

Engaging Audiences and Catalysing Change through the Arts: An Arts-Based Knowledge Translation Framework for Researchers

Presenters:

Dr. Tiina Kukkonen

Sponsored by AIR's Center on Knowledge Translation
Disability and Rehabilitation Research (KTD RR)

<https://ktdrr.org/training/webcasts/webcast88/index.html>

Link for audio/video file on YouTube:

<https://youtu.be/YUI3gx96IYQ>

Kathleen Murphy: Welcome everyone. We are so delighted to be having this event today. My name is Kathleen Murphy. I direct this center that is organizing this webcast, the Center on Knowledge Translation for Disability and Rehabilitation Research. All of KTD RR's activities are supported by the National Institute on Disability, Independent Living, and Rehabilitation Research. And today you have not only me, but as you know, you've already met Shoshana Rabinovsky and Ashley Clark-Purnell has been pretty instrumental in putting this together, as well as Brian Litke, Felice Trirogoff and Amanda Seagroves are the ones who are probably responsible for that you knew about it.

I'm a white woman with shoulder-length blonde hair. Today I'm wearing a white dress shirt with blue stripes and some blue reading glasses, and the reading glasses may come on and off. In case you've just joined, we are here for a webcast, Engaging Audiences and Catalyzing Change Through the Arts: An Arts-Based Knowledge Translation Framework for Researchers.

I became aware of our presenter, Dr. Kukkonen when I was thinking through how might we engage more arts in the center on KTD RR's activities itself. I came across her publications and we reached out to her to see if she could talk more about, really for those of you here for KT training, thinking through how might the arts be a good way to get your research findings out and used. So, she brings a lot of expertise to that topic. She's an assistant professor of Visual Arts education at Queen's University in Canada. She's engaged in a lot of arts education herself. She developed this arts-based KT framework that she will be talking about, and she serves in the executive committee of the Canadian Society for Education through Art. So Tiina, I'm going to invite you to come on camera now and take the reins here and share with us your wisdom.

Tiina Kukkonen: Very pleased to be here. Thank you so much for inviting me. I'm always excited to share my work. So I'll just get slide here. So as mentioned, my name is Tiina Kukkonen. I'm an assistant professor of Visual Arts Education at Queen's University, which is located in Kingston Ontario Canada. So my pronouns are she/her. I'm a white woman of Finnish descent with shoulder-length blonde

hair, and today I'm wearing glasses and a light gray turtleneck sweater because it is getting quite chilly here in Kingston today. It's feeling a little bit wintery. I'd also like to start by acknowledging that Queen's University and Kingston more broadly is situated on the traditional lands of the Haudenosaunee and Anishinaabe peoples. So, no matter where you're joining from today, I encourage you to think about the historical and current significance of the land for indigenous peoples in your area, who lived and continue to live upon it, and how we might all participate in meaningful acts of learning and reconciliation between indigenous and non-indigenous peoples.

I'm here to talk about the potential of art and research. Specifically how we can leverage the arts to engage research audiences and promote positive change using an approach known as Arts-Based Knowledge Translation. As a visual artist myself, it just makes sense to me that we can communicate certain ideas and feelings more effectively and meaningfully through art than some other traditional academic modes of communication. I'll be sharing some of the work that I've done in this area, but also the work of my colleague, Dr. Patty Douglas, who I believe is also joining us online today. Patty, if you're there, maybe you want to say a quick hi.

Patty Douglas: Hello. Hello. Yes, I'm happy to be here and to be a little part of this. So, looking forward to the talk and I'm here to chime in whenever you need me.

Tiina Kukkonen: Patty, do you just want to mention your research areas that people are aware?

Patty Douglas: Sure. I do multimedia video and storytelling in disability studies and the arts. So, I bring all of that and specifically around autism, but also decolonial and indigenous approaches more recently. And lots of partnerships that I've been doing, so this topic here is close to my heart, and that's a little snippet of me.

Tiina Kukkonen: Thank you so much. Yeah, we're very fortunate to have Patty here again to answer any questions you might have pertaining to her work that I'm going to be presenting today as well. Here's just a little outline of what I'm going to be talking about today. I'll talk about the potential of arts and knowledge translation, followed by some examples of arts-based knowledge translation, which I call ABKT for short in action. And then I'll present the arts-based knowledge translation planning framework for researchers that I developed with another one of my colleagues, so I'll show the steps of that and provide a practical example. And then talk about some considerations for researchers that we've learned along the way, and also some possible challenges that you might come across in using ABKT in your field of study. And then we'll leave it open for some questions.

