

Literature Review

Gathering Residue: A Literature Review of Arts-Based Research in Library and Information Studies

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ABSTRACT

Arts-based research (ABR) encompasses the use of methodological tools including literary (e.g., poetry), performative (e.g., dance), visual (e.g., painting), and audiovisual (e.g., film) genres, and is used by researchers in the humanities and natural, social, and health sciences. Recent publications demonstrate diverse applications of ABR in Library and Information Studies (LIS) research. We have three aspirations for this article. First is to peer through a critical lens of literature reviews by asking ourselves: What are we doing (as activity, task, process) when we're "literature reviewing"? We also consider metaphors we use to describe the role and application of literature reviews. Our second aspiration is to share an appreciation of the potential of ABR (in theory and in practice) to impact LIS and its transformational potential. Third, we aim to describe the generative potential of the frustrated efforts and gaps created when trying to research something *differently*. We share our reflections regarding positivism and practice of the literature review genre and include a summary of preliminary findings. This literature review culminates in an invitation to sit with the tensions between theory and practice, ambition and implementation, and time and energy.

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INTRODUCTION

Arts-based research (ABR)¹ encompasses the use of methodological tools including literary (e.g., poetry), performative (e.g., dance), visual (e.g., painting), and audiovisual (e.g., film) genres, and is used by researchers in the humanities and natural, social, and health sciences.² Recent publications demonstrate diverse applications of ABR in Library and Information Studies (LIS) research, including visual research methods³ and Information World Mapping,⁴ to explore conceptions of information⁵ and identity in LIS,⁶ as well as the possibility for design methodology to extend conceptions of rigor in LIS.⁷ The discussions brought forth across the literature inspired us (the authors work as a practicing librarian and a doctoral student) to explore how ABR is discussed and presented in existing published research in LIS and to imagine how it could be applied in the future. However, in the course of planning our approach to the ABR literature, we began to

¹ Other ways of referring to ABR include arts-informed research, critical arts-based inquiry, a/r/tography, among others. See: Gary, J. Knowles and Ardra L. Cole, *Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, Examples, and Issues* (Thousand Oaks, CA: Sage Publications, 2008); Susan Finley, "Critical Arts-Based Inquiry," in *The Sage Handbook of Qualitative Research*, 4th Ed., ed. Norman K. Denzin and Yvonna S. Lincoln, 435–450 (Thousand Oaks, CA: Sage Publications, 2011); Rita Irwin, Ruth Beer, Stephanie Springgay, Kit Grauer, Gu Xiong, and Barbara Bickel, "The Rhizomatic Relations of A/r/tography," *Studies in Art Education* 48, no. 1 (2006): 70-88; Gioia Chilton and Patricia Leavy, "Arts-Based Research Practice: Merging Social Research and the Creative Arts," in *The Oxford Handbook of Qualitative Research* (Oxford, UK: Oxford University Press, 2014). Placing our discussion in this article under the acronym ABR is an unfortunate logistical reduction of the nuance between the different conceptions and applications.

² Patricia Leavy, *Handbook of Arts-Based Research* (New York: Guilford Press, 2018); Tom Barone and Elliot W. Eisner, *Arts Based Research* (Thousand Oaks, CA: Sage Publications, 2012).

³ Shailoo Bedi and Jenaya Webb, *Visual Research Methods: An Introduction for Library and Information Studies* (London, UK: Facet Publishing, 2021).

⁴ Devon Greyson, Heather O'Brien, and Saguna Shankar, "Visual Analysis of Information World Maps: An Exploration of Four Methods," *Journal of Information Science* 46, no. 3 (2020): 361–377.

⁵ Jenna Hartel, Rebecca Noone, Christie Oh, Stephanie Power, Pavel Danzanov, and Bridgette Kelly, "The iSquare Protocol: Combining Research, Art, and Pedagogy Through the Draw-and-Write Technique," *Qualitative Research* 18, no. 4 (2019).

⁶ Lise Doucette and Kristin Hoffmann, "Conceptions of Research Among Academic Librarians and Archivists," *Canadian Journal of Academic Librarianship* 5 (2019): 1-25.

⁷ Rachel Ivy Clarke, "How We Done It Good: Research Through Design as a Legitimate Methodology for Librarianship," *Library & Information Science Research* 40, nos. 3-4 (2018): 255-261, <https://doi.org/10.1016/j.lisr.2018.09.007>.

question the limits, expectations, and process of the literature review itself as a genre and practice.

ASPIRATIONS

We have three aspirations for this article:

- 1) To peer at literature reviews through a critical lens by asking ourselves: What are we doing (as activities, tasks, processes) when we are “literature reviewing”? Is the practice of doing literature review “otherwise,”⁸ with ABR intentions and framing,⁹ possible? We strive to articulate this through a description of our process and decision making, and by valuing and foregrounding thought work.
- 2) To share an appreciation of the potential of ABR in theory and in practice to transform: conceptions of available and appropriate methodologies (beyond surveys, interviews, focus groups, and bibliometrics), questions in the LIS discipline, evaluation of LIS research, and notions of expertise in LIS beyond the labor of keeping, organizing, and providing tools of research.
- 3) To describe the generative possibility of frustrated efforts and gaps created when trying to do research otherwise with ABR. We extend an invitation to sit with the

⁸ We are grateful to our peer reviewer for suggesting that we engage with the concept of “otherwise,” as a way of thinking that is counter to grand narratives and that is situated at the borders of disciplines and systems. See Arturo Escobar, “Worlds and Knowledges Otherwise: The Latin American Modernity/ Coloniality Research Program,” *Cultural Studies* 21, nos. 2-3 (2007): 179-210. We discuss the term in further detail in later sections of this literature review. We would also like to thank the editors of JCLIS for their support and encouragement. In particular, thank you Andrew Lau for all the copyediting work.

