what they have written/illustrated in the previous activities whether in theatre, or music or poetry or whatever mean they choose. Allow enough time for them to work on their presentation.

11. Discuss the presentations* in the group.

•It is important to encourage participation but only as a choice and not obligation. Some people need more time than others.

Activities in 2-3 hours sessions with Children

12.Welcome the group and play some games with them to break the ice and build team spirit and trust.

13.Show them different images of facial expressions and how they feel at that time.

14.Why do they feel that way?

15.Allow them to express their feeling in writing or drawing or singing or acting, as they choose to do.

16.Allow them to improvise a show as individuals but maybe also as groups.

17.Discuss what has been presented and what they liked in each presentation.

18.Discuss what they would like to change in what they have seen that disturbed them.

For Alrowwad's main artistic interests, International artistic tours with theatre and dance troops, welcome for international artist and performers and volunteers and many other programs including Mobile Beautiful Resistance, Play bus, Vocational training, twinning and exchanges see <http://www.alrowwad.org/en/>

What do I want to inquire into? Context

-How to gain confidence from traumatized people to allow open dialogue?

-What it means to inspire hope and promote life for traumatized people in war zones and times of crisis through peaceful means of expression?

How to build peace within individuals to be promoters of peace around them?

What has been done on this already?

Beautiful Resistance – Cultural Resistance – Creative Resistance

Performing and visual Arts as means of resistance, self-expression and social change

Theatre as means of liberation and building peace within individual

Though I am interested in the creative process and not as a therapy, but could be used as means as well for : Art / Drama/ Play therapy

What is the aim?

- Using performance and visual arts as means to inspire hope and promote life in times of despair and crisis, with traumatized children, youth, women, families

- Provide safe space for peaceful means of expression
- Build peace within individuals to be promoters of peace around them

How can this method be of use?

Principles of Beautiful Resistances:

1. We do not have the luxury of despair but a steadfast hope that we can shape a better future for our children and all generations to come.
2. Everybody is important, everyone is a change maker.
3. Miracles don't happen alone, we need to provoke them to happen.
4. Arts are pure humanity. Arts make us equals and stereotypes disappear. Arts are the bridges that we can build together as equal human beings to shape a better future for all generations to come.
5. With or without money we do it. There is need to transform charity into a positive and constructive means to be proud of what we achieve together as equal partners.

Beautiful Resistance targets:

- Refugees

- Victims of occupation/ violence/ Oppression/ abuses/ trauma/ racism/ loneliness/ Neglect/ Bullying
- Educators/ teachers and professionals in contact with other people
- Persons who are interested in creating a long-term change

How am I positioned?

- ★ Performing and visual arts practitioner
- ★ Refugee, born and working in a refugee camp, living under occupation
- ★ Social entrepreneur
- ★ Researcher

What theories inform what I am doing?

- Arts as means of resistance
- Theatre of the Oppressed
- Beautiful Resistance
- Art Therapy / Drama Therapy



What stage of conventional social science research and/or evaluation and/or assessment can I use this in or relate this to?

- Evaluation through open discussion, Improvisations, free expressive drawing, painting, writing, music, singing.
- It can also be used in the data generation and collection stages of research providing rich ground for subsequent interviews.

What skills would I need to use this method?

Good Listener

Skilled analytical tools

Skilled in improvisation

Skilled Storyteller

Photography, videography

What resources & materials are needed?

Audio-Visual recording and illustration materials

Writing/drawing/painting material

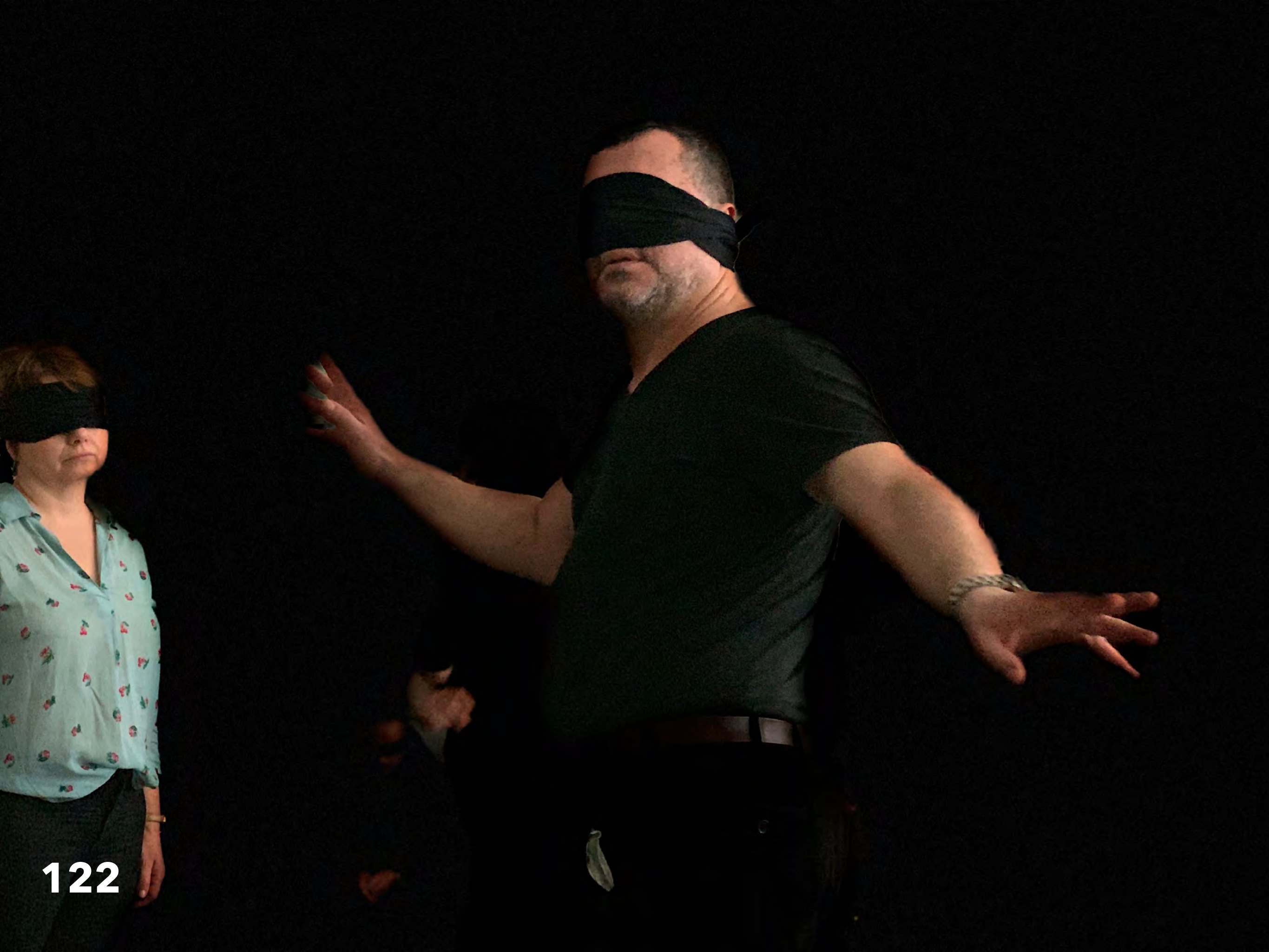
Evaluation templates





Arts-based methods are being used in such diverse settings and for different outcomes.

How could you use storytelling, improvisation or theatre of the oppressed? If you don't know much about these. Could you explore the links provided in this chapter and familiarise yourself with them? What ideas come to mind?



Elisabet Aznar, Elisa Ballardín &
David Martínez

RITUALISED THEATRE

- To create the conditions and an atmosphere that facilitate to make things happen
- To explore and inquire into the relationship between the individual and the group/ community in relation to a topic
- Adaptable methodology that can be used in many contexts
- Key questions arise



Roots of the method

One of the roots of theatre is in ceremony and ritual.

Ceremonial (a set of) formal acts, are often fixed and traditional, performed on important social or religious occasions.

They are used to form and shape events of social significance, performed on a special occasion. Ceremonies often involve physical display with theatrical components and are often have religious or cultural significance

Ritual. A ritual is a sequence of activities involving gestures, words, and objects, performed in a sequestered place, and performed according to set sequence. Rituals may be prescribed by the traditions of a community most often associated with a religious community but in fact can be found in many social and professional contexts.

Within ritual we are particularly interested in the space and alive bodies interacting as individuals and collectively within the group.



La Nave Va is a non-profit organisation of professionals in the performing arts, social education, pedagogy and business, dedicated to developing artistic and training projects to promote theater as a process of learning and social transformation. We apply drama in different contexts and fields such as education (formal and non-formal), health, culture, social awareness and business.





How do I do this?

Look for a specific place that helps to develop your ritual or transform the space that you have available for the activity.

Prepare the space according to the specific liturgy that you have created. By liturgy we mean the different steps within the literature. For example, I take the candle, I then begin to walk, I stop and look up.

It's important to define a specific entrance.

For example: participants can come into the space one by one in silence, the leader could give the welcome face to face, they can take their shoes off, the leader can whisper a secret question to them as they enter, or invite them to stay in a particular place for a while, etc.

It's important to create a quality of silence in order to create expectation.

Also, how we use voice, light, music, and symbolic objects is very important as this to create s the atmosphere of ritualized theatre.

What do I inquire into? The context:

Ritual enables us to face complicated topics and phenomena. Sometimes doing this directly is too uncomfortable, more traditional rational research based methods will fail here.

Ritual facilitates engagement with topics and phenomena by creating deep connections at individual and collective levels.

In summary ritualised theatre allows for oblique inquiry in to challenging phenomena and topics.

What has been done on this already?

This method has been used in different projects. Some examples:

1) Raise and critical awareness in workshops of education for example when approaching the subject of responsible consume. Participants entered a space using the natural light of a building. They were each presented with a rose, a message was whispered, they were invited to sit quietly facing a candle.

2) Raise and critical awareness of the stigma of mental disease people in the eyes of health professionals and students. Participants entered a space and were asked to choose a space to sit or stand in, when they had found these they were invited to close their eyes and travel with a spoken narrative, the space became gradually darker.

3) In the work with homeless to open the issue of dealing with death. Participants came in to the prepared space one by one and slowly through the liturgical steps came face to face with a coffin.

4) In Museums and cultural sites to connect an experience with history. Set in cork museum the participants travelled from separate space to space, emotional resonance created through senses of smell and touch and sight.

What is the aim?

To provide a safe and secure way for participants to begin to engage with a challenging phenomena.

To create a concrete trusting atmosphere to enable the person to feel part of the group.

To focus the attention in the present moment (here and now), listening self, the environment and others.

This kind of experience let allows new data related with deep feelings and thoughts both individually and collectively to surface.



HOW CAN THIS METHOD BE OF USE?

- To introduce a focus group to the subject, topic or phenomena to be investigated.
- To create an atmosphere that will focus the concentration of the group.
- To create expectation and awake curiosity.
- To open a comfortable space for relationship and sharing in which data can be generated.
- To work on a symbolic level, to allow emerge knowledge to awake through creativity and imaginative engagement.
- To create a snapshot of the groups understanding at a particular point.
- To participants to observe each other spontaneous reaction in reference to the topic.
- To open a space where participants can think about key questions.



