Call for papers
INTERNATIONAL MEETING
July 2-3 2020 - Bordeaux, France
MICA (EA 4426), Bordeaux Montaigne University

Creatives research methods: issues and practices

At a time when digital humanities question modes of scientific production (Le Deuff, 2015), it is necessary to thoroughly understand the evolution of research towards creative exploratory methods, going beyond linguistic intelligence alone (Gauntlett, 2007). Beyond the study of representations and discourses collected in the field, these methods make it possible to rely on the creativity and the reflexivity of the participant-producers (*Ibid*.) who seize the means and tools put at their disposal. Legos, collages, visual methods, virtual reality, games, design thinking ... these various tools whose use is developed in the field of research offer new forms of investigation for researchers of any discipline. They bring prospects for "creative" exploration by allowing participating subjects to be active players.

Creative research methods can capture complex contemporary issues that are difficult to answer using only traditional methods (Kara, 2015). Several questions arise here: What are the contributions and the limits of these methods? How and in which cases can they be mobilised? Do they lead to transformation in the relationship of researcher-participant and researcher-object in research?

The analysis that can result from these methods can be assimilated to "interpretive and critical structures [...] that attempt to reconcile inseparable tensions with the production of scientific knowledge" (Reguillo, 2012). These new interpretations of results, not based on traditional research methods, require rigorous complementary analyses. The figurative and narrative analyses used in visual methods (Catoir, Jankeviciute, 2014) or knitting methods (Twigger, 2018) allow the development of a semiotic analysis by adding "an expressive and informative value" (Colleyn, 2012) to participant's productions. This approach allows us to see the analysis of creative methods as a "trigger for the creativity of a group of participants and vice versa" (Keyte, 2015). The analysis of creative methods raises interesting questions about the position of the researcher and the ownership of the documents and data generated.

Helen Kara (2015) identifies in her work four creative research methods: arts-based research; research using technology; mixed method research and transformative frameworks. This multidisciplinary symposium aims to question all the research methods envisaged as creative. The expected proposals can be part of one of the following axes:

1-Design thinking: lego, construction tools, brainstorming …

Going through phases of ideation in the process of data collection, in order to generate new ideas and concrete solutions, defines this axis well. It is in the interaction between the various actors who participate in these "constructions" that the tool can improve the understanding, the reflection, the decision and the action of a team facing a complex problem. How to evaluate these tools in a scientific survey? Can we use the emergence of a sustainable collective intelligence as a research methodology (Gréselle-Zaïbet, Kléber, Dejoux, 2018) ? What are the

non-dogmatic methodological approaches based on these uses? How do these methodologies adapt to the constraints of the field?

2-Visual methods

Videos, photographs, drawings can be used as investigation tools (video, photo and drawing elicitation). Visual methods refer to image-based research approaches (Prosser, Loxley, 2008). The co-construction of the research object is done here in a triadic researcher-image-participant interaction (Pink, 2009). Work expected in this area may use the image as an investigative tool or as a means of reporting results. We will also be interested, within the framework of this axis to the use of the "sensory methods" (*Ibid*.). What about research using audio-visual methods?

3-Gamification and play (serious games, escape games, role-playing games, board games, educational games ...)

Play, as an inherent principle of how people function, is conducive to open non-discrimination and a new state of participation in research (Gauntlett, 2007). Exploring the potential of play is attracting more and more the world of education (Nicholson, 2018, Alvarez, 2016) but also that of research, as evidenced by the work of MIT GAME LAB (Jakobsson, 2012, Tan, 2003). The goal is to develop innovative games to conduct field studies, to develop new research concepts, to explore, to educate and to engage the public.

Participatory modelling of actors in the field and the use of games as a research tool will be at the heart of this axis.

4-Digital Technologies and Virtual Reality

Immersive and creative methods reinventing the participation of subjects in field studies are now developing with digital technologies. In this context, several researchers use virtual reality as a research tool (Bailey, Bailenson, 2017 ; Fauville, 2017 ; Queiroz, 2019). This process makes it possible to understand the implications of the interactions between the participants and to study the reflexivity mobilised to seize the research object.

The use of virtual reality is growing in several areas such as health (Therapy by exposure to virtual reality: TERV) and detection as evidenced by the work of the neuroscience laboratory Paris-Seine that uses this method to diagnose Alzheimer's disease. In the field of education, pedagogical scenarios based on virtual reality are developing with the emergence of EVAH (Environments of Virtual Reality for Human Learning). What place is there for virtual reality in research? Can we speak of "virtual methods" in the same way as "visual methods"? How are the results treated?

For these 4 axes, communication proposals may be based on empirical research, epistemological or methodological reflections supported by field examples.

Submission guidelines:

Communication proposals of up to 5,000 characters (including spaces) will contain a title (and possibly a subtitle), the selected axes, three key words, a summary, five to eight bibliographic references (in APA standards). They will be made anonymous. On a separate document attached, the titles, axes and keywords will be completed with a presentation of the author

(name, middle name, institution, laboratory, email). The proposals are to be sent in Word (.docx) format to scientific managers:

Nayra Vacaflor- Université Bordeaux Montaigne : nayra.vacaflor@u-bordeaux-montaigne.fr

Fairouz Boudokhane Lima- Université Franche-Comté : fairouz.lima@univ-fcomte.fr

The proposal's selection will be double-blinded by members of the Scientific Committee. They will be able to send a proposal which will be evaluated, in double blind also.