Given that I'm presenting to a group whose focus is on knowledge translation, I won't go too much into detail about KT in terms of definitions and theory. But you may be familiar with some of these different terms that we use to describe this practice of knowledge translation including knowledge exchange, knowledge mobilization, or diffusion of innovations. So just to give you an idea

of where I'm coming from in terms of how I understand knowledge translation. I see it as focusing on the uptake of research and evidence into policy practice and public opinion. I see it as an interactive and nonlinear process and involving the co-production of knowledge among multiple stakeholders. So, typically in the KT process you would have research findings that you want to disseminate and put into action. Smith and colleagues identify these five key steps for anyone who's looking to engage in that type of work. So, starting by identifying who your stakeholders and target audiences are. Then involving them early and often in planning what research is most relevant to their needs and what the most effective strategies are for getting the message out there.

And then finally providing them with results they can understand and that resonate with them. So this is really where the arts have great potential and where arts-based knowledge translation comes in. You may be familiar that there are many different approaches, arts-based approaches in research, each with their own methods and concerns and whatnot. But what they all really share in common is the notion that art allows us not just to cognitively process knowledge and facts, but to really feel something about the topic or message being communicated. So, artistic and creative processes encourage different ways of knowing, understanding and engaging with research for both the researchers and the audiences involved. Again, the focus of this presentation is on a specific form of knowledge translation known as arts-based knowledge translation or ABKT that incorporates the arts in all its forms to communicate research to diverse audiences, including those outside of academia through multisensory and emotional forms of engagement. ABKT is known to increase the accessibility of research, this is one of its main aims, because art has the ability to reach across diverse groups, cultures and languages.

And in terms of the ABKT process, the arts can be incorporated either throughout the research process as an integral part of how research is communicated across different stages, or it can be used at the end as a means to communicate research. I get that's been done in more traditional formats. But as mentioned, there are many different arts-based approaches. So it's important to make some distinctions between Arts-based knowledge translation and other forms of arts-based research. In general, arts-based research art is not simply an add-on to the research process. It is actually the primary way of examining an understanding experience in that research. It also includes art throughout the entire research process as well as in the research text. Now with Arts-based knowledge translation, you might have art again incorporated throughout the research process in order to communicate different aspects of the research as you're going through. Or you might design a very traditional study and then want to communicate those findings at the end of that study using the arts. So it could be either or.

And the focus there is really using the arts again to facilitate the co-production of knowledge among stakeholders in the KT process. I'll give some examples now of arts-based knowledge translation from my own work and also from my colleague Patty Douglas. I'll start with my PhD work. So in my PhD, I employed

both Arts-based research and APKT approaches in a cross-case analysis of the roles and functions of five organizations that facilitate partnerships between teaching artists and rural schools. So again, a lot of my research is focused on arts, education, arts, education partnerships, and also rural arts education. In this project, in terms of arts-based research, I used collage, digital drawing, and board game design to analyze and understand my data. And then use the products of that art making to translate my findings to target audiences. So in the image you see here, you can see some of my process of creating collages during my data analysis.

So as I was qualitatively analyzing interviews in a very traditional manner, I was also cutting out words and images from magazines and playing around with compositions that to me reflected what the participants communicated through their interviews. And then here we see two digital drawings I created to work through my understanding of how the organizations viewed the nature of their work. So as you can see, the drawings, feature quotes pulled from the interviews with organizational leaders alongside visuals that I created to represent my understandings of their words. So in the image on the left, we see kind of two sort of pieces of land with a gap in between and then different bridges that I've drawn across. And the quote says, often there is no bridge, there's no way to connect to make those connections. You have to walk there and then make sure that the path is there. And then on the image of the right, we see sort of these strings that are being woven together in different colors. And the quote in that one says, "It's like weaving that network and then having that network nourish the youth."

So all of this data analysis, art making and exploration eventually led me to designing a board game based on my research findings. So this is where I really started to think about how might I communicate my research to the people who stand to benefit most from this work, which in this case, I saw as the organizational leaders involved in brokering rural artist school partnerships. I didn't think that sending 300 pages of a dissertation to these leaders was a very effective approach. So I started to think about how can I engage them with the findings in a way that was fun, approachable, and thought-provoking. This board game is the result of that thought process in the game. It's called Rural Arts Intermediaries, a game of partnership brokering. In the game players can adopt one of five organizational characters. So those characters are the Cultivator, the Sparkmaker, Bridge Builder, Weaver, and Connector.

So these players can move around the board collecting partners and resources to support a rural artist school partnership project. And as they move through the game, the organizations encounter different obstacles they must overcome with strategy cards. So this is an image of the board itself that would be played on. And yes, you can actually play this game. I've tried it myself and with different stakeholders at conferences, and it does work. So this is an example of one of the organizational character cards from the Bridge Builder. So you can see there's attributes to each character, special skills and secret strategies that they use to overcome obstacles. And with each character comes a little project

narrative that describes one of the projects that they have implemented in a rural community involving an artist. And then these are just examples of the playing cards that you can collect and trade along the way. So we have an example of a resource card, a partner card, obstacle card, and strategy card.