How am I positioned?

As leaders who invite people to follow a ritual in a safe place in order to begin a research process. And a group observer.

As dramaturgs who look for and shape significance as it is emerging.

What stage of conventional social science research and/or evaluation and/or assessment can I use this in or relate this to?

- To start a process of data collection and generation. To prepare the group for the research process.
- Also, it can be used in research dissemination to present the results of research.

What theories inform it?

Theatre praxis, for example how to be in a specific atmosphere (space, actions, objects, light, smells etc.) affect people feeling in a specific mood and attitude and inquire how affect to their behaviour, ideas, conflicts, contradictions, to open questions.

For example: Yoshi Oida, Peter Brook, Jerzy Grotowski, Eugenio Barba, Tadeusz Kantor Pina Bausch, Jean Fabre, Victor Turner, Enrique Vargas, "Use of the objects".

What skills would I need to use this method?

- Dramaturgical skills to facilitate in a soft way without patronising the group.
- Listen skills of the dramaturg and the researcher to carefully listen to the individual and observe and document group behaviours.

- Dramaturgical skills to create a specific liturgy.
- The level of skills to work with this method can have many levels. You can start with something very easy or prepare a ritual that requires more skills and probably the support of an artist.

What resources and material are needed?

It depends on each situation and is flexible, but it would be reasonable to expect that you would bring in resources that help shape the specific space you are working in to create this liturgy. Elements of stillness, movement, light and dark, silence and noise/ music/bells touch, smell, positions of sitting and standing and laying, the body moving in ways that are not seen in daily everyday life, objects that have significance and become symbols in the ritual. All of these create atmosphere and allow positioning of the group for reflection in order to then generate personal and collective understandings through individual contemplation and group dialogue.





La Nave Va creative space workshop. Chester, 2018

References

Turner, Victor, (1982), *From Ritual to Theatre: A Division of Performing Arts Journal*, Inc. New York: , PAJ Publications.

Barba, Eugenio, Savarese Nicola (2005), *A Dictionary of Theatre Anthropology: The Secret Art of the Performer*, London: Routledge.

Brook, Peter, (1968), *The Empty Space*, London: Touchstone.

Grotowski, Jerzy (1975), *Towards a Poor Theatre*, London: Routledge .

Bachelard, Gaston (1965), *Poetics of Space*, London: Penguin Books.

Pagliaro, Maria (2016), *Todo ya está aquí, aunque no se vea*, Self-published.



When the Beyond Text participants gathered together at LUT Lahti in Finland 2019, Raquel Benmergui experimented with liminal visual capture—trying to find storied ways to CAPTURE, share and disseminate the experiences we have shared and how we have worked in an arts-based way. These images were taken during the session hosted by La Nave Va.



Return to the section where La Nave Va has outlined how the method of rituals can be used.'

When you reread that list, do some rituals come to mind that you have experienced and found helpful? Could you use rituals when working with a specific group or theme? Brain-sketch about rituals in your reflective sketchbook and see what surfaces.

**Suvi-Jonna Martikainen, Anne
Pässilä & Allan Owens**

CONVOKING RADICAL IMAGINATION

- The roots of this method lay in Haiven's and Khasnabish's (2014) idea of convocation as a research strategy and the idea of radical imagination, which means abilities to recognise and create new possibilities for action in communities dialogically and collectively.
- Arts-based methods have a vast possibility in building dialogue amongst a community, and to function thus as a process of convocation.
- This method was used in convoking dialogical, radical imagination in an organisational context amongst working communities on social and health care sector.
- The method consists of meditative/ contemplative part of identifying here-and-now experiences, prompting storytelling by different techniques and organising a dialogical common space of sharing.



THE ROOTS OF THE METHODS

The roots of this method lay in Haiven's and Khasnabish's (2010; 2014) idea of convocation as a research strategy and the idea of radical imagination. According to them, radical imagination means the ability to "imagine the world, social institutions and human relationships otherwise" (Haiven & Khasnabish, 2010, 3). Research that aims to convoke radical imagination is a dialogic process, not an individual trait (2014, 411). Convocation aims to bring "communities together in order to create new spaces and possibilities for dialogue and debate and new zones of possibility, reflection, contention, dissonance, and discovery" (ibid., p. 413). Thus, the role of the researcher is not merely to observe what happens in a community, but to convoke the communities into re-imagining e.g. what they value and want to strengthen (i.e. how they "reproduce themselves"). The researcher takes part to the process of convoking radical imagination in the research process and through writing (ibid., 8).

Arts-based methods have a vast possibility in building dialogue amongst a community, and to function as a process of convocation. This particular method was used within social and health care working communities to bring people in dialogue about e.g. wellbeing and meaningfulness.

Techniques used in this process:

- 1) Mindfulness and Contemplation
- 2) Prompting Storytelling by Drawings/Pictures/Self-Reflective Writing
- 3) Organizing a dialogical common space of sharing



Suvi-Jonna Martikainen is a project researcher and a doctoral student at LUT University, Lahti, Finland. She's working on a PhD on employee experiences of meaningful work and social sustainability in organisations. Her professional background is in applied drama, theatre and humanities. Suvi-Jonna's research interests lie in eudaimonic approaches to work wellbeing, employee experience and arts-based research methodologies.

How do I do this? The process entails:

1) Identifying experience through contemplation: Leading people to reflect on their here-and-now experience (e.g. at work) with contemplation & mindfulness.

How: Guide people through a simple meditation practice. Ask them to sit in silence with eyes closed and pay attention to bodily sensations and breath. Thoughts are not to be stopped, but to be observed. Possible questions for reflection during the meditation: Notice sensations in your body. Observe how they come and go, and transform. Allow them to be. Observe your thoughts, feelings and state of mind. Do your bodily sensations have something to say? What do your thoughts and feelings tell you? How is your experience right at this moment? How are (at your work) right now? What's the most burning issue here and now?

2) Prompting Storytelling: Bringing in storytelling/ reflection initiating prompts for storytelling – can be done with **derive and bringing symbolic homecoming gifts** from the walk, or by using **pictures, or self-reflective writing**. This step allows many techniques to facilitate storytelling, reflection, and dialogue – it is a space for applying!

With derive: People get time to walk through familiar surroundings. They are advised to keep the thoughts experiences and questions that arose in meditation in mind. People are asked to bring back a **symbolic homecoming gift (an object)** from their walks: one that illustrates their experience here and now.

This phase can also be done so that people take **pictures** from their walk and send them on a collective platform (e.g. Padlet) where they are on display when they tell about them in the next phase.

Self-Reflective Writing: Skip the walk and go deeper into one's experience by self-reflective writing. In this case you can take a step back, and include this on contemplation by asking people to write about their experience during meditation/what it brought up



3) Organizing a dialogical common space of sharing:

Organising a common space of sharing that allows dialogue to emerge – can be done i.e. by facilitating a storytelling arena (a 'flipped stage'; 'flipped narrative' – community members sharing insights instead of basing the discussion on expert knowledge). A space is organised for the participants to tell about their experience through homecoming gifts/ pictures or what they wish to share of their texts. This can be

done in a circle or, if the space allows, organise a stage for a couple of people at the time to have a dialogue everyone else listens to (see the chairs in the picture). It is important to emphasise people are telling their stories to each other – not the facilitator/researcher! Therefore, any comments, questions or interruptions from other participants are welcomed at any point.

What do I inquire into? The context:

The everyday realities of the people concerned, e.g. working communities, employee experience.

The possibilities to “reimagining things of value.”

“Social reproduction = spaces of identity formation, meaning, care and possibility” (Haiven & Khasnabish 2014, 9).

What has been done on this already?

An inquiry into employee experiences with 128 health care practitioners in Finland. The participants were discussing i.e. experiences of meaning at work and their diverse backgrounds influencing the organisation cultures, ways of doing things & social relations at the work place.

The aim

The aim is to get people recognise day-to-day realities they work in, and share them collectively, thus aiming to bring people together in a collective, dialogical relation, “to create

something novel: new zones of dialogue and debate, new forums of imagination and creativity” (Haiven & Khasnabish, 2014, 68). These forums are a possibility for social change, through imagining and acting otherwise.

How am I positioned?

As a researcher that documents the discussion, listens deeply and distils relevant contents to guide the discussions if needed.

As a facilitator who ensures that the space forms around the dialogue of the participants.

As a research collaborator (Haiven & Khasnabish, 2014, 70) who aims to form a non-hierarchical space between the community and participate in a community-based co-operation process e.g. around the ways of working or “social reproduction” amongst co-workers or with nurses and patients

What stage of conventional social science research and/or evaluation and/or assessment can I use this in or relate this to?

- Data collection (data “emergence”)
- Defining the research questions in collaboration.
- Evaluating the research process - iteration.
- Data analysis – Reviewing essential directions of analysis collectively “ I (the researcher) interpreted this as relevant: is it or is it not?”
- Data triangulation.

What skills would I need to use this method?

- Trans-professional skills.
- Skills to guide a simple meditation/contemplation practice.
- Skills of a researcher to allow dialogue, giving space, listening, asking questions but not controlling, observing and documenting what happens.
- Skills to apply your own specific artistic expertise to inquire and facilitate a collective dialogue through storytelling. Techniques are in fact of secondary importance, it's how the dialogue emerges that counts.

Best done in a trans-professional collaboration. This can be done by oneself, but it is a lot of work. On the other hand, remember the community you're working with is your collaborator as well!

- facilitate a collective dialogue through storytelling. Techniques are in fact of secondary importance, it's how the dialogue emerges that counts. Best done in a trans-professional collaboration. This can be done by oneself, but it is a lot of work. On the other hand, remember the community you're working with is your collaborator as well!

What resources & materials are needed?

- Time, initiation to bring communities together and authentic commitment from them to participate.
- Time for the discussions.
- A (concrete) space.

- Documentary devices (paper, pen, computers, or would you like to record the discussions? Then remember transcribing is a big job.)

