

“If you have come to help me you are wasting your time. But if you have come because **your liberation is bound up with mine**, then let us work together”
Aboriginal Activist Group, Queensland, Australia
1970s (cited in Conrad, 2011).

“When we choose to **love** we choose to **move against fear, against alienation and separation**. The choice to love is a choice to connect, to **find ourselves in the other**”
(hooks, 2016).

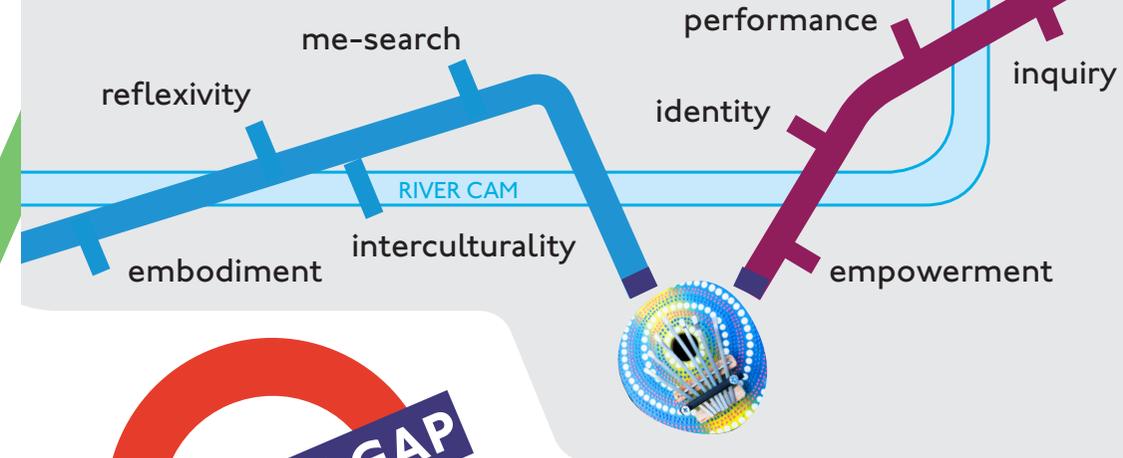
“The **Social Fictions series** – winner of the prestigious *Special Achievement Award* from the American Creativity Association – merges out of the arts-based research movement. The series includes full-length fiction books that are informed by social research but written in a literary/artistic form (novels, plays, and short story collections)”.

Read more at:
<https://www.sensepublishers.com/catalogs/bookseries/social-fictions-series/>.

References:
Conrad, D. (2011). *Athabasca's Going Unmanned: An Ethnodrama About Incarcerated Youth*. Sense Publishers.
hooks, bell. (2016). *All About Love: New Visions*. William Morrow Paperbacks.



ARTS KALEIDOSCOPE



BRIDGING THEORY AND PRACTICE IN EDUCATIONAL RESEARCH

Arts-based Research Performances
by artists/practitioners/researchers

MITA PUJARA Reflective spoken word and movement

AFRODITA NIKOLOVA Reflexive spoken word poetry

**ANA-MARIA MOCANU, MALACHI APUDO-ACHOLA &
LUIS ALEJANDRO VILLANUEVA**

An intercultural poetry and music collaboration (mbira, marimba xylophone, flute, violin)

AYA WALLER-BEY A performative letter to hip-hop

ROBIN LAMBOLL Science spoken word poetry and audience participation.



27 MAY, 2016

11.45am-12.45pm

Faculty of Education
Donald McIntyre Building – GS5

Spaces are limited.

Please RSVP by May 25th to Prita Kalyansundaram (pk431@cam.ac.uk).



**UNIVERSITY OF
CAMBRIDGE**

What is Arts Kaleidoscope?