With this game, I did send it out to the different organizations that participated in my research and invited them to play it. It was during the pandemic, so it was a little bit challenging to gather some feedback because again, in their own context they weren't necessarily able to play the game amongst themselves in person. So in the future, I definitely think having a digital version of this game would've been very helpful. But I've also played it at conferences where I've presented this work with different stakeholders who have interest in rural arts education. And the idea again was that you might be able to see different obstacles that are present in this work and maybe learn some new strategies to overcome those obstacles or maybe just see the work in a new light. So that's kind of the point of the game, and you can access it here in this Google Drive link for free.

So my understanding is that this presentation will be accessible as a PDF after the fact. So you'll be able to get access to all these links that I'm showing in the presentation. I'm going to now present some examples from the work of my colleague, Dr. Patty Douglas, that also relate to this idea of arts-based knowledge translation. Patty is the principal investigator on the Restoring Autism Project and Collective, which includes a group of more than 60 autistic and neurodivergent artists, activists and grad students. So their work is focused on transforming deficit understandings of autism and practices in education through research creation and art making among other things. So in the image you see here on the right, this is an example of one project they did during the pandemic, which involved the creation of zines through a series of online workshops with the Restoring Autism Collective. So the zines communicate lived experiences of the workshop participants consisting of autistic makers and artists aged 16 and over. So in a term of crisis, as we all know, the pandemic was and heightened systemic and intersectional injustices that were present during the pandemic.

The zines acted as a form of resistance through art as well as a gesture of radical hope. So at the end of this project, Patty was able to exhibit the zines at the Tangled Art + Disability Gallery in Toronto in 2022. In this particular image that we see, this was an artwork by Vendus Underhill, and it's presented in various shades of gray depicting a house-like structure with different clown faces scattered over top of the structure and near the top of the structure, there's a banner that reads, now smile. So on the page adjacent to the work, we have some texts from the artist and it reads, "I only feel like myself when I'm not alone. You don't look autistic always express so earnestly as if high functioning is a badge to wear with honor instead of a state I occupy within only certain moments places.

Masking is a temporary disguise I use to survive the economy masquerading as our society. I lose spoons like a saucer who just can't get the recipe right, Saucier who just can't get the recipe right. Cooking to impress a crowd of palates whose tastes differ while I forget to feed myself." So this is again, just part of a zine that was created by this artist. So these are also accessible online. Here is another example from the same project, and this one is entitled, where Did Everyone Go? So we see two drawings from the zine depicted again in black and white. The first drawing shows a dark figure walking beside what looks like a dark forest with some stars in the sky above the second drawing features various structures that could be buildings with a spiral vortex. Near the center of the page. There is another dark figure that seems to be entering the vortex, and then the page adjacent to the drawings features the artist's statement.

It's quite lengthy, so I won't read the whole thing, but again, I've included the link at the bottom. So you'll be able to go through each of these zines and even more on the website there. Another quick example. So this was by Vanessa Dion Fletcher, a Lenape and Potawatomi neurodivergent artist who created this interactive online exhibit for the Desiring Autism and Neurodivergence Symposium organized by Patty Douglas, which was held at Queen's University in July 2024. So the exhibit, again, accessible online combines text, audio, and visuals to explore how mental disability has been used to categorize and devalue indigenous students. So I invite you again to explore that website.

And this is just a little bit of a disclaimer, so I will show one more example that Patty provided me with. But Patty has requested that the artwork image on the next slide not be shared outside of this live presentation because there are other plans on how they're going to disseminate it. So I just ask that you please do not take any screenshots of the image.

So here we have again, finally an example by Nyle Miigizi Johnston. So Nyle created this piece for the Restoring Autism and Education Project and the symposium that was hosted at Queen's University with Patty Douglas. And it says here, "This image was inspired by the story shared at the event and my own perspective on what mainstream colonial society deems disabled. The water lily with the family looking at the stars alludes to a traditional story that I have been told since I was a kid. I remember the old ones telling us that we are all born perfect with a gift to share with our community. The Wolf teaches us of the importance of our community structure and the care that we are to give one another. The Wolf also teaches us of humility and how we should treat each other regardless of looks or abilities. We treat all our community members with respect and desire regardless if we fit into the colonial concept of what a normal and desirable citizen looks like, Miigwetch."

I've included these examples from Patty, because again, Patty uses the arts in this way with her group, with her participants to be able to communicate experiences, stories of autism and other experiences. I do invite you to think about if you have questions for Patty, we'll be able to answer them at the end.

But before I move on, Patty, is there anything else that you want to add to these examples that I've given?