Theoretical references

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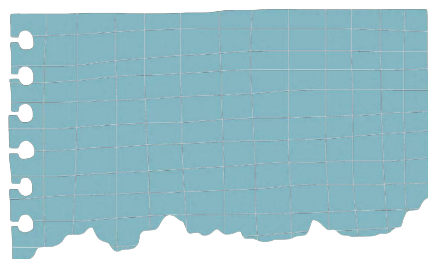
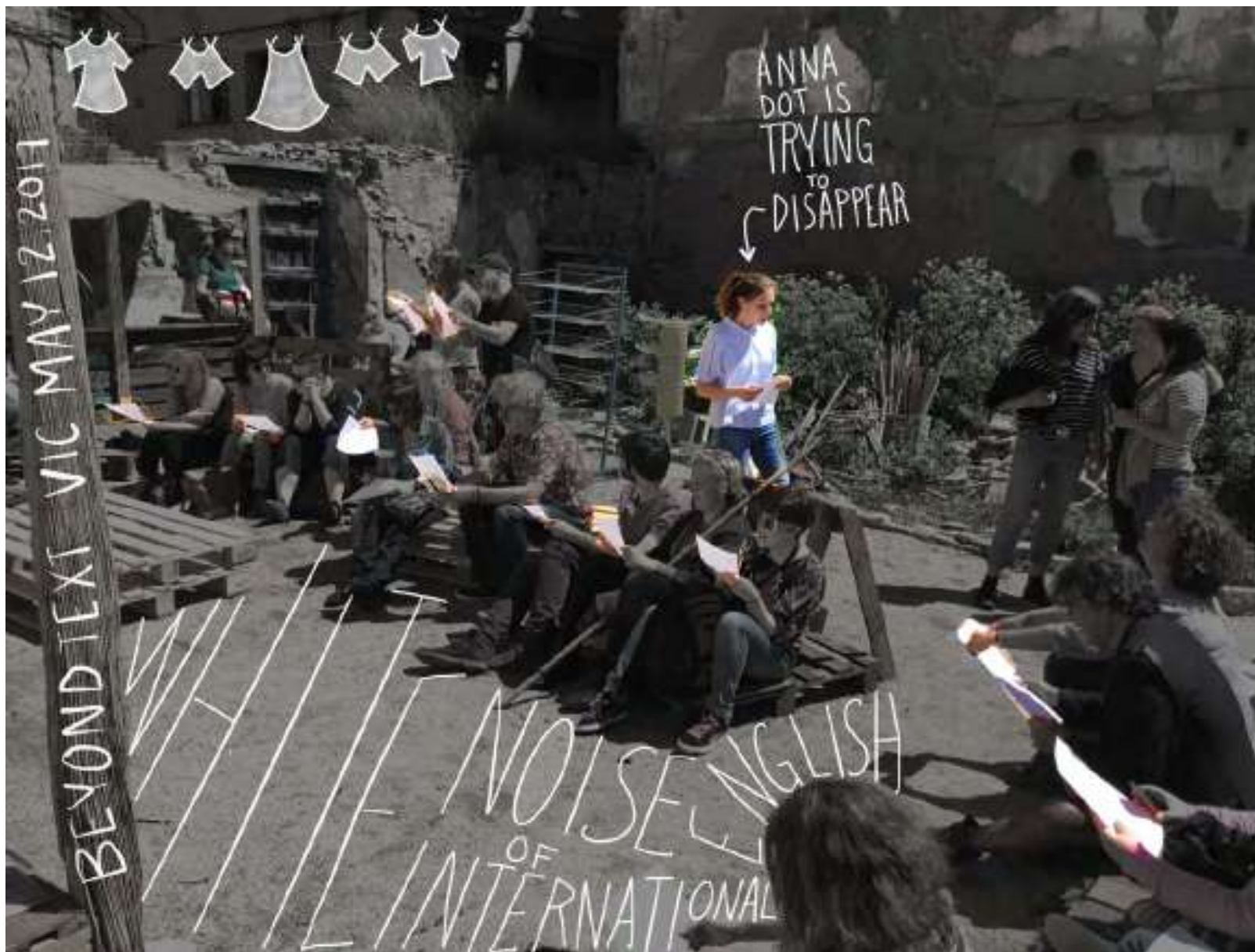
Khasnabish, D. A., & Haiven, M. (2014). The radical imagination: Social movement research in the age of austerity. Zed Books Ltd.

Koskela, V. A. (2017). Experiences of presence in advancing innovation towards a holistic approach. Journal of Innovation Management, 5(2), 26.

Martikainen, S-J., Pässilä, A., Owens, A. (Forthcoming). Convoking radical imagination: the use of arts-based methods for inquiry in an organisational context.

Pässilä, A. H., Oikarinen, T., & Harmaakorpi, V. (2015). Collective voicing as a reflexive practice. Management Learning, 46(1), 67-86.

Yankelovich, D. (2001). The magic of dialogue: Transforming conflict into cooperation. Simon and Schuster.



The spaces we work in can offer possibilities for creative work or function as obstacles. How do the learning or working spaces you inhabit support Beyond Text ways of learning? Go to a learning or working space and observe how people use the space. Capture it in some visual way (draw,/photograph). What effect does changing venues have on your own ways of learning? When we work

in an arts-based way we often transform the space in our minds and experience it in a different way. The liminal visual captures throughout this book but specifically on page 129 & 136 are an attempt to disseminate the liminal state participants are in. What ways can you find to disseminate experience and collect data in an arts-based way?



Jeff Adams

REFLECTIONS ON LEARNING THROUGH VISUAL CREATIVE PRACTICE: MODELLING POTTERY FIGURES

This module is designed to:

- Enhance the experience of a creative learning process through practice;
- to express ideas through a specific material and discover its characteristics;
- to share reflections on creative learning experiences with others
- initiate an investigation of theories of learning and researching through art.




Roots of the method

Learning through practice, especially for those unfamiliar with creative practices. The idea is putting people into a new, novel learning situation so that they can better reflect on the meaning and methods of learning, and what creative practice means to them.

The purpose is not to produce aesthetically polished pieces, but rather to experience creativity from a fresh perspective, in the company of others. It's important the experiences are shared and evaluated, so people should work individually but as part of a group.

How do I do this?

The theme for the activity is Screen/film/TV watching, and the practical goal is to model a seated or reclining figure out of clay that is made to seem as if it is watching and perhaps reacting emotionally to screen events e.g. a sport match or a thriller or an unexpected Snapchat.



Jeff Adams is a Professor of Education at the University of Chester, and Principal Editor of the *International Journal of Art & Design Education*. At Chester he is leader of the Doctorate in Education (EdD) programme, and co-director of the centre for Research into Education, Creativity and the Arts through Practice (RECAP).
j.adams@chester.ac.uk



The group will need a practical demonstration: basic modelling skills, figure and support construction, learning simple techniques of expression through the material. The participants are given a lump of clay and tools and a space to work, and in one session they should create a modelled expressive figure. During and at the end of the time (preferably a whole day) the figures should be discussed in terms of what the learning process felt like, what using the material meant, especially as a novice, and how the participants managed or failed to imbue the figures with life.



The facilitator of the session should not offer aesthetic or value judgements about participants' work, only provide practical advice if requested. The object is to explore the creative process, not produce a competent piece of art.

It's important that plenty of time is made for discussion and participants should feel free to talk about the experience throughout the session. Encourage them to make notes and take photos to better remember the experience. Later (or during) the participants can relate the experience to theory through their reading.

What do I want to inquire into? The context

- Practice-based research in educational contexts.
- The nature of learning.
- How learning occurs through creative practices.
- How to share practice.
- Discussing our relationship with screens; body language; nature of the material.
- Using unfamiliar materials and techniques.

What has been done on this already?

Theory of practice based research, theories of creative practice, education and creative practices theory.

Practice established in UK art education; NAEA archival research plus theories of expression and learning;

What is the aim?

This module is designed to:

- Enhance the experience of a creative learning process through practice.
- to express ideas through a specific material and discover its characteristics.
- to share reflections on creative learning experiences with others.



- initiate an investigation of theories of learning and researching through art.



How can this method be of use?

A good technique for studying and analysing ways of learning and practising.

Good for relational practices, sharing of ideas.

Direct experience of practice-based creativity. The transfer relational experience to other contexts and other practices.

A way to study the nature of creativity in practice and in educational.

Reflecting and drawing upon personal experience.

How am I positioned?

As a practitioner and researcher interested in understanding better learning and the creative production of knowledge in a relational context.

What theories inform what I am doing?

Theories of practice base research; creative pedagogies; creativity; knowledge production; relational art.

What stage of conventional social science research and/or evaluation and/or assessment can I use this in or relate this to?

Literature review could precede the activity, and evaluation could follow.



What skills would I need to use this method?

Pottery hand building and modelling - very basic, but confidence in these techniques (acquired through practice) is necessary to organise and demonstrate for this workshop.

What resources & materials are needed?

Practical room: art room, with appropriate table surfaces, water and sink, clay and simple tools, space and time for reflection

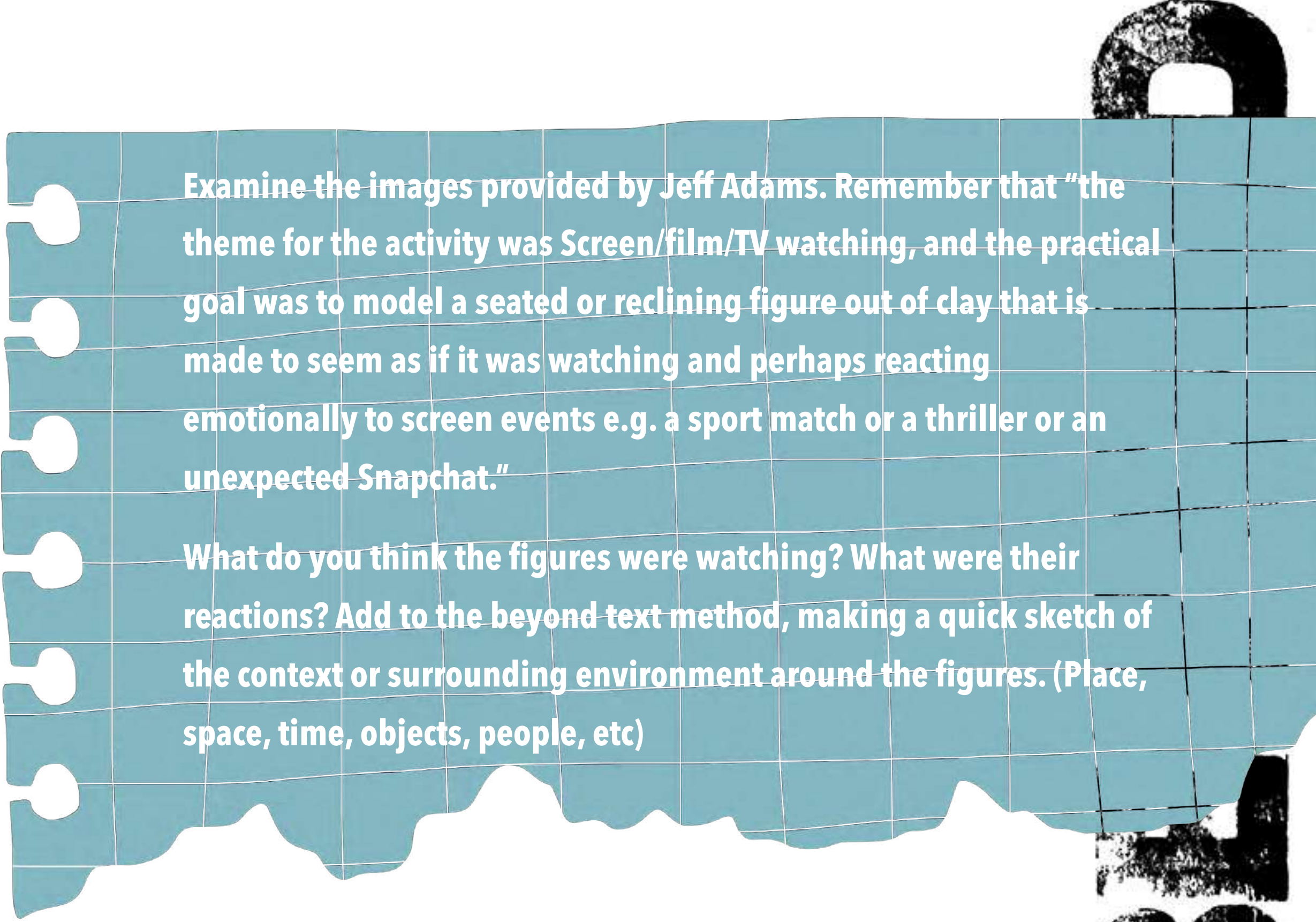
THEORETICAL REFERENCES

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iJADE (International Journal of Art and Design Education)



Examine the images provided by Jeff Adams. Remember that “the theme for the activity was Screen/film/TV watching, and the practical goal was to model a seated or reclining figure out of clay that is made to seem as if it was watching and perhaps reacting emotionally to screen events e.g. a sport match or a thriller or an unexpected Snapchat.”