⁹ We would like to thank the reviewer for prompting us to think about our project as an act/artifact of research-creation. As defined by Social Sciences and Humanities Research Council (SSHRC), research-creation is “[a]n approach to research that combines creative and academic research practices, and supports the development of knowledge and innovation through artistic expression, scholarly investigation, and experimentation.” See: “Definitions of Terms,” SSHRC, last modified May 4, 2021, <https://www.sshrc-crsh.gc.ca/funding-financement/programs-programmes/definitions-eng.aspx#a22>. We use the term “arts-based research” and the acronym ABR for consistency throughout the literature review. However, this is a shortcoming of our description of our project, and we welcome the opportunity to expand on the distinctions, differences, and overlaps further in the future. See, for example: Natalie Loveless, *How to Make Art at the End of the World: A Manifesto for Research-Creation* (Durham, NC: Duke University Press, 2019).

tensions between theory and practice, ambition and implementation, and time and energy.

We begin this literature review by sharing a provocation for thinking, with the idea of “residue” and our assumptions about “the literature.” We then describe the process of our project, including reflections on the decisions (e.g., inclusion and exclusion criteria) we made throughout. Through this process, we sought to build on existing research into and with ABR in LIS while describing our experiences of exploring and thinking otherwise about performing a literature review. Preliminary findings are presented, and the article culminates in a reflection of our learning.

RESIDUE

As we began our collaboration, the notion of “residue” acted as a provocation. The term was introduced to us in the context of performance art where text, photograph, or audio-visual objects are described as residue of the ephemeral event.¹⁰ This led us to thinking about residue as a prompt to ask questions that contemplate what is left behind materially (e.g., journal articles), linguistically (e.g., new terminology), and affectively (e.g., attitudes toward research) in “the literature.” We thought about “the literature” available for review not as the definitive expression of knowledge concretized in the final product of published material, but how it forms the corpus of a discipline and acts as a residue of relationships, events, and situations.

Conceiving of the literature as a textual remainder of a relational process or collaborative inquiry alters the power and placement of the literature in the research process. The provocation of residue prompted us to consider: What is the residue—the documentation, representation, and relationships left behind and remaining—of the ephemeral and ongoing process of research?

WHY ABR + LIS?

ABR and LIS include constant negotiation—between mediums, forms, contexts, and relationships. They both have contested dimensions including what is in and out of scope,

¹⁰ The term has also been used in the context of LIS to discuss knowledge organization. See: Susan Leigh Star and Geoffrey C. Bowker, “Enacting Silence: Residual Categories as a Challenge for Ethics, Information Systems, and Communication,” *Ethics and Information Technology* 9 (2007): 273-280; Melanie Feinberg, Daniel Carter, and Julia Bullard, “A Story Without End: Writing the Residual into Descriptive Infrastructure,” *DIS '14: Proceedings of the 2014 Conference on Designing Interactive Systems* (2014): 385-394, <https://doi.org/10.1145/2598510.2598553>.

and who has authority to conduct research. ABR is a type of qualitative research that uses processes and elements of arts¹¹ and is characterized by open, dynamic, interpretive, subjective, and relational concerns.¹² Rather than striving for certainty and totality, motivations for using ABR can include the disruption of assumptions and possibilities of multiple meanings, signaling a paradigm shift toward pluralistic research.¹³

Thinking with ABR offered an opportunity to confront our assumptions, specifically about the production of literature reviews as common work of LIS. We identified tensions between the positivist origins of LIS and our (the authors) interest in creativity, as well as acknowledgement of and reckoning with multiple ways of knowing and multiple knowledges (e.g., sensory, corporeal, imaginary¹⁴) throughout our project.

POSITIVISM & PRACTICE

The use of ABR opens potentialities for expanding, prodding, and assembling research in (and around) LIS. ABR has the capacity to explore a variety of topics in LIS, such as embodiment and sensory experience,¹⁵ affect/emotion,¹⁶ care,¹⁷ and has co/transformative potential.¹⁸ The use of ABR in the LIS context could serve to further expand what is considered “real” research, who is considered a “real” researcher, and

¹¹ Lisa M. Given, “Arts-Based Research,” in *The Sage Encyclopedia of Qualitative Research Methods*, ed. Lisa M. Given (Thousand Oaks, CA: Sage Publications, 2008), <https://doi.org/10.4135/9781412963909>.

¹² Patricia Leavy, *Method Meets Art*; Barone and Eisner, 2012; Sean McNiff, “Art-Based Research,” in *Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, Examples and Issues*, edited by J. Gary Knowles and Ardra L. Cole, 29-40 (Thousand Oaks, CA: Sage Publications, 2008).

¹³ Patricia Leavy, *Method Meets Art*.

¹⁴ Nancy Gerber, Elizabeth Templeton, Gioia Chilton, Marcia Cohen Liebman, Elizabeth Manders, and Minjung Shim, “Art-Based Research as a Pedagogical Approach to Studying Intersubjectivity in the Creative Arts Therapies,” *Journal of Applied Arts and Health* 3, no. 1 (2012): 39-48.

¹⁵ Sarah Pink, “Re-sensing Participant Observation: Sensory Emplaced Learning,” in *Doing Sensory Ethnography* (Thousand Oaks, CA: Sage Publications, 2009), <https://doi.org/10.4135/9781446249383>.

¹⁶ Kate Adler and Lisa Sloniowski, “Strange Circulations: Affect and the Library Introduction,” *Library Trends* 68, no. 3 (2020): 369-378.

¹⁷ Devon Olson et al., “Information Maintenance as a Practice of Care.” Zenodo (2019), <https://doi.org/10.5281/zenodo.3251131>.

