



**ARTS-BASED RESEARCH METHODS AND SKILLS WORKSHOP SERIES**

**APRIL – MAY 2022**

## WORKSHOP SCHEDULE

PRESENTATION	NAME OF PRESENTER AND DEPARTMENT	FORMAT	DATES AND TIMES	VENUE
<p><b>ARTS-BASED RESEARCH IN RELATION TO THE ONTOLOGICAL TURN.</b></p> <p>Workshop will focus on move away from traditional research practices to a more post-qualitative approach and specifically about the arts in relation to post-qualitative research</p>	<p>Dr Karolien Perold-Bull,</p> <p>Visual Arts</p>	Online	<p>Wednesday 20 April 2022</p> <p>10-12 am</p>	Online – MS Teams
<p><b>ANATOMY OF AN ARTS-BASED RESEARCH PROJECT.</b></p> <p>This session will explore the objectives, methods, findings, and impact of an arts-based research project, using an existing (published) project as a case study. We will take an ‘exploded view’ approach to the project and engage with its intentions as well as its hidden histories to better anticipated the affordances and challenges of arts-based research processes and the</p>	<p>Dr Kathryn Smith</p> <p>Visual Arts</p>	In person	<p>Tuesday 3 May 2022</p> <p>2-4 pm</p>	<p>Department of Visual Arts</p> <p>Venue <b>(tbc)</b></p>

<p>exhibition as a mode of dissemination.</p>				
<p><b>FOAMY METHODOLOGIES</b>  The final volume of Peter Sloterdijk's sphere trilogy, <i>Foams</i>, offers rich opportunities to rethink the research process. In this session, we'll consider how Sloterdijk's ideas on societies as spatial pluralities - foam-like structures forming provisionally out of a multitude of spheres - can be put to work in arts-based research. We pause at Sloterdijk's notions of "explication", "immunity", "co-fragility" and "atmospheric conditions" to ask: what could happen if we frame our work around research desires instead of research problems, conceive of our methods as making explicit that which has been implicit, and ground our theories of knowledge in the suspended, the hollow, the fragile, and the unrepeatable?</p>	<p>Prof Stephanus Muller and Dr Willemien Froneman   Africa Open Institute</p>	<p>Hybrid</p>	<p><b>Wednesday 3 May 2022</b>   <b>9-12 am</b></p>	<p>FASS   Room 401 <b>(tbc)</b></p>

<p><b>ARTISTIC RESEARCH, HISTORY AND THE ARCHIVE</b></p> <p>In this session we consider history as field of (decolonial) potential in artistic research in South Africa, archival material as resources for contemporary performance and artistic practices, and performance and art-making as the animation of material and communal archives. We ground our discussion in Akin Euba and Kwebene Nketia's notion of "creative ethnomusicology" and discuss a number of creative PhD projects that have engaged the archive in this way.</p>	<p>Prof Stephanus Muller &amp; Dr Willemien Froneman</p> <p>Africa Open Institute</p>	Hybrid	<p>11 May 2022</p> <p>9-12 am</p>	<p>FASS</p> <p>Room 401 (tbc)</p>
<p><b>VISUAL RESEARCH METHODOLOGIES AND THE CREATIVE ARTEFACT</b></p> <p>Focusing on research methodologies that are used within the arts, this session will be used to foster a better</p>	<p>Prof Ernst van der Wal</p> <p>Department of Visual Arts</p>	In person	<p>Friday 13 May</p> <p>9-12 am</p>	<p>Department of Visual Arts</p> <p>Room 2012</p>

<p>understanding of the techniques, media and spaces involved in creative research (be it as process, practice or output). Creative and arts-based research often takes place in public spaces, outside of the academic environment or the protection of archives, exhibition halls, museums or theatres. This session speaks to some of the challenges faced in the production and display of creative artefacts.</p>				
<p><b>SOCIAL MEDIA ANALYTICS MEET ARTS-BASED RESEARCH</b> Streaming services and online media-rich environments like Twitter, Facebook and Instagram have refigured artistic products (including songs, musical performances and visual art) as “media content” rather than “creative works”. In this session, we explore the potential and practicalities of</p>	<p>Dr Willemien Froneman &amp; Dr Astrid Treffry-Goatly  Africa Open Institute</p>	<p>Hybrid</p>	<p><b>Wednesday 18 May 2022</b>  <b>9-12 am</b></p>	<p>FASS Room 401 (tbc)</p>

<p>online research in the arts by linking online content to ideas about curation and self-archiving. We then consider procedural methodologies for analysing social media platforms – including keyword identification and thematic analysis – and merge these with analytical strategies more commonly associated with musicology, visual arts and film studies</p>				
<p><b>Reflection <i>IN</i> and <i>ON</i> Practice: An Artist’s Search for Meaning</b>  Interdisciplinary research in performing arts and well-being requires methods which facilitate the integration of practice-led or practice-based arts research with perspectives and theory more commonly used in fields such as the health and behavioural sciences, particularly psychology. Examples of these will be provided, illustrating the underlying theme of the reciprocal interactions of the physiological, psychological,</p>	<p>Dr Bridget Rennie-Salonen and Estelle Kemp   Music Department</p>	<p>In person</p>	<p>Monday 23 May   10am -12 (2 hours)</p>	<p>Music Department  The Jannasch Hall</p>

<p>behavioural and artistic / aesthetic components in the creative and performative musical process. This will be followed by an illustrative presentation on a longitudinal, practice-led case study underpinned by Reflective Practice principles. Moving away from notions of efficacy, skill development and performance optimisation, the study was designed to deepen the musician's perceptions, understanding and experience of meaning during individual artistic practice, by exploring the role of reflection in cultivating and sustaining meaning. Meaning was approached as a component of the Positive Psychology PERMA model, with meaning as a construct grounded on coherence, purpose, and significance.</p>				
---	--	--	--	--