Patty Douglas: Tiina, you did such a beautiful, beautiful job, and I'm just actually sitting here feeling quite emotional. Because to hear and see it, just honored in the way that you just did, which again, is really interesting, because I'm behind the scenes in all of this, and it's just interesting to see it in this context. I think the only other thing I would add with the zine project is it was an online project because it was during the pandemic. And the zines were made digitally. But after that, we worked with Tara Bursey, who's this amazing community artist, an educator, and each zine maker worked with Tara to decide on the physical form that the zine would take, and those were the ones that were displayed at Tangled Arts, and we still have them. I want to archive them, so we've been thinking about different places to put those zines, but some turned into accordion books and some, the paper was, it was just exquisite because it was a sensory experience as well.

And it was curated by Katrissa Singer, who's a neurodivergent artist and textile artist as well. So that just was, again, a very emotional experience to see this work displayed in the way that it was, and honored and cherished, coming from experiences as a teacher, a public school teacher, and as a mom, and as a neurodivergent individual that we're not honoring and cherishing. So yeah, it's beautiful. It's nice to see Nyle's work again here too. So thank you, Tiina.

Tiina Kukkonen: Well, thank you. I mean, I was very taken by all of these projects, just seeing them online, so I can only imagine what they look like in-person. And like you said, that tactile aspect when you're able to actually pick them up and look through them too. So it's great that they're available in all of these formats.

Patty Douglas: Thanks, Tiina.

Tiina Kukkonen: Okay, so then again, I've included a link here in case you want to learn more about the Restoring Autism Project, and of course, you can direct more questions to Patty at the end if you would like to. So now, where to start with arts-based knowledge translation. Integrating art into KT practices sounds great in theory, of course, but researchers across fields, particularly those without arts backgrounds, may not know where to begin with this type of work. So this is why my colleague Dr. Amanda Cooper and I developed an ABKT planning framework to help researchers in planning and executing their arts-based knowledge translation initiatives. So the steps of the framework are meant to be nonlinear. We present them as steps, but the idea is you can move back and forth with them in any which way you want. But we live them out in these steps in order to facilitate understanding.

There are four steps to the framework. The first being identifying goals and audiences. So this asks researchers to consider what are the goals of your ABKT effort tailored for each target audience that you hope to influence? The second being, choosing art genre and medium. What art genre and medium is

appropriate for your topic, for your goal and your audience? The third being building partnerships. Who might be interested in partnering with you from the communities, including artists? And finally, tracing dissemination and impact. What methods and impact indicators might inform your arts-based knowledge translation efforts in relation to your goals?

I'll just briefly go through each of these steps. Starting with identifying the goals of your arts-based knowledge translation process. In the first step, the framework identifies these goals that researchers might have for their KT work in relation to the target audiences. And these include increasing awareness, engaging or encouraging debate and dialogue around different issues, increasing accessibility to research through the arts, increasing engagement with research content, and also capacity building and implementation support. So, to facilitate, for instance, professional learning and skill development around a particular topic. Advocacy and policy influence, which we know is really important in knowledge translation. And finally, partnership and co-production, which might involve facilitating connections between diverse stakeholders supporting collaboration and the like. So again, when you're starting out with any arts-based knowledge translation initiative, you want to think about what are those goals? Who are the target audiences, but what are the goals in relation to those target audiences? These are just some examples that you can draw from.

The next steps involve choosing an art genre and forming partnerships that are going to be helpful for your project. Whatever art genre, art medium you're choosing, you should make sure that it's consistent with the goals and the target audience that you're working with. Just as an example, let's say the goal is to promote awareness of mental health concerns and self-care strategies amongst teenagers. You want to think about would you use? What type of art genre would you use or art form? So in this case, think about would you use potentially slam poetry? Would you use songwriting or song making, or would you use theater? There's no straight answer to that. So just think about it, if that was the goal. What sort of art genre would be most appropriate for that goal and target audience?

And then, who would you need to partner with? For instance, if you chose song as the appropriate art genre, but you yourself don't have a lot of experience in making music or writing songs, you might need to look in the community to see is there a musician, a songwriter that you might partner with or anyone else that might be able to help with that type of project.

Then the final step would be assessing the impact of the arts-based knowledge translation project. In the KT literature there are several identified ways to assess impact. In our publication and in this framework, we used examples from Melanie Barwick's work at SickKids in Toronto, and we applied them here. So, when choosing approaches to assess impact, it's important to choose methods that relate again to your original goals and the chosen art genre. If we go back to that song example in the previous slide, you might look at, for instance, the

number of performances disseminated to audiences or if how the song was useful for teens, which you can measure through surveys or focus groups.

So the idea here is that there's many, many different ways to assess impact, and what impact can look like. So these can be reach indicators, it can be partnership and collaboration indicators, usefulness indicators, practice program or service change indicators or policy and advocacy indicators. And then we provide here, again, a lot of different ways that you can look at each of those impact categories.