¹⁸ Agnieszka Rydzik, Annette Pritchard, Nigel J. Morgan, and Diane Sedgley, “The Potential of Arts-Based Transformative Research,” *Annals of Tourism Research* 40 (2013): 283-305.

standards of evaluation by offering different definitions of rigor/validity¹⁹ and credibility/plausibility.²⁰ Placing ABR in the literature review process revealed our struggles with positivism in LIS. Dominant approaches to research in LIS are described as occurring through several turns.²¹ Hartel delineates the turns of LIS as cognitive, affective, neo-documentary, socio-cognitive, everyday life, social constructionist, and embodied.²² These approaches are rooted in a range of epistemologies, from positivist,²³ to embodied, and more interpretive ways of doing research. Recent work encourages the potential of thinking with “technofeminism” to counter prevalent ideas in LIS.²⁴ Models and theories exploring information behavior and practice that rely on assumptions such as extractive logic (e.g., information as commodity) and binary definitions (e.g., binary classifications of people and information) limit the LIS field’s capacity to consider aspects of affect and embodiment. These epistemological groundings influence the methods, questions, development of theory, and recognition of practice in LIS. We focus on describing the “how”²⁵ of the literature review activity to resist the extractive, practical, and quantifiable.

ABR presents an opportunity to continue actively contemplating alternatives to positivist assumptions of empirical evidence. As we planned how to *do* this literature review, we began thinking with practice. The methodology of practice-based research emphasizes that knowledge is gained and enacted by doing. Practice implies constant iteration and repetition, of skill, craft, and process. In this methodology, knowledge is gained not through questions and answers but *through* doing—it is embodied and tacit.²⁶ Though this knowledge generation is not systematic or repeatable, it gives us the opportunity to rethink the *doing* of research in contrast to generating specific answers.

¹⁹ Julie Ozanne and Laurel Anderson, “Community Action Research,” *Journal of Public Policy & Marketing* 29, no. 1 (2010): 123-137.

²⁰ Barone and Eisner, *Arts Based Research*.

²¹ “A turn refers to a recognizable intellectual project in which a group of scholars enthusiastically embrace a new set of theoretical, methodological, or substantive commitments.” Jenna Hartel, “Turn, Turn, Turn.”

²² Jenna Hartel, “Turn, Turn, Turn.”

²³ Birger Hjørland, “Empiricism, Rationalism and Positivism in Library and Information Science,” *Journal of Documentation* 61, no. 1 (2005): 130-155. <https://doi.org/10.1108/00220410510578050>; John Budd, “An Epistemological Foundation for Library and Information Science,” *Library Quarterly* 65, no. 3 (1995): 295-318.

²⁴ Costello and Floegel define feminist technoscience as “a metatheory that applies feminist analysis to technological practices.” See Kaitlin Light Costello and Diana Floegel, “The Potential of Feminist Technoscience for Advancing Research in Information Practice,” *Journal of Documentation* 77, no. 5 (2021): 1142-1153.

²⁵ Clarke, “How We Done It Good.”

²⁶ Andreas Reckwitz, “Toward a Theory of Social Practices A Development in Culturalist Theorizing,” *European Journal of Social Theory* 5, no. 2 (2002): 243-263.

In the initial submission of this article, we used the term “differently” to describe our project and approach. The peer reviewer in their feedback on the manuscript astutely identified that we were trying to offer a way to do an important part of the research process (the literature review) relationally by drawing on ideas of epistemic injustice, decolonization, and social justice. Thinking “otherwise”, as presented in work by Arturo Escobar (2007), counters modernist narrative and Eurocentric accounts and creates and cultivates “another space for the production of knowledge.”²⁷ We recognize opportunities for thinking, imagining, and/or doing otherwise in projects that use art to disrupt single story narratives²⁸ and unpack issues of standardization, testing, accountability, and assessment in the context of education.²⁹

The emphasis on thinking otherwise changed our interpretation of *doing* a literature review. Initially, we viewed the document or text output of a literature review as the container of the knowledge produced by the activity of doing a literature review. This vision blurred and refocused on practical know-how, embodied understandings, and co-constituted relationships in the literature review. We look to ABR as an approach that provokes thinking and doing otherwise in LIS.

ASSUMPTIONS

As we embarked on the literature review, we used a shared document where we articulated and tracked our assumptions about what we might encounter in the residue of previous studies. The assumptions we had going in were that research questions would explore care, identity, and experience. We assumed the emphasis would be on relational components of collaboration and participation, and that the intention of using ABR would be to empower and give voice to participants.

²⁷ Arturo Escobar, “Worlds and Knowledges Otherwise.”

²⁸ Clara Rice, Eliza Chandler, and Nadine Changefoot. “Imagining Otherwise: The Ephemeral Spaces of Envisioning New Meanings,” in *Mobilizing Metaphor: Art, Culture and Disability Activism in Canada*, edited by Christine Kelly & Michael Orsini, 54-75 (Vancouver, BC: University of British Columbia Press, 2016).

²⁹ Lee Anne Bell, Dipti Desai, “Imagining Otherwise: Connecting the Arts and Social Justice to Envision and Act for Change—Special Issue Introduction,” *Equity & Excellence in Education* 44, no. 3 (2011): 287-295. For further examples, see Lola Olufemi, *Experiments in Imagining Otherwise* (London, UK: Hajar Press, 2021) and Daniel Heath Justice, “‘Our Stories Give Us a Lot of Guidance’: Daniel Heath Justice on Why Indigenous Literatures Matter,” interview Rosanna Deerchild, *Unreserved*, Canadian Broadcasting Corporation, April 9, 2020, <https://www.cbc.ca/radio/unreserved/why-stories-matter-now-more-than-ever-1.5526331/our-stories-give-us-a-lot-of-guidance-daniel-heath-justice-on-why-indigenous-literatures-matter-1.5527999>.

We were also curious to learn how the art or artist would be situated within the research, namely whether the research would be with, through, or about art.³⁰ This curiosity stemmed from our various understandings of ABR as method, product, process, outcome, or container of dissemination, or any combination of the above.

DESCRIPTION OF PROCESS

We approached the literature review process as a creative construction, not a transcription or recording of objective data.³¹ Rather than *identifying* terms, databases, and included papers, and *ascertaining* themes, we have *selected* them, *built* a search strategy, and *attended* to ideas that resonated with us. For this reason, it is important for us to situate ourselves and how we came to this work.