What do you think the figures were watching? What were their reactions? Add to the beyond text method, making a quick sketch of the context or surrounding environment around the figures. (Place, space, time, objects, people, etc)



Yosuke Ohashi

SYMBOLIC WALK

- The symbolic dimension of walking



Roots of the Method

- Ethnography
- Body Poetry (Shintaishi in Japan)
- physical and symbolic expression.

Symbolic Walks can be used in the context of interpretative research or embodied evaluation. The theoretical references of Guy Debord (1957 Report on the construction of situation) is relevant, but the distinctive feature of this ABRE is the symbolic dimension of walking rooted not in the western situationist movement but in notions of Eastern theatre. In practice and philosophically Ki-energy current way of movement of Taichi (Chaise thought) is important. How do I do this? 1) ask someone to tell about their life in brief with a partner 2) one of the pair does their walk physically on a line from past to future. one becomes player the other becomes observer 3) the player tells his/her own life focusing on the turning point of the life to the observer 3) the observer replays the walk, the observer watches and memorises it 4) observer replays the players's walk 5) Sharing the reflection 6) change the role and repeat the steps 1-5.



Yosuke Ohashi: is a founding member and performer with Taichi-Kikaku Theatre which has performed in more than 24 countries around the world. Their vision of art could be called "Shintaishi" or "Body Poetry", which could be explained as "a new theatre beyond words". Yosuke also works as a drama practitioner combining Body Poetry with Applied Drama and theatre, writes and is currently using arts based forms in the field of health in Japan.



What do I want to inquire in to? What has been done on this already?

- I want to inquire into nurses training period over three years by walking on the experiences of training and key turning point in them.
- the aim is to understand more about nurses training as experienced by them.
- To inquire in to each nurses future orientation and identify needs for future training development in her practice.
- Self evaluation of tools. Tools of use for the nurse partitioner past present and future.

How am I positioned ?

I'm an artist of Body Poetry collaborating with a manager and researcher in health settings. I realised that I am using chronological time, assuming this is linear so as to use it for symbolic creation. I realise this is a western conceptualisation of time and that there are others for example Kairological which are not linear.

What theories inform what I am doing?

Symbol in this method is related to the analytical psychologist theories Carl Gustav Jung (1875-1961: Symbole der Wandlung /a transformation and symbolism of the libid, a contribution to the history of the evolution of thought).



This video capture was taken at Beyond Text meeting in Chester, 2018: https://youtu.be/R6JOKIWCL_I





Photograph taken at Beyond Text meeting in Chester 2018 at a workshop given by Yosuke Ohashi

Japanese Jungian scholar, Hayao Kawai (1928-2007: about myth and symbol).

Eastern theatre theory about Noh theatre and Japanese contemporary dance Buto.

Reflection theory , not personal reflection but for organising reflection: collective reflection (Russ Vince & Anne Pässilä).

What stage of conventional social science research can I use this in or relate this to?

Data generation: to replace questionnaires about a training course period.

Data generation: to lead in to focus group interviews about professional life , or the training course period

Evaluation: allow for a collective evaluation a three year nurse training programme, to identify significant common moments for example of success or challenge or frustration.

An example of symbolic walk: <https://youtu.be/68kw0bDI9FQ>





Yosuke Ohashi

SYMBOLIC STANDING

- Your basic standing position towards the world



Roots of the Method


Psychologically: it is based on fundamental theory of Proxemics by Edward .T . Hole (imitate distance , personal distance, social distance, public distance.)

Distinctive feature of this art-based research is based on symbolic dimension of "standing position" rooted in of Eastern theatre. Philosophically it stands on

Ki-energy current way of Taichi thought. "Standing position " is one way how to arrange the current of Ki-energy .

This is related to Mr.Kamamura's cultural standing positon mapping.

How do I do this? : 1) find a partner , one is player and the other observer .



Yosuke Ohashi: is a founding member and performer with Taichi-Kikaku Theatre which has performed in more than 24 countries around the world. Their vision of art could be called "Shintaishi" or "Body Poetry", which could be explained as "a new theatre beyond words". Yosuke also works as a drama practitioner combining Body Poetry with Applied Drama and theatre, writes and is currently using arts based forms in the field of health in Japan.

2) Observer stands as Mr. world that means symbol of people, representative of the world. Player, as yourself, finds the place where you feel stable. finds the posture toward the world. This is the symbolic your standing position toward the world.

3) Change the role : player take a role of the World . Observer imitate the player's standing position and posture. Player is watching yourself . ① What 's your impression to your standing position from the world 's standing position of point view? ② which is better as your standing position? Why do you think so ?

Stage 1: What do I want to inquire in to ?

I want to know the basic relationship of the client toward the world.

I want to know the basic relationship of the company employee toward the company .

I want to know the basic relationship of the participants toward the WS.

We can apply it to many kinds of relationship.

150 We can research the basic scenario of his/her

life or basic communication pattern .

We want to research the better way to the world or to the company or organization.

Ask for their future orientation for their career .

I is the self evaluation tools for the framework of communication in his organisation

Stage 2: How am I positioned ?

I'm an artist of Body Poetry that combined with manager research of health setting or art based education toward the managers.

Stage 3; What theories will I use?

As for standing position: Proxemics by Hole (imitate distance , personal didistance , social distance, public distance.)

As for symbol , it's related to Psychological

Theories of Car Gustav Jung. And Japanese Jungsian scholar Hayao kawai (about myth and symbol) and Eastern theatre theory about Noh theatre and Japanese contemporary dance Buto.

What stage of conventional social science research can I use this in or late this to ?

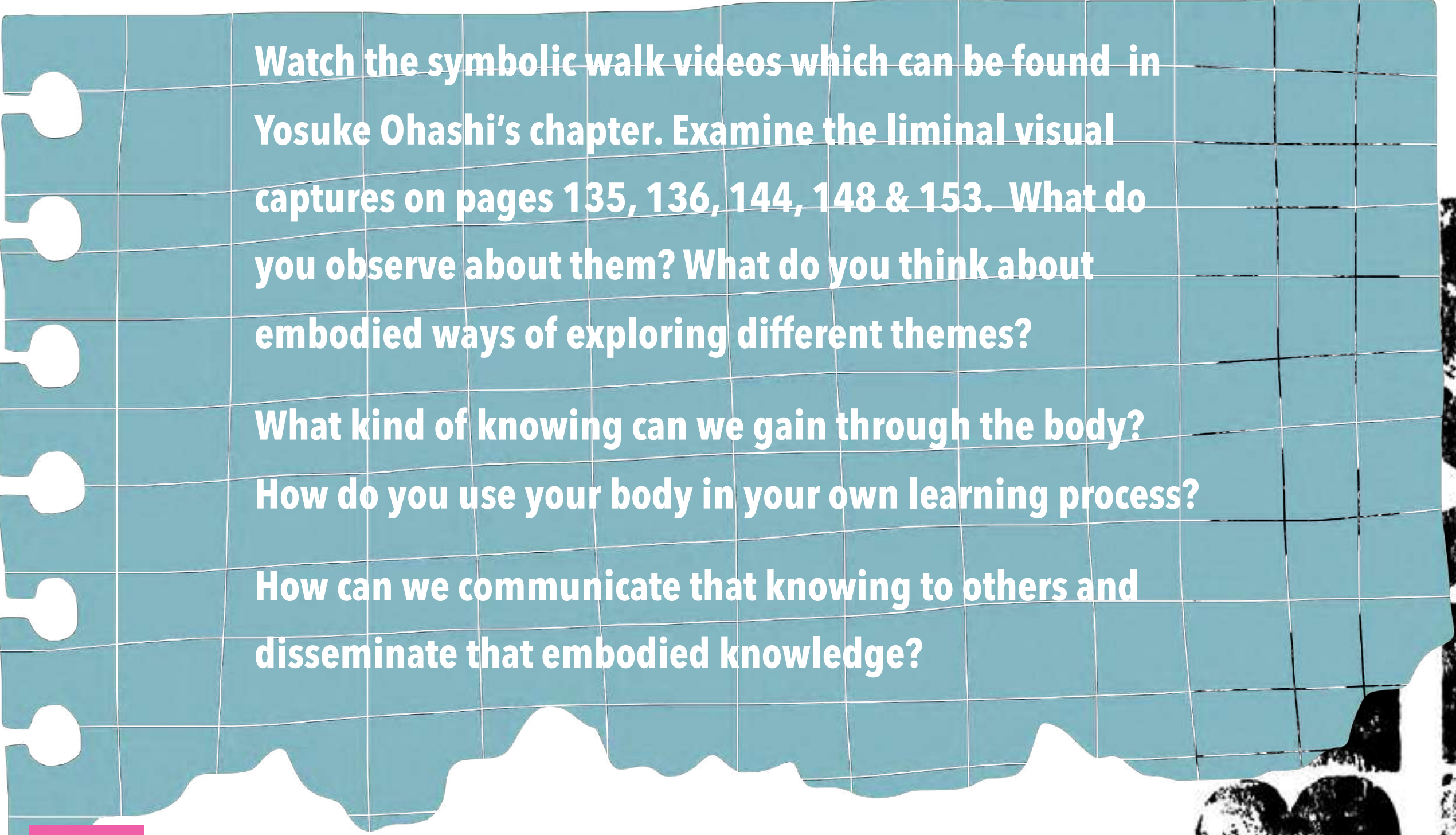
1.TA 's fundamental communication and life Scenario

2) Relate this to Mr.Kamamura's cultural standing position mapping.



Experimenting
with visual
capture by
Raquel
Benmergui of
Yosuke
Ohashi's
workshop,
Beyond Text /
Chester, 2018

Photo
manipulation
of the church
ceiling where
we were
working



Watch the symbolic walk videos which can be found in Yosuke Ohashi's chapter. Examine the liminal visual captures on pages 135, 136, 144, 148 & 153. What do you observe about them? What do you think about embodied ways of exploring different themes?

What kind of knowing can we gain through the body?

How do you use your body in your own learning process?

How can we communicate that knowing to others and disseminate that embodied knowledge?