Now I'll walk you through a particular project that I was involved with through the lens of this arts-based knowledge translation framework. Just again, so you can get a little bit of a better idea of what that looks like in action. This project was called Change with the Earth in Mind, and it was an arts-based research installation that we presented in our faculty of education in the Art Gallery in October of 2023. And I worked on this with my colleague, Dr. Heather McGregor, and also graduate student Micah Flavin.

A little bit of project background. In our faculty the past couple of years, we've had funds to what we call artify research that's done in the faculty focusing on partnerships between artists and researcher. So this was the pilot project of this initiative, and I was commissioned as the artist researcher in the project, and I was paired with my colleague Dr. Heather McGregor, who is the lead researcher of the Social Studies & History Education in the Anthropocene Network, also known as SSHEAN. The aim was to find ways to leverage my arts practice to communicate findings or ideas from the research group's work to audiences in our faculty. And here on the right side, you can just see an image of one of the art products that was created as part of this project. It's a clay cylinder, and I'll be describing what that is in a little bit.

Again, coming back to the steps of the framework. So the first step being identifying target goals and audiences. So in this case, Heather and I sat down and we had maybe two or three meetings to think about what is the goal of our project, and who are the audiences? So we came up with this goal of increasing awareness of and engagement with issues and topics related to climate change, education and action. So climate change and eco-justice education is Heather's main research focus. And then we decided that our target audience were teacher candidates and educational practitioners, mainly within our own faculty of education. And from there we developed these three guiding questions for the project. So the first being, "How do you love the earth and how does the earth love you? What makes you feel ready to change with the earth in mind? And as you move into an uncertain future, what will you bring with you from the past?"

Then in step two comes choosing art genres. We have our goal, we have our target audiences and our guiding questions. So now we had to choose what sort of art mediums, genres did we want to work with to be able to engage audiences with our goals and with our questions. So we've decided to go with a

multimedia art exhibition that would include artworks that are interactive that any audience walking in could be able to engage with in different ways. In terms of visual art, we had clay pieces, which you can see in the top right corner of these four images. These were these clay cylinders that were created by teacher candidates enrolled in an environmental education course. We hosted two clay workshops with the students, focusing on the idea of deep listening. So this concept of deep listening with and for the earth.

We had them creating these clay listening devices that were meant to encourage deep listening. So any audience member or person walking into the gallery could pick up one of these clay devices, put it to their ear, sort of like when you listen to a seashell and you pick it up and you can kind of hear the ocean in the seashell. So the idea was that they could pick up these listening devices and put it to their ear. And then we had this eco drone sound bath, which you can sort of see in this image, which is just to the left of the clay devices. So that's a MIDI controller. And so our graduate student, Michael Flavin, he is a musician sound artist. So he created this eco drone, what he called, which is essentially a sound bath to go with these clay devices so audiences could sit in the gallery, use the clay devices and listen to the eco drone.

And then we had a couple of other pieces that were on display as well. So the bottom right image, you can see a large fabric mural that was dyed and stitched. So we left a big piece of white cotton fabric out in a public space in our faculty, and we had one of our guiding questions up, and we invited people to respond with fabric markers on this large piece of fabric, which we then stitched over. We looked at the words and themes that were present within the fabric mural. We stitched over those, and then we dyed them using an actual indigo dye, which was a really fun process.

And then the final image, which is the bottom left. So this was an art piece that I created. One of main areas as an artist is in fiber arts, I do a lot of needle felting. So through my meetings with the research team that I was working with, I got inspired to create this piece, which is of an ignis fatuus or a will-o'-the-wisp. It's kind of an atmospheric light that happens, or phenomenon that happens in swamps. So this is a concept we were talking about a lot. So I create an art piece around that. And then there is a little installation below that with, as you can see, little playlily pads with different themes on them. So, we actually invited people to respond to some prompts through that as well, and then add their responses to that pond.

Again, step three is building partnerships, but this happens all along. You can imagine with the artworks that I just showed you, there are multiple people that were involved in creating those and also in displaying them in the gallery space. So it's not like we made the artworks and then built the partnerships, they happened simultaneously. But these were all of the different partners that were involved in the project. So including myself and Heather, of course, Dr. Amanda Cooper, who was really spearheading this Artification initiative and providing

funding. We had Dr. Sara Karn, who was a research assistant who helped with conceptualizing the project. We had Michael Flavin, of course, our graduate student who created the Eco-Drone, and also helped in conceptualizing the project. We had our local fiber artist, Bethany Garner, who helped with indigo dyeing and also donated many materials. We had the instructor for that environmental course who encouraged participation from her students. For the clay workshops, we had our manager of communications who added additional funding and marketing expertise. My own mother donated materials and sewed the backing to the mural.