Our process in investigating arts-based research in library and information studies began with our common involvement in a Social Science and Humanities funded research project called STOREE (Supporting Transparent and Open Research Engagement and Exchange). The project addresses (among other things) the role of librarians in making research accessible to, relevant to, and useful for non-academic audiences. We are both white, settlers, and cis women working in academia. While we both appreciate art, enjoy craft and creativity, and have had some art-world adjacent experiences in our lives, neither of us could be identified as “an artist” by academic or professional qualifications. Neither of us has conducted arts-based research.

Within the context of STOREE, we discussed arts-based research as a way to involve non-academics in developing research and to contribute to scholarship beyond academia. We were attracted to the ways in which arts-based research can challenge the status quo of scholarly inquiry, including who is centered in the research process, who is considered and valued as audience and contributor, what is data, and what are outputs. We were inspired by education researcher and activist Susan Finley's words from 2008:

At the heart of arts-based inquiry is a radical, politically grounded statement about social justice and control over the production and dissemination of knowledge. By calling upon artful ways of knowing and being in the world, arts-

³⁰ Christopher Frayling, “Research in Art and Design,” *Royal College of Art and Design Research Papers* 1, no. 1 (1993).

³¹ Alfonso Montuori, “Literature Review as Creative Inquiry: Reframing Scholarship as a Creative Process,” *Journal of Transformative Education* 3, no. 4 (2005): 374-393, DOI: 10.1177/1541344605279381.

based researchers make a rather audacious challenge to the dominant, entrenched academic community and its claims to scientific ways of knowing.³²

CHOOSING A LITERATURE REVIEW

The call for papers for this special issue of the *Journal of Critical Library and Information Studies* provided us with an occasion to develop our interest in arts-based research, to think further together in a more formalized way, to commit some ideas to greater discussion and ultimately to paper, and to learn. We chose a literature review because at the time it felt both achievable and appropriate.

At first, the method of literature review seemed suitable as a step towards understanding more about a topic, in this case ABR, and to explore questions we had about the ways that ABR is used within librarianship and LIS. Further, the literature review felt well within the wheelhouse of librarian research. As naïve researchers in an unfamiliar field, we felt the librarian and academic impulse to review the literature as a structured way to learn more. We felt comfortable with database searching and with text as a subject of study.

As non-artists, this felt like something that would be within our scope, that would allow us to look “from the inside outward,” from the domain of “appropriate librarian research” towards different ways of knowing. To put it bluntly, we expected a literature review to be, if not easy, at least easier than any other submission that we would be able to prepare.³³ We dismissed the work of a literature review as common—prevalent and often done—that is, until we began to develop the shared goal of finding joy in our collaboration and tasks.

DESIGNING OUR METHOD

As we designed our method, we grappled with the nature of a literature review—is it the process or the product?—and with the purposes of conducting one. During our conversations, we cultivated awareness of our actions (e.g., search strategy), decisions (e.g., terminology), realizations (e.g., that thinking with metaphors is fun), and our feelings (e.g., frustration, confusion, and joy). Summer 2021 was the backdrop to our work: we frequently set up in a backyard with our laptops, and shared socially distanced

³² Susan Finley, “Arts-Based Research,” in *Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, Examples and Issues*, ed. J. Gary Knowles and Ardra L. Cole, 71-81 (Thousand Oaks, CA: Sage Publications, 2008), 72.

³³ Chris Hart observes that “[u]ndertaking a review of a body of literature is often seen as something obvious and a task easily done.” Chris Hart, *Doing a Literature Review: Releasing the Social Science Research Imagination* (Thousand Oaks, CA: Sage Publications, 1998), 1.

food, drink, and conversation. Our paper is a narrative review, which foregrounds the thought work of our conversations. Throughout our collaboration we considered the provocations from Jenny Odell's book *How to Do Nothing: Resisting the Attention Economy*, which encouraged us to think differently about attention, efficiency, and productivity.³⁴

As we discussed our choice to do a literature review and tried to understand our method more completely, we contemplated the purposes that motivate literature reviews and the forms that they take. Depending on the conventions of the field or discipline and the researcher's questions and their approach, literature reviews serve a variety of purposes: a systematic examination of the literature, a synthesis of what is known (or at least, what has been researched and published), an identification of gaps in the record or a research agenda, or a way to situate a specific research question within a context.³⁵

However, these practical possible reasons for conducting a review were not what motivated us to embark on this project. For us, the literature review was an occasion to unify our interests and to work together, to give some shape and direction to our interests, to deepen and broaden our knowledge of arts-based research, how it is/may be used in LIS, and to prepare us for other future projects (i.e., a community-engaged study, doctoral examinations). In the time of a global pandemic, our effort and energy wavered and thus we declared that a core intention of our collaboration and work together was to "have fun" by cultivating a critical friendship that included a playful exploration of discipline and methodology, artistic practice, conversation, and celebration of creation within limitations.

METAPHORS

As we discussed how we should *do* our literature review, we wondered what it would mean to do an *arts-based* literature review. Was there a way for a literature review to draw on the principles of ABR? Was there a way in which this particular literature review

³⁴ Jenny Odell, *How to Do Nothing: Resisting the Attention Economy* (New York: Melville House Publishing, 2019).

³⁵ Malcolm Tight, "Literature Reviews," in *Documentary Research in the Social Sciences* (Thousand Oaks, CA: Sage Publications, 2019), 73-84; Cheryl Klimaszewski, "Lumping (and Splitting) LAMs: The Story of Grouping," *The Canadian Journal of Information and Library Science* 39, no. 3-4 (2015): 350-367; Ana Ortiz de Guinea and Guy Paré, "What Literature Review Type Should I Conduct?" in *The Routledge Companion to Management Information Systems*, ed. Robert D. Galliers and Mari-Klara Stein, 73-82 (Milton Park, UK: Routledge, 2017).

could do that? If employing ABR could challenge entrenched practices in academia,³⁶ could we use it to challenge our own understanding of the very work we were doing?