Monica Biagioli

ZINE METHOD

- Elements of a problem, area or solution can be mapped via the visual plane
- Allow for emotional responses to emerge
- Retain more of the shape of the complete experience
- Complex sets of elements can be represented in one package

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Roots of the Method

Zines (small (maga)zines) have roots in the do-it-yourself movement. The idea and use of the zine has emerged over time, from the early leaflets and pamphlets produced by independent publishers in the late 18th century up to current times.

Zines are applied as a method of collecting and analysing data within a framework of qualitative analysis to retain more of the shape of the complete experience (Dewey) and allow for emotional responses to emerge within the zine format. Zines can be solely for private consumption (self-reflection) and can therefore act as containers to process difficult emotions, such as the ones that emerge in conflict situations.



Monica Biagioli is a Senior Lecturer in the Design School and a Subject Lead on the BA (Hons) [Graphic and Media Design](https://www.arts.ac.uk/colleges/london-college-of-communication/people/monica-biagioli) course at London College of Communication. She has interlinked practice and theory throughout her career with an emphasis on cultural heritage. Monica explores the links between cultural artefacts and the value attached to them. Embedded in that is an understanding that context plays a fundamental role in assigning cultural value. The approach is guided by a belief that design and the arts matter beyond their economic worth to play a role that is critical for societal wellbeing. <https://www.arts.ac.uk/colleges/london-college-of-communication/people/monica-biagioli>

Theoretical references

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- Belfiore, E. & Bennett, O. (2008). The social impact of the arts: an intellectual history. Basingstoke: Palgrave Macmillan.
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- Gill, S. (2015) Tacit Engagement: Beyond Interaction. London: Springer.
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Holtham, C., Dove, A, and Owens, A. (2011). Building on Cultural Spaces and Places for enhancing the intuitive capabilities of students of business and management, Art Design & Communication in Higher Education, Intellect Journals, Vol.10 (2) 2011

McGilchrist, I. (2009) The master and his emissary: The divided brain and the making of the western world. New Haven: Yale University Press.

Pässilä, A. and Owens, A. (2016), "Sensible sensitivity: arts pedagogy in management development", in Stokes, P., Moore, N., Smith, S.M., Rowland, C. and Scott, P. (Eds),



Zines created in Vic, 2017 after Monica's workshop

Organizational Management: Approaches and Solutions,
London: Kogan Page.

How do I do this?

The Zine Method is process-based. The zine is used as a space where elements of a problem area or a solution can be mapped via the visual plane.

The format allows for notations to be made on the single page plane, while at the same time allowing for an overview of the project to happen via the cuts and folds built into the construction of the zine. These allow for multiple ways of structuring and 'reading' the information and for various juxtapositions to be made depending on proximity of spreads. There is an element of chance built into this design that encourages intentional play, much like a game or a puzzle.

Via the Zine Method, complex sets of elements can be represented in one package (the zine) letting ideas emerge from the active handling of the paper matter; by folding in different ways, by setting up the zine into a three-dimensional structure that refers to a larger concept taking shape in the mind of the participant.



Video capture: Hands-on zine workshop given by
Monica Biagioli : <https://youtu.be/uJK6rAOLaZ0>



<https://youtu.be/r9-VEvh5l6w>



What do I want to inquire in to?

Monica Biagioli, Allan Owens and Anne Pässilä started their collaboration around the Zine Method in a participatory innovation process in social enterprise where the focus was to capture citizens' perspectives and ideas as well as to create a space for sharing multiple perspectives into a development process. After that we have systematically applied the Zine Method in various contexts both as a self-reflection space and as a means of communication to share multiple perspectives: IFKAD, Bari, Italy, 2015; GNOSIS, London, UK, 2016; IFKAD, Dresden, Germany, 2016; PhD students at University of Chester, UK; MA students at University of Chester and University of the Arts London, UK, 2017 onwards; ArtsEqual LUT research as artful inquiry, Lahti, Finland; Zamek Cieszyn, Cieszyn, Poland, 2018; RSA NHS R&D Mental health care session, Liverpool, UK, 2018; University of Central Lancashire, 2018; Realising Potential Ltd application in leadership coaching and as facilitation in business, 2018 onwards; ACAT Conference 2018, application of method by conference participants during the conference.

What has been done on this already?

This method was originally developed to collect and analyse data within a framework of qualitative analysis in order to retain more of the shape of the complete experience. Instead of fracturing elements of the experience into discrete data sets, the effort was to retain a holistic record of an experience or a process.

What is the aim?

The Zine Method is an emergent framework that expresses as an active process the subjective engagement with complexity and ambiguity in problem solving. It aims to capture important elements of experience that express human creative input and engagement with experiences in the organisational and workplace context; such as tacit engagement, experiential knowledge, and individual judgement.

How can this method be of use?

- A way to progress understanding iteratively by applying the format to map the negotiation ahead
- A way to reflect subjectively on own role in the process
- A contained way to address complexity and ambiguity

How am I positioned?

As a subjective voice in expressing experience in the tradition of application of arts and design methods to process experience.

Example of Practice

Zine Method explained and applied by Doug Shaw of The Consulting Artist with video explaining how to create zine template

Visual Communication: How to Make Monica's Accidental Zine: <https://consultingartist.com/tag/zine/>

Zine Method technique and application in the Zine Method report for Beyond Text:

<http://ualresearchonline.arts.ac.uk/12489/1/Zine%20Method%20Beyond%20Text%20May%202017.pdf>

What stage of conventional social science research and/or evaluation and/or assessment can I use this in or relate this to?

1. A means of reflecting on own emotion during key points in a process.

2. Applied at the end of a process as a means of self-evaluation.

3. A means of communicating with other members of a group process before, during and after a process to assess group working and decision-making.

4. All zines submitted at the end of a project as holistic accounts as part of the assessment of the project.

What skills would I need to use this method?

The ability to note down through drawing, words, and design thoughts and feelings that arise during a process. This requires the ability to self-reflect and to interpret that self-reflection through artistic and design means. To aid in this, zine templates are pre-cut and offered to participants, and set coloured markers, pens, and pencils, as well as stickers and other 'pre-designed' elements such as magazines and printed matter that can be cut up and collaged into the forms of the zines.

What resources & materials are needed?

Zine templates, markers, pens, pencils, stickers, cutting mats, scissors or cutters, rulers, magazines that can be cut up, imagination, trust in the process, a sense of play, and focused time.



Monica Biagioli's talk was visually documented by Raquel Benmergui at a public Beyond Text event organised by the University of Chester at Storyhouse, 2018.


A photograph of a shelf with flyers and newspapers was snapped at the venue a few minutes before the talk at Storyhouse.

Zines are such great artefacts to make by yourself or with a group. You can make one to document your process or explore a topic you are working with. Watch the video below of Monica Biagioli making one section of a flower book from the Alysa Golden book (see p.140 for the reference) & page 181 of it being used within a sketchbook)

At its simplest—all you need is one sheet of paper and you can create your first zine!



<https://youtu.be/dPaFD9lhK4A>



Liminal visual capture by Raquel Benmergui of participants reflecting on the zines they had made at the Multiplier event in Hämeenlinna, Finland in March 2019

Tony Wall

ARTFUL INQUIRY AS RE/DE-FINING RESEARCH

- For use in the definition and re-definition of research
- Roots in Systems Thinking and Figured Worlds
- Values the flexible sense making of 'partial views' of complex rich pictures
- Can also be used to hone in on specific aspects or angles of existing research

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Roots of the method

Artful Inquiry as re/de-fining research was derived from a fusion of systems thinking and the sociocultural theory of figured worlds, both associated with asserting agency in situations which may be considered complex.

Systems thinking: Checkland's (1999) world of soft systems thinking intentionally builds fictional models of human systems as a way of interrogating the complexity of those systems. There are two ideas here:

- a. That we can become clearer about a human system when we ascertain the key elements of that system, that is, through the acronym "CATWOE": customers of a system (those who benefit from it), actors (those who enact it), transformations (a key process), worldview (an underpinning belief or assumption), owners (of the



Professor Wall is Founder and Head of the International Centre for Thriving, a global scale collaboration between business, arts, health, and education to deliver sustainable transformation for the common good. He is passionate about *thriving* and has published 200+ works, including articles in quartile 1 journals such as *The International Journal of Human Resource Management* and *Vocations & Learning*, as well as global policy reports for the *European Mentoring & Coaching Council* in Brussels. Overall, his leadership and international impact in these areas have attracted numerous accolades including the prestigious Advance-HE National Teaching Fellowship and three Santander International Research Excellence Awards.

b. Rich pictures are visual depictions of the above as a way to clarify thinking and to stimulate dialogue with the representation of CATWOE.

Figured worlds: Holland et al (1998) proposed a complex composite of ideas making up figured worlds, but the key concept that was fused with the above was the idea that humans utilise 'cultural tools' to help make sense of their world – and can come to command such tools to create different effects. The 'tool' however has implicit theories of person and task which afford certain ways of acting and thinking.



Image
supplied by
Toni Wall

As such, when combined in this way, the artful inquirer can come to command alternative ways of defining or refining how they come to understand a research situation.

Theoretical references

Checkland, P. (1999) Systems Thinking, Systems Practice: Includes a 30 Year Retrospective, Chichester, Wiley.

Holland D., Lachicotte W. Jr., Skinner D., & Cain C. (1998). Identity and agency in cTheoretical references

Checkland, P. (1999) Systems Thinking, Systems Practice: Includes a 30 Year Retrospective, Chichester, Wiley.

Holland D., Lachicotte W. Jr., Skinner D., & Cain C. (1998). Identity and agency in cultural

Wall, T. (2016) Provocative Education: From Buddhism for Busy People® to Dismal Land®, Studies in Philosophy and Education.

How do I do this?

A process might encapsulate these elements:

1) Learning the dynamic FMA of research – Checkland (1999) articulated that there are three conceptual domains to research: we adopt a Framework of ideas in a Methodology to investigate and tackle an Area of concern. A key learning point is that none of these areas are naturally fixed – they are all slippery and are subject to decision.

2) Sketching the landscape of own research – linked to FMA, participants then physically sketch all of the aspects of their research, using symbols, words, or squiggles, as a ‘download’ of everything that is on their mind.

3) Experimenting with ‘partial views’ – students then use a piece of card with a triangle cut out of the middle, to hover over the landscape, thereby revealing only small sections

of the landscape. As the students hover over the landscape, they formulate different research scope definitions, using FMA.

4) Ongoing inquiry and decision making – now with the above apparatus, the participants can start exploring

different angles and perspectives to help the define or refine the scope of their research.

What do I want to inquire in to?

Artful inquiry was original derived from ongoing pedagogic research and reflective practice, where it had been recognised that doctoral students can become overwhelmed with information and may have difficulty conceptualising how the different components of the research fit together, i.e. a structure that scholarship argues influences progression and completion. To attempt to tackle this, problem structuration tools were engaged from systems thinking to develop the AI 'tool'.

What has been done on this already?

The artful inquiry process has now been experienced by doctoral students across different disciplinary fields, most of which have reported enhancements in the clarity of thinking around their doctoral research, their emotional relationship with their research, or were confident that they now knew what they needed to do achieve these. Participant emails months after

engaging in the process has generated significant "light bulb" insights and subsequent "organisation of ideas".

What is the aim?