So she was involved. And then finally, our Arts and Fusion committee in the faculty of education provided the gallery space. All of these different partners were involved and were necessary in order to realize our vision for the project. So finally, the fourth step, which is tracing and measuring impact. This is not something that we really intended to do from the outset. We weren't planning to evaluate this project per se. So as we were kind of looking at the project through the lens of this arts-based knowledge transition framework, we identified which categories of impact applied to this project. And then we looked at, what did we actually do? It did give us a sense of what kind of impact we were having, but again, it wasn't something that we consciously planned for which we would do in future projects. So we found that there were three categories from the framework that were really applicable to this project. And those were reach indicators, partnership and collaboration indicators and usefulness indicators. And so you can see, all the different aspects of the project that relate to those different categories.

And just some reflections from the core team. We did sit down after this project to think about what our different roles were, what we observed, all those kinds of things. So Heather being the non-artist researcher on the project, was super keen to collaborate, but really unsure about what that artistic process would look like, and how my work as an artist would relate to her work? But was definitely motivated by the opportunity to incorporate art and try out a different way of mobilizing the knowledge.

For myself, I was motivated to explore new approaches to knowledge mobilization and integrating my own artistic practice. It's something I'm always interested to do. But I found that there was a bit of a, to make something as an artist, so I had to navigate my feelings around that. Particularly I was commissioned as the artist for the project project, but I really tried my best to work with the research team and sort of infuse their values, their ways of working into the project as much as possible.

And then involving target audiences and the creation of the artworks was really important for all of us. And then Micah. So we brought Micah on again as a graduate student. And so from his perspective, he was interested in the process of asking important questions with the community of people, rather than by himself. Understanding sound as a holding and tying element. We really found that that sound piece did tie the whole exhibition and art making together. And

then he was really interested in the idea of giving people a space to rest in the gallery space, and that impacted the design of the installation. So we really encouraged people to slow down in the space and take their time with the artworks. And his interest in experiential education came through that as well.

With any project there's always unexpected extension outcomes that might come from this. So in this case, embroidery as data analysis was one thing we didn't really plan for, but that came through and was really exciting. So at the fabric mural, we were able to stitch over some of the words and images, and we found that this was actually a way of analyzing the data and coding the data in a way that we didn't expect. And then we started to seeing connections across the participatory art pieces that were present in the gallery space. So in this image, we see connections between the themes that are present on the fabric mural, as well as those petals that were added by audiences in the gallery to that pond installation that I showed before.

And then returning the clay back to the earth. So we saw an opportunity to, again, think about these environmental themes and sustainability. So clay being something that comes from the earth can also be returned to the earth. It wasn't fired or glazed or anything like that.

So we actually installed all of the clay pieces after the fact outside in our faculty, and we watched them decay over time. So, you can kind of see the progression there, which was really interesting. So if you're interested to learn more about this project, here is another link for you there. So finally, considerations for researchers that we've learned through these projects and experiences, so knowing how each partner thinks and works is really, really helpful. So as an artist, understanding the research and the researcher and the researcher also understanding arts. So it's really important to have those conversations. And in our case, having team members who wear all these hats, so as artists, educators, and researchers, makes things easier.

So again, myself coming from an education background, an art background and a research background, really facilitated that project. But it might not be the case in all partnerships. So that's something to consider. Being open to the unexpected. So this was something that came through a lot in this particular project. Especially when leaving art out in public spaces. You don't always know how people are going to respond to that or what they're going to do with it. So we really had to be open to that. What's going to happen to these artworks? Are they going to be used as intended or is something else going to come from that? And Heather added the importance of carefully crafted questions and goals to connect with and engage people. So we really spent time thinking about those guiding questions and how they would relate to the artworks and the target audiences that we had in mind.

And then finally, considering the intersections between art and research practices to find common ground and new pathways forward. So possible challenges. So these are challenges that you may encounter in arts based

knowledge translation. These have been identified in the literature by many different other researchers who've engaged in this work. So the first being quality control and artistic integrity. So from an art perspective, you can consider how you will ensure the quality and integrity of artworks created so that they're consistent with standards and practices from that art form. So again, this comes down to partnering with people who can provide expertise in the field if you do not yourself possess these skills.

Assumptions about art and art making. So arts-based approaches are predicated on the belief that art can reach many different groups and people in ways that other forms of communication might not. However, there's always a possibility that some populations or audiences may not resonate with art or have a different understanding of art.

So it's always important to know your target audience and do the work to see if art is the best approach for that communication. Clarity and reach of message. So some art forms are better at clearly communicating direct messages than others. So this is why theater, for example, has been widely used in medical research because there is dialogue and context that can be communicated clearly through research-based plays. So other art forms like dance and more abstract forms, a visual art, for example, can leave a lot of room for audience interpretation. So as a researcher, it is important to think about your goal and if it's important to communicate a clear and direct message or not. And then finally, gathering impact data. So researchers have experienced some issues with evaluating arts based knowledge translation in terms of impact. So this is something that is important to consider from the outset in most cases, to ensure you know what you mean by impact in your context. And to plan with partners the best ways for gathering data that speaks to that impact.