We began by paying close attention to the language we used to talk about literature reviews. We noticed that in our own conversations and instruction in library work, in conversations with librarians and in reading published research, metaphors frequently came up. What could the metaphors we use about literature reviews tell us about how we understand them and conduct them? Metaphors are not just literary devices but are ways that we sense-make and shape our activities and social worlds.³⁷ We noted that when a metaphor becomes reified through repetition and common use, it can be limiting and prescriptive: it creates a “cognitive framework that directs our understanding of the social world.”³⁸ We wondered whether we could imagine this work otherwise by engaging with the metaphors we encountered. A part of our work became keeping a metaphor list (See Appendix A) to encourage us to consider how and if metaphors help us think differently about the literature review and whether they illuminate underlying assumptions about the nature and intention of the work.

We noticed a few broad themes among the metaphors we identified. Many of the metaphors dealt with handling existent “material” (data) and referred to extracting, limiting, representing, building, or arranging something that was already there. We became interested in metaphors that spoke to a more relational and co-constructive understanding of this kind of bibliographic research, which typically treats published texts as the “data under study.” Could we think about the texts not so much as robust, reliable data which act a signpost to knowledge,³⁹ but rather as materials that are mobilized through our engagement with them as “critical dialogue partners?”

ARTS-BASED RESEARCH LITERATURE REVIEW DECISIONS

Buoyed by the idea of relational work, and enjoying our conversations with one another, we decided to invite some colleagues and friends to join our discussion. Specifically, we sought out communication with Sylvia Roberts, an arts librarian, Nathan Lee, a practicing public artist, and Adrienne Lai, a “user experience designer and reformed artist, academic and librarian,” to think together about art research (and search), metaphors, and

³⁶ Finley, “Arts-Based Research.”

³⁷ George Lakoff and Mark Johnson, *Metaphors We Live By: Metaphors in Actions and Thoughts* (Chicago, IL: University of Chicago Press, 1980).

³⁸ Michael Billig, “Metaphors,” in *The Sage Encyclopedia of Social Science Research Methods*, ed. Michael Lewis-Beck, Alan Bryman, and Tim Futing Liao (Thousand Oaks, CA: Sage Publications, 2004), <https://doi.org/10.4135/9781412950589>.

³⁹ Mats Alvesson, “A Metaphor Approach,” in *Interpreting interviews* (Thousand Oaks, CA: Sage Publications, 2011), 62-74.

cultivating an artistic practice. We were ultimately interested in learning how to do this (re)search work and in cultivating an artistic practice, as well as the joy and connection that conversation would bring against the backdrop of the pandemic.

In these conversations, we came to a deeper understanding of research-as-art and research-through-art.⁴⁰ We also picked up various considerations, themes, and concerns foregrounded in artistic practice that may be overlooked in social science disciplines. We embraced thinking about uncertainty as the very core of research, that an absence or a gap can be an organizing principle. We also thought about the use of constraints when faced with the need to define a “problem” or an area. For example, the imposed constraints of the OULIPO poets⁴¹ are analogous to the imposed constraints of selecting keywords and databases, and exclusions (which, by their nature, reduce the “available” materials). Would more rules bring us more creativity? Or was it productive to think about the rules or instructions themselves? We discussed the instructional art of Sol LeWitt⁴² and Yoko Ono⁴³ and the assignment art of Miranda July and Harrell Fletcher.⁴⁴ Devising instructions (by LeWitt and others) is the artistic act and context (e.g., in a gallery by an employed assistant), which influences how the instructions are followed and the subsequent output. We imagined literature search protocols as akin to an “artistic act” and contemplated how this shifts the doing and telling/recounting/reporting of the literature review.

During and following these conversations we also considered what form an arts-based literature review could take beyond or within the conventional journal style guide constraints and affordances. We laughed about embroidering or dancing our project and discussed art practices that could bring layers to our work. We were particularly drawn to the similarities between collage and the written form of literature reviews, where a specified pool of material is disassembled, reassembled and “made to speak” differently. For example, we considered creating an analog textual document where each word was literally cut from a reference text and pasted into place. The manuscript submitted to the journal would be an electronic rendition, where each “piece” of the collage would have metadata (the references). We also talked about turning the collage into an electronic

⁴⁰ Frayling, “Research in Art and Design.”

⁴¹ Such as the structural constraint of “snowballing,” where each line of a poem is one word longer than the previous. “A Brief Guide to OULIPO,” Poets.org, September 19, 2004, <https://poets.org/text/brief-guide-ouliipo>.

⁴² See for example: “Drawing with Instructions: Inspired by Sol Le Witt’s *Wall Drawing 273*,” San Francisco Museum of Modern Art, May 2020, <https://www.sfmoma.org/read/drawing-with-instructions/>.

⁴³ See for example: Christophe Cherix and Isabel Custodio, “Yoko Ono’s *22 Instructions for Paintings*,” May 10, 2019, <https://www.moma.org/magazine/articles/61>

⁴⁴ Miranda July and Harrell Fletcher, *Learning to Love You More* (Munich, Germany: Prestel, 2011).

image, which in turn would have alt-text associated with it and that would be the literature review (i.e., there is no primary text, just an image with alt-text). We also thought more broadly about collaging our experience (attending to affect, embodiment, and metaphor) and got as far as gathering appropriate materials (library documents, publisher and vendor catalogues, weeded books). We collected our ambitions and ruminations in a list (See Appendix B) as an acknowledgement and documentation of ideas we thought of but did not do.

THE SEARCH

Guided and confronted by our contemplations of metaphors and conversations with colleagues, we set out to shape, construct, and/or fabricate our literature search. In the following, we describe the sites of our search, the keywords used as an attempt to get at the essence of the inquiry and the inclusion and exclusion decisions we made along the way. By overexplaining our decisions, their messiness and fallibility, we strive to share the constraints that influenced our decisions. We discussed the processes as drawing attention to the embossed trace that the pressure of a pencil leaves even after erasure. We likened it to the ragged edges of collage cut outs that hint at their removal from a previous context. Our decisions leave grooves and incisions on our review.