The aim of the tool continues to help researchers develop greater control and clarity over their research definition and refinement processes.

How can this method be of use?

The artful inquiry process as outlined above is particularly helpful for people to define or refine the way they see their research – at the start, as they progress, and as they start to make their research public to others.

Fewer insights seem to be generated when the participants have completed their research and are attached to the current expression or depiction of their research.

How am I positioned?

The researcher embraces the concept of perspective and comes to play with and control how they come to see their research.

Example of Practice

The process outlined above has been developed in the form of a 1 hour to 3 hour workshop with a group of 15 participants.

What stage of conventional social science research and/or evaluation and/or assessment can I use this in or relate this to?

The Artful Inquirer process has been applied at different stages of research processes, but most typically at the start to help define or refine the focus of a study.

What skills would I need to use this method?

- Minimal representational skills – e.g. the ability to make a 'mark' on a page, and for that 'mark' to be initially meaningful.

- Flexible thinking in relation to swiftly interpreting the different 'partial views' and what that might mean in the context of research, and forming questions from visual prompts.

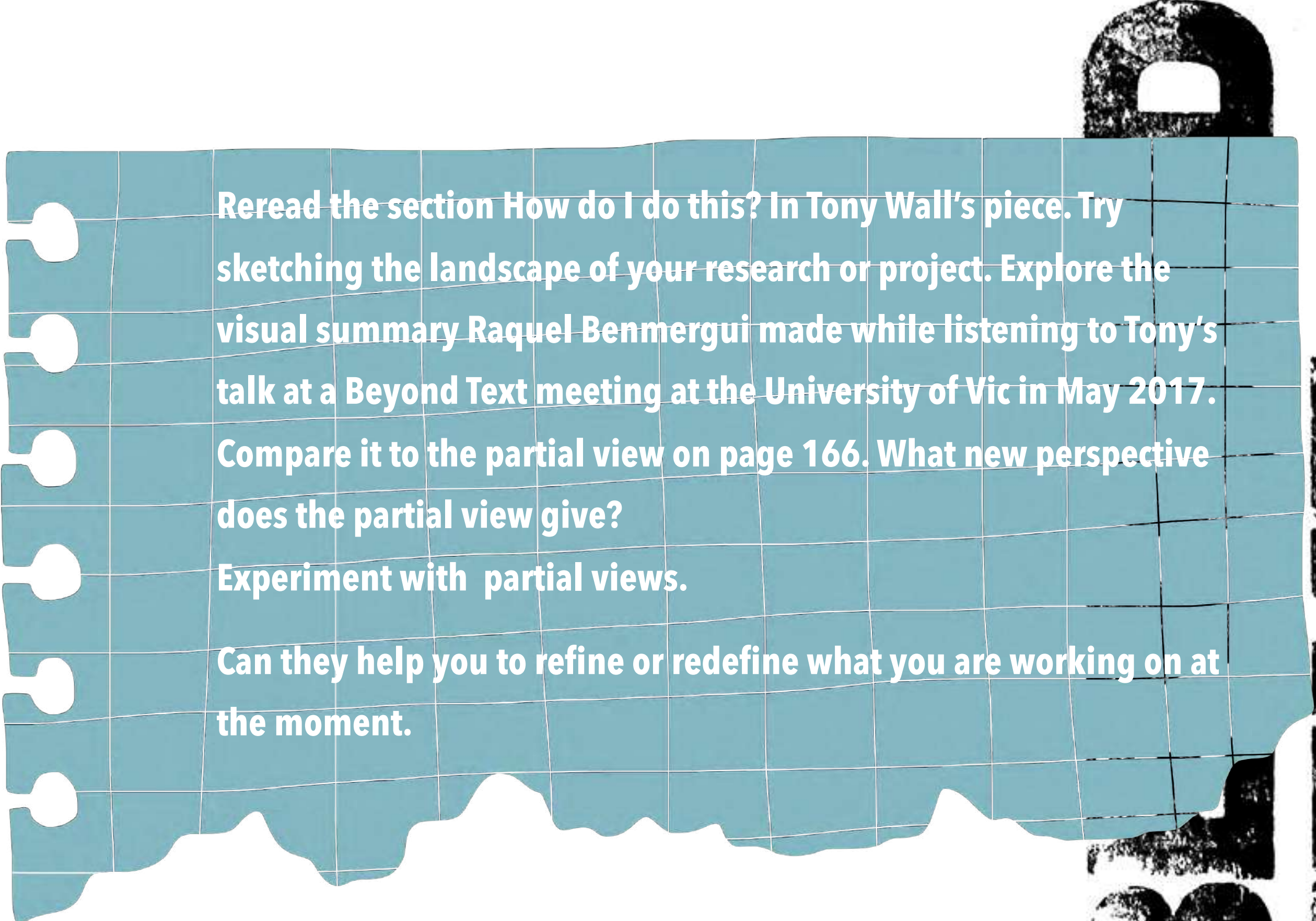
What resources & materials are needed?

- Flip chart paper or other material suitable for



Raquel Benmergui experiments with using partial views to examine the drawing illustrating – minimum A3 paper size
digital visual capture she made of Toni Walls' talk in Vic, 2017

- Illustration materials (e.g. pens, paints)



Reread the section How do I do this? In Tony Wall's piece. Try sketching the landscape of your research or project. Explore the visual summary Raquel Benmergui made while listening to Tony's talk at a Beyond Text meeting at the University of Vic in May 2017. Compare it to the partial view on page 166. What new perspective does the partial view give?

Experiment with partial views.

Can they help you to refine or redefine what you are working on at the moment.

Frances Atherton and Paul Moran

THE 'CUT-UP' AS PROCESS AND REPRESENTATION IN RESEARCH

- chance and unpredictability are present
- awkward alliances can ignite the new
- invites an unconventional narrative to unfold.
- the forbidden...might appear



Roots of the method

Diverse and fragmentary, the 'cut-up' can be seen as a literary assemblage, which draws together unlikely or unexpected elements. In juxtaposing the seemingly random and often without transition, an anthology unfolds unpredictably as ideas and thoughts coalesce in one pulsating place. There is subversion in the cut-up. It conspires to collapse the accepted state and construct a new disordered state [and] undermines and corrupts that which exists. A literary saboteur constructs the cut-up text and challenges the orthodoxy of customary writing, but any ensuing disruption, is not for disruption's sake. The cut-up invites the reader to be part of an alternative means of coming to know, to be a different kind of reader, prepared to consent to something new (Moran and Atherton, 2019, p.54).

This defiance of copyright and ownership, where regulatory boundaries and conventions are transgressed (Burroughs and Lydenberg, 1987) is



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Frances Atherton teaches on the Education Doctorate (EdD) program at the university of Chester, is Programme Leader of the Thesis in Context module and teaches on the research methodology and social policy modules. Her masters teaching is on the MA Early Childhood and undergraduate work are the dissertation and the research skills modules. She supervises students undertaking research including undergraduate , masters, EdD and PhD students and has supervised doctoral students to completion.

nature of the cut up, where fragments of text are recombined to produce new, intricate amalgams. As Barthes (1977) observed of Burroughs, 'in designing a model of writing, or "text creation" in which the author's role is diminished, Burroughs strove to create works in which "it is language which speaks, not the author" (p.145). The interaction of the reader with the text, the reader as active participator and collaborator in the creation of something new (Skerl, 1985) invites the reader to move beyond any inert, acquiescence or bland interpretation to a place where the reader as liberated inquisitor is released.

2. Theoretical references

Barthes, R. (1977). Image, music, text (tr. Stephen Heath) London, United Kingdom: Fontana.

Burroughs, W. S., & Lydenberg, R. (1987). Word cultures: Radical theory and practice in William S. Burroughs' fiction. Urbana: University of Illinois Press.

Moran, P. and Atherton, F. (2019). *The philosophy of homelessness*. London, United Kingdom: Routledge.

Robinson, E. S. (2011). Shift linguals: Cut-up narratives from William S. Burroughs to the present. Amsterdam: Rodopi.

Skerl, J. (1985). William S. Burroughs. United States:

3. How do I do this?

Thinking about a research project you are interested in:

- What do you want to find out about?
- How might you find out about your idea?
- How might you get data?

Now:

- Wonder what issues might emerge from the participants...
- Wonder what might matter to them...
- Wonder what challenges they may face...
- Wonder what pleasures they might share...

Scatter your ideas on a large piece of paper

Now:

- Imagine an overlay.
- Imagine juxtaposing other ideas with your initial ideas and wonderings
- Provoke, suggest, question.
- Confront conventional understandings.

- The aleatory nature of the cut-up relates to its unpredictability, the place of chance
- What can you add? Images, text...
- How could your juxtaposed additions arrest the reader and in so doing, liberate new understandings?
- Present your thoughts as a collage, an assemblage of ideas.

What do I want to inquire in to?

The cut-up can be located within the tradition of arts-based research and takes account of Burroughs' determination for cut-up texts to 'extend beyond the actual manipulation of texts to our conscious and unconscious human experience [where] we receive subliminally and simultaneously much more than the conscious mind registers' (Burroughs and Lydenberg, 1987, p.46).

What has been done on this already?

The cut-up is aleatory in nature in that chance and unpredictability are present. New understandings can be happened upon, can smoulder or explode as,

placed alongside, seemingly unfathomable associations and awkward alliances can ignite the new.