So for example, art exhibitions like the one we did often leave a guestbook out for people to comment on the art. However, there's no guarantee of who or how many people will comment in the guestbook. And also, if there's not a specific prompt for people to consider, you might not get very detailed feedback. So instead, you might design a survey that audiences complete or maybe conduct some interviews or something like that to be able to get that impact data. So with that, I'm going to leave you with these questions to consider. So how might ABKT be useful in your context? What challenges do you foresee? And how might we bridge the gap between artists, researchers, and other stakeholders in this process? And I also invite your questions on this work. Thank you so much.

Kathleen Murphy:

Thank you so much, Tiina. There's a lot to digest here, and as well, Patty, I'm so glad you were able to join us. I knew it was a possibility. So as Tiina was saying, feel free to come back on camera and chime in or whatever, however you might want to participate in the few minutes we have remaining. Shoshana, did you want to go back to the question slides, or I guess it's Tiina you're running maybe?

Tiina Kukkonen: Yeah.

Kathleen Murphy: So everybody here does have the capacity to come off mic, so if you haven't put anything in the chat, here we go. We do have one in the chat, so feel free to come off mic if you want to voice something. But I will go ahead and ask Rosmin's question. Tiina, I don't know if you know Rosmin, she's a fellow Canadian. She's also on KTDR's disability expert review panel. So we appreciate her input and she's wondering if, do you see artificial intelligence playing any role in art space KT?

Tiina Kukkonen: Oh, for sure. This is an area that constantly thinking about now in terms of arts education, but also arts-based research, everything. And it's not something I'm terribly familiar with, but I do think it will have a major influence on how we can approach arts-based knowledge translation, and just adding to the tools that we have at our disposal. I don't think that it's going to be a hindrance personally. I think that there is a lot of potential to use that for communicating research, for sure.

Kathleen Murphy: I know for sure people are going to be using it to generate images and summarize articles to get key messages as maybe a starting point for what is the message that you want to be sending out after a particular study. So Rosamund is saying, "Thank you so much for this excellent talk." We do invite people who were able, I messaged some of you who I think you missed being able to register in a separate forum that KTDRR has where we collect questions ahead of time. But one of those came in who did do that, and she was wondering about diversity, equity, inclusion, and accessibility and arts-based KT. So, how do you see the connection between those things?

Tiina Kukkonen: Yeah, so I mean, in terms of the main purpose or foundation of arts, arts-based knowledge is really the idea that it's increasing accessibility of research knowledge and findings to diverse audiences. In that sense we're trying to include as many different types of audiences as we possibly can and different ways of knowing, right? Moving beyond those traditional forms of communication that we typically use in academia is really important in this. But it's always important, again, to know your target audience and to work with those audiences and communities to understand what's best for them. So, through the framework we encourage researchers to partner with individuals from the communities that they're working with to know what that can look like.

And also, I find that arts-based knowledge translation really encourages a wide range of ideas of what impact can mean and be, because impact and art, it's not necessarily always something that's measurable, right? It can be just a change in feeling or a change in idea that we might not always observe or see. Again, coming back to this idea that there are many different ways to conceptualize knowledge. There are many different ways to conceptualize impact, and ABKT allows for that.

Kathleen Murphy: For sure. And Patty, did you have something to add?

Patty Douglas: Yeah, just to chime in, because I work with a lot of disabled makers and artists, and we think a lot about access from many different vantage points, but one good resource is Tangled Arts and some of the different partnerships that they've undertaken. So with the Re•Vision: The Centre for Art and Social Justice at Guelph, one thing we do on our project is we do image descriptions of everything. Every single one of those zine pages. Also, we worked with a blind access consultant to help us to create access to the visual pieces. So there's a whole realm in terms of access that's really fun. It's another almost like another art form in some ways. There's all sorts of interesting things going on that you could kind of use the portal of Tangled and find different resources around access.

Humber College also has a really good guide that I think is linked there. So, for folks who are interested in access, that's a good kind of way to go. And then in the making and creation process itself there's considerations. My work, I purposefully work with communities that have been marginalized in education and in art and in research. So, I think a lot about that, like, who's at the table when we're doing all of this work? In addition to which audiences we want to impact. So, we usually want to have impact on audiences that aren't as familiar with EDI and decolonization and bring in the marginalized voices through the research and the art itself. I often have makers and creators present when we do translation events, so it's kind of this holistic process. Anyway, that's just a little bit to add there.

Kathleen Murphy: Jade, I know you had your hand up for quite some time. Was your question answered or?