We toyed with looking to grey literature,⁴⁵ thinking that we could gather exhibition catalogues to provide insight to public displays of ABR-generated works of art or items in or from galleries, libraries, or museums. Additionally, this type of literature could include programming announcements (to inform our comprehension of how ABR is articulated when looking for participants) or workshop materials (to tell us about how ABR was enacted, taught, and disseminated). We scheduled a consultation with a librarian colleague because we were hoping to learn how exhibition catalogues are systematically described in order to best establish how to search for them. However, we decided not to wade into the murky waters of grey literature due to lack of time and of clarity regarding what we were looking for. Returning to the notion of “residue” we decided to focus on the more traditional form of published journals and dissertations.

⁴⁵ Grey literature is not controlled by commercial publishers and includes information produced by government, academics, non-profit organizations, and industry. This type of literature (including white papers, working papers, lecture notes and slides) can provide valuable contributions to research inquiries, as the publication time scale is generally faster, and revenue does not necessarily guide the publication decisions. See Paola De Castro and Sandra Salinetti, “Guidelines for the Production of Scientific and Technical Reports: How to Write and Distribute Grey Literature,” *Grey Literature International Steering Committee* (2006), <http://eprints.rclis.org/7469/>.

Another space whose dimensions we did not sketch was social media. Platforms like Twitter/X, YouTube, Instagram, TikTok, and others offer opportunities for library institutions and library workers to share information, cultivate communication and community, and seek advice for works-in-progress, concepts, and concerns. Searching select accounts (e.g., Vancouver Public Library) or hashtags (e.g., #critlib) may have provided insight to ongoing conversations, including iterations of ideas and approaches, as well as links to other relevant blog posts or events. Due to a combination of personal apprehension of social media use, concern regarding the potential shift in direction of the project, and time, we decided to leave the residue of relationships, projects, goals, and worries contained in social media posts ungathered and unexamined for this search.

We discussed the database as a partner in our search. We enjoyed thinking of the collaboration between searchers and the technological agents of unstructured search engines and structured databases. Databases can be thought of as more than simply the tools of storing and conveying information; their use can lead to the co-production of knowledge.⁴⁶ Since we decided not to include grey literature or social media in our search, we did not collaborate with the algorithms of search engines. We used databases that are intentionally structured and strive for stability in information storage and retrieval. The indexing of the specifically selected databases influenced our search for peer reviewed articles which were indexed according to database standards. What we retrieved from databases is the result of interactions between institutions, publishers, scholars, computers, mobile devices, etc. The databases selected were LIS specific (Library, Information Science & Technology Abstracts; Library and Information Science Abstracts; Library and Information Science Sources), as well as social science (Social Sciences Citation Index; Sociology Collections; Social Services Abstracts), and Education (ERIC). The search strings we constructed were not the same across databases and results over 200 hits were excluded because of overload and the decision to prioritize relevance over comprehensiveness. We included dissertations but not books. We limited our search to the last twenty years but realized afterward that perhaps using 1993 (when Elliot Eisner first used the term “Arts-based Research” at a presentation at Stanford)⁴⁷ would have been more appropriate.

We found it challenging to develop lists of keywords to search for literature produced about a method that argues that it is able to “say the unsayable.”⁴⁸ The

⁴⁶ Jose van Dijck, “Search Engines and the Production of Academic Knowledge,” *International Journal of Cultural Studies*, 13 (2010): 574-592.

⁴⁷ Barone and Eisner, *Arts Based Research*.

⁴⁸ Merel Visse, Finn Hansen, and Carlo Leget, “The Unsayable in Arts-Based Research: On the Praxis of Life Itself,” *International Journal of Qualitative Methods* 18 (2019): 1-13.

keywords were generated from other literature reviews⁴⁹ and expanded on by considering synonyms or associated terms of ABR (e.g., a/r/tography⁵⁰ or critical arts-based inquiry⁵¹); method (e.g., photo elicitation); medium (e.g., theater); and format (e.g., video game). We also thought about intentions or outcomes (e.g., social change, embodiment, care), as well as categories such as demographics (e.g., youth) and setting (e.g., community-based).

As we worked our way through the literature review, we questioned how to bring together our intentions (enacting ABR) with practice (the doing of the search) and were stymied by the practical need to gather and organize. We decided to stay with the familiar systematic norm of a citation manager (e.g., Zotero) and spreadsheet. We thought creatively about what spreadsheets can produce (e.g., Tatsuo Horiuchi, an artist who uses Excel as a software to create images of natural landscapes and other cultural designs),⁵² but ultimately stuck to using them to categorize information from the individual articles. Specifically, we looked for information regarding motivation and intentions for choosing ABR (e.g., gain insight to literacy) and determining if ABR was used for data collection, analysis and/or dissemination. Additionally, we kept notes about anything that struck us as interesting or confusing and identified themes as we saw them develop. Our use of a spreadsheet to organize findings highlighted the gap between our aspiration to challenge the systematic norms and our lack of energy and creativity to do so.

CONCERNS FOR ABSENCE/ERASURE

As part of our work together, we also discussed our interpretation of research expertise and the issues of insecurity, responsibility, and authority. We discussed the power of inclusion and exclusion criteria, not just of our particular search but also of what is considered “the literature.” Some of our decisions were practical (e.g., we limited ourselves to reading the abstract and only turned to some full articles for clarity). We included articles broadly within the LIS discipline (i.e., they directly involved libraries, information searching, retrieval, literacy, access, etc.) that integrated art in the inquiry, process, practice, and/or outcome. We excluded reviews (e.g., DVD reviews), and articles that focused on art funding, the arts sector but not art methods, and UX for assessment of websites (i.e., no novel methods used). We also excluded several instances of medical imaging and antiretroviral therapy (acronym ART).

⁴⁹ Sara Coemans and Karin Hannes, “Researchers Under the Spell of the Arts: Two Decades of Using Arts-Based Methods in Community-Based Inquiry with Vulnerable Populations,” *Educational Research Review* 22 (2017): 34-49, <https://doi.org/10.1016/j.edurev.2017.08.003>.

⁵⁰ Irwin, et al., “The Rhizomatic Relations of A/r/tography.”

⁵¹ Chilton and Leavy, “Arts-Based Research Practice.”