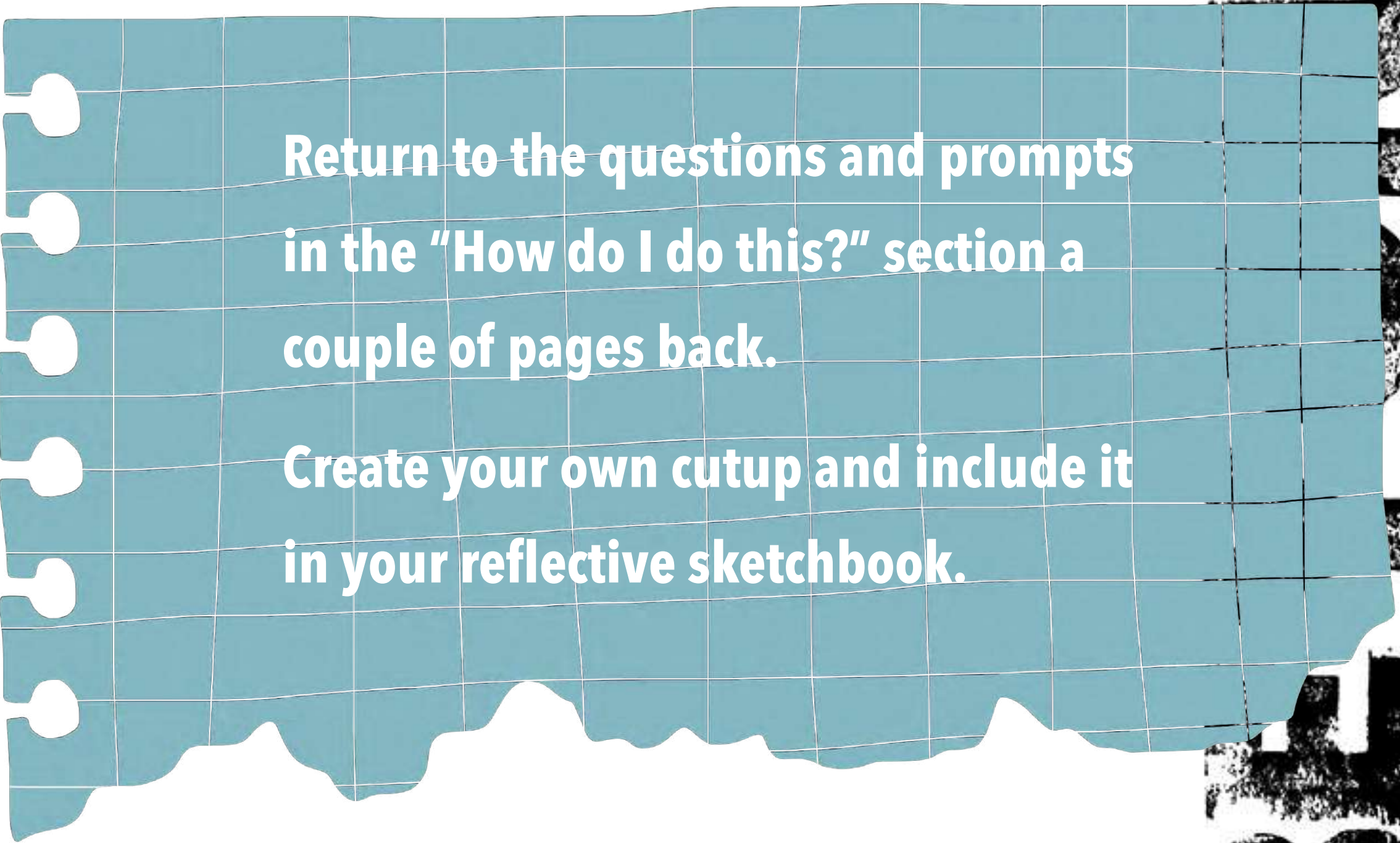
What is the aim?

The cut-up is a way of generating new knowledge. It relinquishes the writer of control and refuses an individually constructed meaning. It is emancipatory in that the cut-up is both a process of research and a way to present research; it is an egalitarian collaboration which beckons the bold.

How can this method be of use?

The cut-up is not subversive for subversion's sake. Its construction has synergy and its elements afford an idiosyncratic reading.

The cut-up can be used as potently as the imagination allows. Placing data amongst the other has incendiary potential and constructing 'texts' which are thoughtful and intoxicating, open up a place where the unheard of, unseen, unknown, overlooked, suppressed, forbidden...might appear.



**Return to the questions and prompts
in the “How do I do this?” section a
couple of pages back.**

**Create your own cutup and include it
in your reflective sketchbook.**

Verena Lohner

CLOWNCLUSION

- In Clownclusion we intensively observe a process - e.g. conference, event or congress and, at the end of the event, reflect what has happened during that time and what we have observed
- Clownclusion highlights the visible and invisible observed in the process and additionally involves the conscious and subconscious into the presentation.



Roots of the Method

Clown Theatre, Theatre, Business Theatre/ Mirror- Theatre.

Theatre comes from ritual and ceremony. Over ages theatre has changed and developed into a powerful and popular method to transport stories as a source of ideas, knowledge, rules, wisdom, propaganda, revolutionary thoughts, emotions and much more.

In the early history, theatre basically has the aim to reflect society and its events artistically to change perspectives and ways of thinking. Sometimes theatre even aims at changing peoples' minds.

The audience safely can witness any event on stage and, from that experience, can go on with new insights or attitudes.

Business Theatre uses these aspects to bring an organisation's topics on stage and in the training of all involved groups. Actors, often using the alienation effect, actively make visible which dynamics, power relations, behaviour and other relevant aspects are part of an actual process or team. From that extrinsic experience, often change processes begin, starting from people observing the own behaviour being reflected intrinsically and then proceeding to reflection and training.

Verena Lohner, from Hamburg/Germany, knows that there's more to the picture than meets the eye. She is an passionate actress, trainer and manager at Steife Brise Improtheater. She is an artist, performer, teacher, creator, engaging in research and development. Intrigued by what can be done with improv, theatre and other art forms she's internationally involved in arts and science-projects that blend and apply their approaches, aiming for getting beyond the established forms: e.g. bringing the audience on stage to gather ambivalent statements in political dialogue, applying theatre tools on corporate change processes to enable employees to succeed, promising honesty and truth in theatre formats <http://www.steife-brise.de>

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A special method in Business Theatre is **Mirror - Theatre**. In this method, the actors intensively observe a process and in certain stages or the end of the event, reflected and partly removed, bring on stage what they have observed and recognized and what has happened during that time.

The essential aspects of the event will be focussed in the mirror of theatre. The audience can observe and experience their own behaviour and the events of the process from a different angle and with a distance that enables them to accept the message and reflect it.

Mirror-Theatre basically works consciously.

Clown-Theatre has numerous sources ranging from ancient spiritual customs, archaic nature traditions to anarchic styles of political art.

As universal elements and aspects of Clown Art can be mentioned – amongst others - enhanced physicality, honesty of the performer, emotionality and vulnerability of the performer, contact and interaction with the audience

(not necessarily physical contact!) and often a red nose.

Clown can be performed and applied for entertainment, art, education and other fields like e.g. hospital care. Clown-Theatre includes conscious and subconscious approaches.

Theoretical references

On Clown:

Spaeight, G. (1985) *The Book of Clowns*, Sidgwick & Jackson.

Bonange, J-B. and Sylvander, B (2012) Voyage(s) sur la diagonal du clown L'Harmattan

<http://www.bataclown.com/Jean-Bernard-Bonange.html>

<http://www.bataclown.com/Bertil-Sylvander.html>

On Business Theatre:

Schreyögg, G. and Dabitz., R. (1999) *Unternehmenstheater*, Springer.

How do I do this?

In Clownclusion we intensively observe a process - e.g. conference, event or congress - and, at the end of the

event, reflect what has happened during that time and what we have observed.

For this, after the observation phase, we share and evaluate our individual and overall observations and experiences of the event.

Briefly we decide and create a rough dramaturgy and set the most important points we want to highlight. Also, roles and their functions and core messages can be slightly fixed. If useful props and set can be built. These, due to the short time, mostly are abstract, graphic and lean.

After all is set and ready the essential aspects of the event will be focussed in the mirror of clown-theatre. For this mirror work we can use all clown - and stage - craft we have: acting, singing, acrobatic, physical, humour, poetry, set, props, audience participation...

A very special element of Clownclusion is, that in this form the Clown-characters are themselves and act from their perspective. The performers, "in Clown" directly mirror the audience, which can be a really straight way to the audience on the one hand and a thin line and risky balance act on the other.

(In distinction to Mirror-theatre, where mostly either allegoric images and worlds or realistic settings transport the content.)

What do I want to inquire into? Context

Clown seriously inquires in both, the visible and the nondescript, but often important elements.

It explores the conscious and subconscious.

The observation during the process aims on results, success and defaults and evaluates it equally.

So the hidden qualities, results and findings are collected. More important, Clown observation explores all aspects of humanity. What are reactions, dynamics and relations between individuals and groups? How do they change during the event? How do humans relate to the content and results?

Clownclusion highlights the visible and invisible observed in the process and additionally involves the conscious and subconscious into the presentation. So the inquiring process also for the audience lasts until the end of Clownclusion, because the Clown - mirror gives the possibility to enhance the individual findings.



What has been done already?

Clownclusion at "Beyond text" by Teatro La Nave Va, in Vic (Spain) and Chester (UK) as an evaluation activity.

Clownclusions have been used in conferences, lectures and seminars in different contexts.

Mirror-Theatre enhanced with Clownclusion Elements is being applied by Steife Brise Business Theater, Hamburg/ Germany, for example at Beiersdorf AG, research and development dpt., April 2019.

What is the aim?

The aim of Clownclusion is, to

- a. give a formal but vivid reflection, closure and conclusion to the event.
- b. show observed elements in an honest, unsparing, respectful, humorous way.
- c. reflect aspects that don't appear in written protocols: Emotions, moods, tension, informal events aside the agenda.
- d. shine light on hidden agendas and results and sometimes criticize in an honest and appreciatively manner.



e. open alternative perspectives based on observations and discoveries.

f. entertain, relief, release, connect, anchor and celebrate the event and its participants.

g. Make fun about ourselves as a way to digest and incorporate and accept the experiences.

How can this method be of use?

This reflection and evaluation method involves intellect, emotion, body and mind. It activates different senses and types of audience. In a stadium where people are tired or resistant, it invites to relax, refresh or involve. In a stadium of activity, it invites to engage and enhance. In a diverse audience everybody will find his or her approach to the experience. A homogenous audience will discover new aspects through the shared experience. A complex process can be made visible and understandable with images, music, movements, material... and without words.



Clownclusion can feedback even heavy and serious observations, without being morally.

How am I positioned?

As silent observers or regular participants during the process. As Clown-Theater-Ensemble in a certain stage during the process or at the end.

What theories inform what I am doing?

Clown has numberless theories and even more practical approaches.

BATACLOWN has developed Clownanalyse during many years. (FRANCE) <http://www.bataclown.com>

Another precious source is the Canadian "Pochinko Clown Training", as taught at the *Manitoulin Conservatory of Creation and performance* in Ontario/ Canada.

What stage of conventional social science research and/or evaluation and/or assessment can I use this in or relate this to?

It can be used at stages, to reflect segments of a process and further the progress.

It is an excellent way to close a process or event.

What skills would I need to use this method?

Clowning and acting skills, both scripted and improvised, are essential. It is useful to be able to be an involved and neutral participant. It helps to be appreciative and sharp-eyed during the process observation. Knowledge/ ability to quickly find and express essences and core points of content.

A respectful, supportive, nevertheless honest ensemble of Clowns. Trust, Love, Magic.

What resources & materials are needed?

