Creative Action Based Research

Ways of seeing, doing, being, thinking

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Aboriginal epistemologies – (narrative and visual) content - an element of traditional knowledge.

Refers to transgenerational cultural and spiritual values through the exchange of the Maker and the viewer. The maker is the narrator, whilst the viewer observes, analyses and interprets information.
Making is a practical action, a form of Aboriginal pedagogy (Robinson and Nichol, 1998) that incorporates narrative and visual processes, whilst doing relates to practice. Practice is considered by Wenger (1998) as a form of ‘doing in a social context, which concerns a structural meaning to ways of doing or making’ (p 47).

Ways of seeing relate to deep insight of knowledges.
Creativity therefore is a form of sense making based on cosmological truths (Gegeo and Watson-Gegeo, 2001).

Creative making, doing and seeing are considered forms of acquired wisdom in achieving holistic insight.
Butler–Kisber, (2002) state that the **transference** from the Maker to the Viewer serves to communicate (multiple emotional reactions of deep spiritual expressions that go ‘beyond words’ (p. 24).

Rhyne, (1973) also acknowledges that ‘other’ dialogues capture nonverbal sensory experiences.
Creativity as an experimental, action based inquiry also offers holistic viewpoints of cultural experiences (Gill, 2001).

Action based research provides a means of exploring, expressing and illustrating knowledge.
Understanding Indigenous Research
Epistemologies

7 human senses
Creative Aboriginal Epistemologies involve transgenerational processes (Kovach, 2005) that consider interconnectedness and a deep awareness between logical understandings and intuitive thoughts.

Creative knowledge is explored through spiritual guidance and is the main driving force of influencing visual interpretations.

Bastien (2005) acknowledges spiritual guidance as an acceptable process within validating traditional knowledges.

Spiritual guidance involves felt experiences - dreams, intuitive thought and imagination (Cooperrider and Whitney, 2000) which infiltrates and shapes research frameworks.
Action based creative research engages a realm of inquiries (Smith, 1999), communal life viewpoints – a form of sense making Posdanger (2004).
How to Measure Emotions and Feelings

• The conscious nature of feelings makes it quite easy to measure them using self-reporting tools such as interviews, surveys, and questionnaires including rating scales and self-assessment procedures.

• Tip: The Self-Assessment Manikin (SAM) of Bradley & Lang (1994) is a non-verbal pictorial assessment technique that directly measures feelings (pleasure – displeasure) and arousal levels (low – high) of respondents when confronted with various emotional stimuli.
How to Measure Emotions and Feelings
Never feel a need to conform with others
Be that fish determined to go your own way!