⁵² “Artwork in Excel,” *Creative Quarterly* 36 (2014): 7.

What is considered at the beginning of developing the search protocols determines the outcome of the search; we were troubled by the realization that the questions we were asking kept changing throughout the process. The fuzziness of the questions meant that the “maybes” kept racking up and we considered how these decisions enforce absences or enact erasures. We discussed the responsibility of citation practices⁵³ and questioned our own authority to make inclusion and exclusion decisions throughout the process. The consequences of silencing and devaluing knowledge systems are present within our inclusion and exclusion criteria by the very act of limiting our search to traditional published research. Patin, Sebastian, Yeon, and Bertolini call on the LIS profession (individually and collectively) to confront epistemic injustice.⁵⁴ We hope that thinking with ABR in the literature review process can play a role in interrupting what is considered literature and who is considered literary⁵⁵ by foregrounding decision-making.

The murky, slippery, almost-but-not-quite space between inclusion and exclusion was informative in homing in on the scope of our research inquiry. Our understanding of the keywords developed as we evaluated the results of our search. For example, articles about maker spaces encouraged us to consider the role of craft and skill in the creative production of physical and digital artifacts in people’s day-to-day lives.⁵⁶ These do-it-yourself projects are applied in a variety of practices including robotics, woodworking, textiles, and electronics. Another topic that we discussed was data visualization. We did not include data or information visualization in the keywords but several studies of graphic representation of data helped us think through how the involvement of artists and designers influences collaboration with visualization software.⁵⁷ Though not all articles examining embodiment specifically engaged with ABR, we learned from reviewing these articles about valuing sensory and embodied experiences. Our developing understanding of the term “practice-based” meant that we had to continually reevaluate

⁵³ We were particularly inspired by Sara Ahmed, *Living a Feminist Life* (Durham, NC: Duke University Press Books, 2017).

⁵⁴ Beth Patin, Melinda Sebastian, Jieun Yeon, and Danielle Bertolini, “Toward Epistemic Justice: An Approach for Conceptualizing Epistemicide in the Information Professions,” *Proceedings of the Association for Information Science and Technology* 57, no. 1 (2020): e242-e272, <https://doi.org/10.1002/pr2.242>.

⁵⁵ Daniel Heath Justice, *Why Indigenous Literatures Matter* (Ontario, Canada: Wilfrid Laurier University Press, 2018).

⁵⁶ Alexandra Lakind, Rebekah Willett, and Erica Rosenfeld Halverson, “Democratizing the Maker Movement: A Case Study of One Public Library System’s Makerspace Program,” *Reference & User Services Quarterly* 58, no. 4 (2019): 234-245, <http://dx.doi.org/10.5860/rusq.58.4.7150>.

⁵⁷ For example, Emily Bowe, Erin Simmons, and Shannon Mattern, “Learning from Lines: Critical COVID Data Visualizations and the Quarantine Quotidian,” *Big Data & Society* 7, no. 2 (2020), <https://doi.org/10.1177/2053951720939236>.

its inclusion. Practice-based research covers a broad spectrum of interpretations and understanding. For instance, practice-based or practice-led art involves creating, generating, or making something to explore the intended research question, bringing together creative practice, methods, and output into the research design.⁵⁸ Other practice-based research can, to varying degrees, draw on practice theory to center the doing of things, including tools and materials. One example is the examination of the relationship between instances of situated use of technology that are separated by space and/or time where a practice-based approach is used to reveal the uniqueness of contexts.⁵⁹ Other topics like library or institutional programming helped us think through how programming is described.⁶⁰ Additionally, the potential for exhibition catalogues as important documents⁶¹ showed us the consequences of our decision to not search specifically for exhibition catalogues of ABR projects.

FINDINGS

The findings shared here are cursory and are just the start of what can be learned from the existing examples of the use of ABR in LIS relevant projects. We describe some broad themes with examples, drawing out specific strengths and weaknesses, ethical issues, and points of analysis. Our summary of the findings does not quantify the literature review by including the number of articles. Nor are we drawing attention to specific disciplines. These decisions may be considered a shortcoming or may influence the conception of trustworthiness regarding our suggestions or assertions. However, by deciding to not include this information we are focusing on the process rather than the outcome of the literature review.

⁵⁸ Hazel Smith and Roger T. Dean, *Practice-Led Research, Research-Led Practice in the Creative Arts* (Edinburgh, Scotland: Edinburgh University Press, 2009), <https://doi.org/10.1515/9780748636303>.

⁵⁹ Eric Monteiro and Knut H. Rolland, "Trans-Situated Use of Integrated Information Systems," *European Journal of Information Systems* 21, no. 6 (2012): 608-620. <http://dx.doi.org/10.1057/ejis.2012.8>.

⁶⁰ Jarrett Dapier, "Reverb Effect," *Voice of Youth Advocates* 38, no. 4 (2015): 22-25. This study describes art-based programming for grieving teens.

⁶¹ Christina Peter, "Exhibition Catalogs as Documents of Early Twentieth-Century Performing Arts in Russia and the Soviet Union," *Slavic & East European Information Resources* 20, no. 3-4 (2019): 216-227, <https://doi.org/10.1080/15228886.2019.1694366>.

There are a variety of broader LIS topics explored through the ABR studies including: information behavior,⁶² practice,⁶³ systems and retrieval,⁶⁴ access and storage,⁶⁵ with several exploring issues of literacy⁶⁶ and learning.⁶⁷ Studies predominantly use visual research methods including mapping,⁶⁸ photography, and draw-and-write. Photography is used in studies including photo elicitation,⁶⁹ photo-novella,⁷⁰ and photo

⁶² Yuanyuan Feng, "The Enhanced Participant-Driven Photo Elicitation Method for Everyday Life Health Information Behavior Research," *Aslib Journal of Information Management* 71, no. 6 (2019): 720–38. <https://doi.org/10.1108/AJIM-02-2019-0042>. Feng suggests that ABR offers richer data than traditional qualitative interviews.