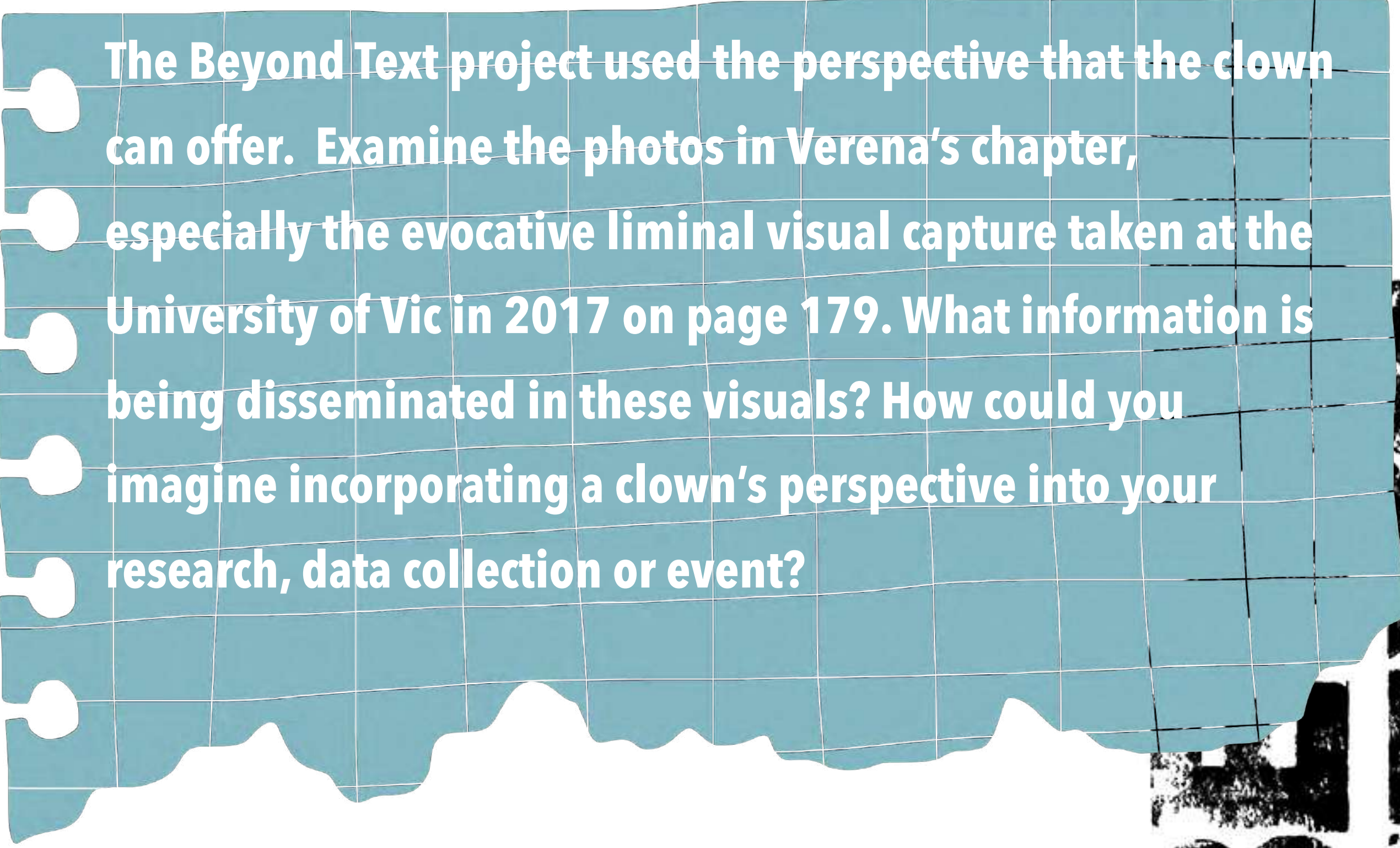
Depending on the process and its location it can vary. A theatre supports the focus and atmosphere of the presentation.

(Stage, stand, lights, sound...)

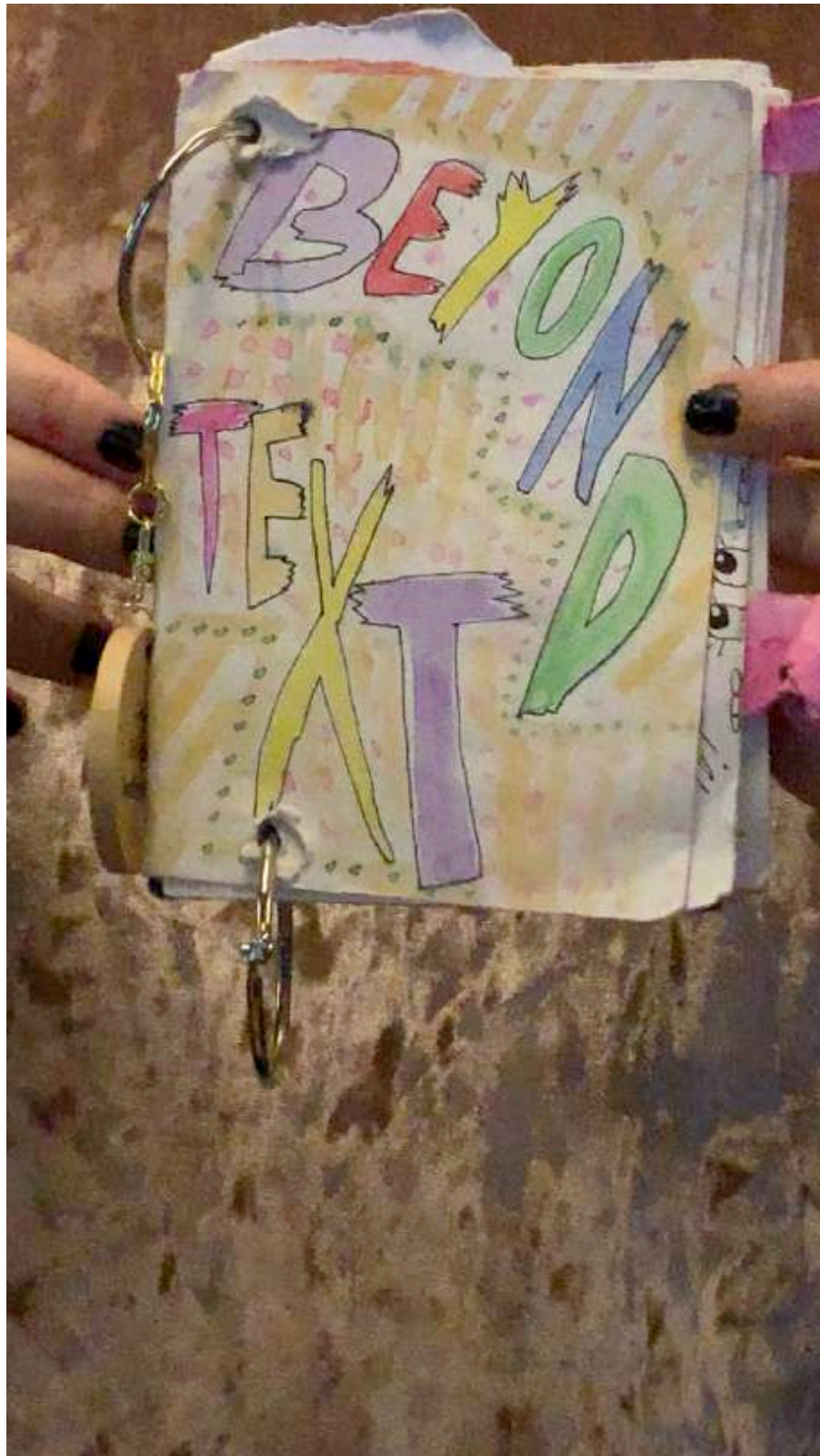
Also, the alienation and celebration character of Clownclusions is easier to create.

Numberless materials can be used, such as paper, costumes, instruments, objects...





The Beyond Text project used the perspective that the clown can offer. Examine the photos in Verena's chapter, especially the evocative liminal visual capture taken at the University of Vic in 2017 on page 179. What information is being disseminated in these visuals? How could you imagine incorporating a clown's perspective into your research, data collection or event?



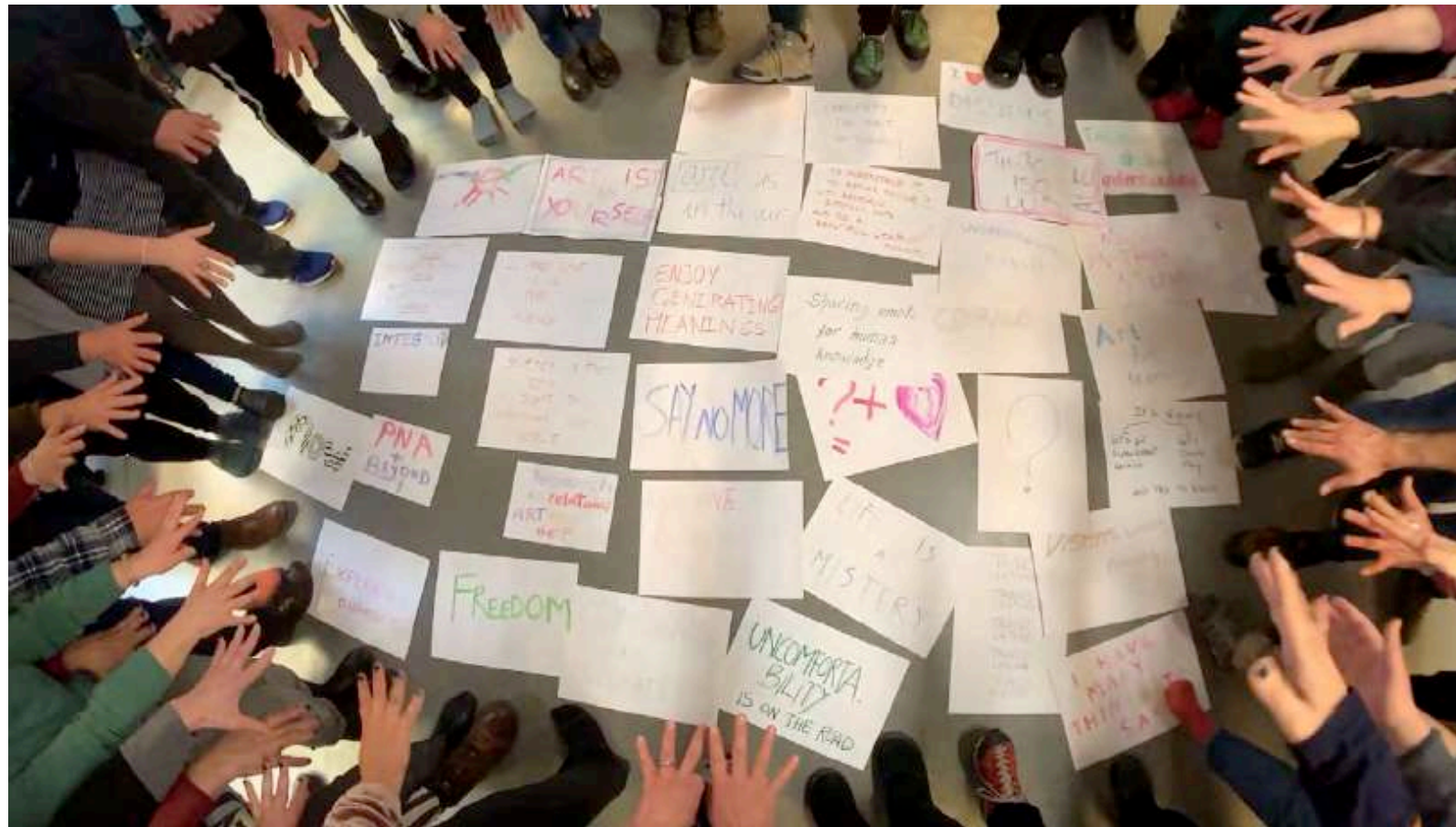
A page from Luz Arantza Crespo Dorrego's reflective sketchbook



Different arts-based ways of documenting learning and reflection created during the Beyond Text module at LUT Lahti in Finland



Liz Pauline's way of crafting her reflections & documentation





Let go



THE WIND IS YOUR FRIEND

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