Jade Metzger: Oh no. There were just so many better questions than mine, I felt in the chat. I work at the Institute for Human Development at Northern Arizona University. And I'm in charge of trying to help develop our toolkit for knowledge translation. So this is incredibly useful and a wonderful addition to that kit. My concern, I do a lot of photo voice work as data collection and then using those photos to translate some of the findings out a little bit better and illuminate things. I wonder how successful have you been integrating art-based knowledge translation into communication and dissemination plans into grants? Have you heard a lot of like, "Oh, how innovative, how exciting, what a wonderful thing." Or have they said, "This grant that you're proposing, this type of knowledge translation is good, but we're also going to want these facts, this data, this, this, your surveys," on and on. I'd like to hear more about, have you gotten any responses or feedback in grants where you've applied this type of thing to?

Tiina Kukkonen: Yeah, I mean, Patty is the master grant writer, so I'm sure she can also chime into this. But I guess it depends on the context of the grant and who you're applying to. Because I know for our social sciences and Humanities Research Council that we're often applying to, there is a research creation component that they do emphasize. So if you can fit your project into that, then I think

there is that kind of sense that there's an innovative sort of aspect to it, and I think it's becoming more widely accepted as a legitimate form of producing and disseminating knowledge through the arts. I know Patty that you have had a couple of grants where you've talked about this, so can you maybe add something there?

Kathleen Murphy: And I'm just going to hop in, Patty, when you do that since we're coming close to time, funders are interested in Impact and Heather Young-Lesley is wondering, okay, fine, you can count things, but do you want to speak more in a grant how you might design a way to track and document impact from arts-based actions? Because a funder probably would want to see that.

Patty Douglas: So Animating Democracy has a really lovely arts-based continuum of impacts that I've worked with before. So I would highly recommend folks who are thinking through impact broadly. I think you have to make a really strong argument in your grant application, like a really strong justification. It doesn't have any leaks, I guess. I mean, I have put through research creation grants with SSHRC, I find, which is the Social Sciences and Humanities Research Council. I do find that the metrics are coming, so increasingly you're being asked to say what you're sort of a numbers based kind of instrumentalization, I guess, of impact or putting it into numbers. But I think it has to sort of be argued from the beginning that it's a strong justification for arts as methodology, arts as translation you know, even if it's kind of taking another grant and thinking about translation through the arts and Animating Democracy Continuum of Impact is the best resource I've found to maintain my integrity as a critical arts-based researcher. And to communicate with funders like SSHRC.

I do think we're getting impact measures coming from the UK and other places that are getting harder for ... I don't want to be doom and gloom, but I find that some of the feedback and questions I get from committees is around showing measurable impact. And so then thinking about how to do that in the arts is when you're using arts-based approaches or knowledge translation, that's art-based. So, we've also tried to think about that critically and creatively. And as Tiina was saying, with the framework that she and Amanda Cooper created, you can do that in so many ways. You can have arts-based responses, you can have focus groups, you can have surveys. You can do sort of a mixed methods approach to that. And it does give you really interesting feedback. Like things happen at those events that you have no idea about. Someone goes on to become to show their work in a gallery, somebody becomes a filmmaker. Somebody's whole life was changed because they saw the zines. And thank goodness there's people in the world who are saying these things.

You get such rich data, so I'm not averse to measuring impact, but I do think that we are in a time where numbers and measurement is becoming even more part of the whole granting process.

Tiina Kukkonen: Yeah, that's that notion of evidence. What is evidence? And so when we talk about evidence-based culture, that's usually what comes to mind is the

numbers and the metrics. And so working with Amanda on our framework, Amanda, is very much about measurements and metrics. So she brought that lens to this work where I was kind of the one saying, "Well, there's so much in art that we can't observe, that we can't measure." So it's really finding a balance between those things. But I think Patty made a really good point about, again, articulating that from the very beginning and being very clear about what you mean about impact and having a balance again between some of that more story-based evidence versus those numbers and metrics that they're looking for.

Kathleen Murphy: Just muted myself. So thank you, Patty, animating Democracy Continuum is the resource she was mentioning. Earlier we were talking about accessibility as part of diversity, equity, and inclusion, and we do have a SL interpretation for our public events and they have to stop now. So we are going to close this webcast now. Thank you so much everyone for coming. Please do the evaluation. The link there is in the chat. I wish we could stay more and talk more about this. I am going to pop in. One thing that KTDRR does in the arts is do an art gallery as associated with our conference. I think some of you learned about this event through the conference. Please do the evaluation because we're starting to plan already for the fall 2025. I'm sure you want to come back. And if you want to see more of a particular thing in that event, the evaluation has a chance for you to put in. What would you like to see KTDRR do more of. Really appreciate everybody for coming. Hope you got out of this, and we will see you soon.

Tiina Kukkonen: Thank you so much everyone.

Kathleen Murphy: Thanks so much, Patty and Tiina.