Selection criteria:

- Relevance to the theme of the conference
- Scientific contribution and originality of the paper
- Theoretical framework and importance of the bibliography mobilized
- Quality of writing

A digital publication of the acts is envisaged initially, by the scientific committee.

Key dates :

Call for papers: December 2019
Abstracts submission: March 15,2020
Author notification: April 30, 2020
Confirmation by authors about final text and registration for the meeting: May 20, 2020
Final Version: June 20, 2020
Meeting: July 2 – 3, 2020 MSHA 10 Espl. des Antilles, 33607 Pessac - France

Scientific committee:

Scientific managers : Nayra Vacaflor- Université Bordeaux Montaigne et Fairouz Boudokhane Lima- Université Franche-Comté.

Valérie Carayol, Université Bordeaux Montaigne- France
Anne Cordier, Université de Rouen - France
Laurence Corroy, Université Sorbonne Nouvelle – France
Mahdi Amri, Institut Supérieur de l'Information & de la Communication (ISIC) - Maroc.
Dorsaf Omrane, Université Toulouse 3- France
Marie-Julie Catoir-Brisson, Université de Nîmes-France
Anna Carolina Muller Queiroz, Stanford University- USA
Geraldine Fauville, Stanford University- USA (under researf)
Sarah Domoff, Central Michigan University-USA
Marcelo Guardia Crespo, Universidad Catolica Boliviana – Bolivie
Sandra Velasquez, Universidad Nacional de Colombia – Colombie
Julian Alvarez, Immersive Factory

Steering committee:

Nayra Vacaflor- Université Bordeaux Montaigne et Fairouz Boudokhane Lima- Université Franche-Comté.

1A Students IUT Bordeaux Montaigne
Administrator: Laurence Canto

Bibliography

Alvarez, J., Djaouti,D., Louchart S. (2016). A Pedagogical experiences involving game design Students in producing nonviolence serious games. *ECGBL, 10th European Conference on Games Based Learning*, 6 - 7 October, Paisley, Scotland.

Bailey, J.O., Bailenson, J.N. (2017). Immersive virtual reality and the developing child. In P. Brooks and F. Blumberg (Eds.), *Cognitive Development in Digital Contexts* (pp. 181-200). San Diego, CA: Elsevier.

Brougere, G. (1997). Jeu et objectifs pédagogiques : une approche comparative de l'éducation préscolaire. *Revue française de pédagogie*, 119, 47-56.

Catoir-Brisson, M-J, Jankeviciute, L. (2014). Entretien et méthodes visuelles : une démarche de recherche créative en sciences de l'information et de la communication. *Sciences de la société*, 92, 111-127.

Colleyn **J-P** (2012). Champ et hors champ de l'anthropologie visuelle. *L'Homme*, 203-204, 457-480.

Fauville, G. (2017). *Digital technologies as support for learning about marine environment : steps toward ocean literacy*. (Doctoral thesis). University of Gothenburg, Sweden.

Gauntlett, D. (2007). *Creative explorations: news approaches to identities and audiences.* Routlege : England.

Gréselle-Zaïbet, O., Kléber, A. & Dejoux, C. (2018). Le *hackathon* en mode *Design Thinking* ou quelles modalités pour former à des compétences méthodologiques et comportementales ? ***Management & Avenir,*** 104(6), 149-171.

Jakobsson, M., Mäyrä, F., Holopainen, J. (2012). Research Methodology in Gaming: An Overview. *Simulation & Gaming*, 43(3), 295-299.

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

Keyte, J. (2015). Objects in Purgatory brooch exchange: storytelling artefacts as agents for audience engagements. *Studies in Material Thinking*, 13, 1-16.

Le Deuff, O. (dir.). (2014). *Le temps des humanités digitales. La mutation des sciences humaines et sociales*, Limoges, France : FYP éditions.

Marion, N. (2010). *Modélisation de scénarios pédagogiques pour les environnements de réalité virtuelle d'apprentissage humain* (Thèse doctorale). Université de Bretagne occidentale.

Nicholson, S. (2018). Creating engaging escape rooms for the classroom. *Childhood Education* 94(1). 44-49. Available online at http://scottnicholson.com/pubs/escapegamesclassroom.pdf

Pink, S. (2009). *Doing Visual ethnography*: *images, media, and representation in research*. London: Sage.

Prosser, J., Loxley, A. (2008), Introducing Visual Methods. Discussion Paper. NCRM. http://eprints.ncrm.ac.uk/420/1/MethodsReviewPaperNCRM-010.pdf

Prosser, J. (éds) (1998). *Image-Based Research: A Sourcebook for Qualitative Researchers*. London: Routledge.

Queiroz A.C.M., Nascimento A.M., Tori R., da Silva Leme M.I. (2019). Immersive Virtual Environments and Learning Assessments. In Beck D. *et al*. (Eds.) *Immersive Learning Research Network*. iLRN 2019. Communications in Computer and Information Science, vol 1044. Springer, Cham.

Reguillo, R. (2012). De las violencias : caligrafías y gramática del horror. *Desacatos*, 40, 33-46.

Tan, P. (2003) *Tensions in Live-Action Roleplaying Game Design: A Case Study with the MIT Assassins' Guild*. (Master of science in comparative media studies). Massachusetts Institute of Technology.
Twigger Holroyd A. (2018). Reknit revolution: knitwear design for the domestic circular economy. *Journal of Textile Design Research & Practice* 6(1), 89–11.