Arts Kaleidoscope is a series of arts-based research performance events bringing together researchers engaged in diverse arts-based methodologies/practices in educational research since 2012 started by prof. Pam Burnard. Reflecting on the conference overarching theme “Mind the Gap: Bridging Theory and Practice in Educational Research”, Arts Kaleidoscope will aim to challenge the binary of practice and research, by drawing on philosophical, conceptual and evidence-based literatures and knowledge expounded in the field of arts-based research practices. Particularly, **Arts Kaleidoscope’s** performance and performative acts will explore the fluidity as well as the intertwined nature of research and practice reflected in:

1. Arts practice(s) as research/practice-led research/A/R/Tography and
2. The embodiment of both literature-based and methodological theories in arts practices/methodologies.



Arts Kaleidoscope artists/researchers/teachers embody arts-based research methodologies, an emergent research paradigm in its own right, by also modelling the potential uses of the different art forms in educational research. This means, employing poetry, visual art & film, performance, theatre, dance, narrative inquiry and music, as research methods. For example, the role of diverse art forms in data collection, data elicitation, unpacking, representing data and/or disseminating findings. Arts Kaleidoscope promotes artistic approaches to ethical practices and honing reflexivity in educational research. Arts Kaleidoscope welcomes fellow researchers/practitioners/educators/artists/ to disrupt the linear trajectories of research. Everyone is welcome to explore, inform and co-create this performative space in relation to your research.

Performances:

Fully Human, Mita Pujara

P/E/R(e)forming for Reflexivity, Afrodita Nikolova

Voicing the Sound of Interculturality, Ana-Maria Mocanu, Malachi

Apudo-Achola, Luis Alejandro Villanueva

Feminism in Hip-Hop, Aya Waller-Bey

The Researcher’s Inner Poet, Robin Lamboll

Ever wondered how the Arts are used in research? We bring to you an overview of arts-based research methods from Patricia Leavy’s *Method Meets Art: Arts-Based Research Practice (2009)*

Leavy, P. (2009). *Method meets art: Arts-based research practice*. New York: Guilford Press.

Narrative Method ‘Building on the tenets of ethnography, oral history, and qualitative interview, the *narrative method* or *narrative inquiry* attempts to collaboratively access participants’ life experiences and engage in a *process of storying and restorying* in order to reveal multidimensional meanings and present an authentic and compelling rendering of the data.’ p. 27

Music ‘[The use of music in social research] allows social researchers a *medium through which to readdress research questions* explored with more traditional qualitative methods, such as those that pertain to racial and gender inequality, while also opening up a whole range of new research questions relevant to contemporary life.’ p. 117

The Visual Arts (including Film) ‘Visual images are unique and can evoke particular kinds of emotional and visceral responses from their perceivers; they are typically filed in the subconscious without the same conscious interpretive process people engage in when confronted with a written text. pp. 215-216

Visual art may serve as a *vehicle for transmitting ideology* while it can as effectively be used to challenge, dislodge, and transform outdated beliefs and stereotypes. p. 216

The visual arts-based methods [...] offer several options, including using art that exists independent of the research [...]; having research participants create art [...]; creating visual models in order to assist data analysis and interpretation; and creating art as a part of the representation of data.’ p. 218

Poetry ‘Poetry is an *engaged method of writing* that evokes emotions, promotes human connection and understanding, and may be politically charged (Faulkner, 2005). [...] when there is an affinity between the research project and the poetic form, this method of representation can capture a unique aspect of the human condition, thereby expanding our understanding of social reality.’ p. 67

Performance Studies (Drama and Theatre) ‘In social research, performance can serve many research purposes, including consciousness-raising, empowerment, emancipation, political agendas, discovery, exploration, and education. Although often considered a representational form, performance can be used as an entire research method, serving as a means of data collection and analysis as well as a (re)presentation form. Moreover, theories of performance are often entangled with methodological practices. Performance is therefore an *investigation and a representation* (Worthen, 1998).’ pp. 135-136

Dance and Movement ‘[...] dance has a *transcendent, consciousness-raising potential* [...] p. 180

Dance can facilitate social research in two primary ways. First, dance can serve as a source of data and consequently as a *data collection method* (or part of a data collection procedure). Second, dance can serve as a *representational form, a methodological innovation* that is only recently being explored by qualitative researchers. The purpose of these methods is typically *discovery*—a way of adding depth to our understanding of a particular subject.’ p. 185