⁶³ Lisa Given, Heather O'Brien, Rafa Absar, and Devon Greyson, "Exploring the Complexities of Information Practices through Arts-Based Research," *Proceedings of the Association for Information Science & Technology* 50, no. 1 (2013): 1-4, <https://doi.org/10.1002/meet.14505001003>. The authors describe ABR as a method to explore information practice in LIS.

⁶⁴ Ann Graf, "Time and Space in the Organization of Online Graffiti Art Image Collections," *Library Trends* 69, no. 3 (2021): 696-716. Graf describes the information systems used to manage graffiti art images online.

⁶⁵ Stephanie Meece, "Engaging Researchers with the World's First Scholarly Arts Repositories: Ten Years After the UK's Kultur Project," *New Review of Academic Librarianship* 23, no. 2-3 (2017): 209-232, <https://doi.org/10.1080/13614533.2017.1320767>. Meece recounts the development of an institutional repository to flexibly handle multimedia.

⁶⁶ Alison Hicks, "Developing the Methodological Toolbox for Information Literacy Research: Grounded Theory and Visual Research Methods," *Library & Information Science Research* 40, no. 3-4 (2018): 194-200, <https://doi.org/10.1016/j.lisr.2018.09.001>. This article explores a more complex approach to theorizing about the ways in which people engage with information.

⁶⁷ Elena Antonacopoulou, Christian Moldjord, Trygve J. Steiro, and Christina Stokkeland, "The New Learning Organization: PART I—Institutional Reflexivity, High Agility Organizing and Learning Leadership," *The Learning Organization* 26, no. 3 (2019): 304-318, <http://dx.doi.org/10.1108/TLO-10-2018-0159>. This article describes the authors' use of ABR to gather information about the senses, specifically "sensuous learning."

⁶⁸ Devon Greyson, Heather O'Brien, and Saguna Shankar, "Visual Analysis of Information World Maps: An Exploration of Four Methods," *Journal of Information Science* 46, no. 3 (2020): 361-377. This article examined information seeking practices in social contexts by using an information world mapping technique.

⁶⁹ Sarah Barriage and Alison Hicks, "Mobile Apps for Visual Research: Affordances and Challenges for Participant-Generated Photography," *Library & Information Science Research* 42, no. 3 (2020), <https://doi.org/10.1016/j.lisr.2020.101033>.

⁷⁰ Burt Davis, and Carel Jansen, "Using a Fotonovela to Battle Crystal Meth in South Africa," *Journal of Ethnicity in Substance Abuse* 19, no. 1 (2020): 151-169.

diary.⁷¹ Many articles describe the draw-and-write method.⁷² Visual methods are often used in conjunction with other methods such as interviews or observation and are occasionally described as events or workshops.⁷³ Other methods include theatre, narrative inquiry, digital storytelling, and sketching. ABR is used to give voice or control to participants, including children⁷⁴ and older adults.⁷⁵

Research questions and motivations for the research covered a spectrum of topics, including exploring boundaries of community⁷⁶ and discipline.⁷⁷ Authors also describe affective experiences and embodiment.⁷⁸ ABR is used to explore complex topics like identity in LIS profession,⁷⁹ and abstract concepts like “information”⁸⁰ or “communication.”⁸¹ ABR is also discussed as an object (or item) of analysis (e.g.,

⁷¹ Tracy Gabridge, Millicent Gaskell, and Amy Stout, “Information Seeking through Students’ Eyes: The MIT Photo Diary Study,” *College & Research Libraries* 69, no. 6 (2008): 510-523, <https://doi.org/10.5860/crl.69.6.510>.

⁷² Jenna Hartel and Anh Thu Nguyen, “(i)Square Dancing: Visual Analysis in the Classroom and Beyond,” *Education for Information* 34, no. 1 (2018): 21–37, <https://doi.org/10.3233/EFI-189004>.

⁷³ Nor Shahriza Abdul Karim and Amelia Hasan, “Reading Habits and Attitude in the Digital Age - Analysis of Gender and Academic Program Differences in Malaysia,” *Electronic Library* 25, no. 3 (2007): 285-298.

⁷⁴ Evelyn Arizpe and Julie McAdam, “Crossing Visual Borders and Connecting Cultures: Children’s Responses to the Photographic Theme in David Wiesner’s *Flotsam*,” *New Review of Children’s Literature and Librarianship* 17, no. 2 (2011): 227-243; Irene Lopatovska, Tiffany Carcamo, Nicholas Dease, Elijah Jonas, Simen Kot, Grace Pamperien, Anthony Volpe, and Kurt Yalcin, “Not Just a Pretty Picture Part Two: Testing a Visual Literacy Program for Young Children,” *Journal of Documentation* 74, no. 3 (2018): 588-607.

⁷⁵ Elaine Moody and Alison Phinney, “A Community-Engaged Art Program for Older People: Fostering Social Inclusion,” *Canadian Journal on Aging* 31, no. 1 (2012): 55-64.

⁷⁶ Bryna Bobick and Jennifer Hornby, “Community Art Academy: A Public/University Library Collaboration,” *Children & Libraries* 15, no. 2 (2017): 16-17.

⁷⁷ Pauline Joseph and Jenna Hartel, “Visualizing Information in the Records and Archives Management (RAM) Disciplines: Using Engelhardt’s Graphical Framework,” *Records Management Journal* 27, no. 3 (2017): 234-255.

⁷⁸ Dean Vincent Leith, “Exploring Sensings in Practice: Affect and Knowledge Sharing,” *Journal of Documentation* 75, no. 3 (2019): 500-516. Leith describes the nature and experience of knowledge sharing and the importance of participants sensing.

⁷⁹ Doucette and Hoffmann, “Conceptions of Research Among Academic Librarians and Archivists.”

⁸⁰ Jenna Hartel, “An Arts-Informed Study of Information Using the Draw-and-Write Technique,” *Journal of the Association for Information Science and Technology* 65, no. 7 (2014): 1349-1367.

⁸¹ Fidelia Ibekwe-SanJuan, “Combining an Arts-Informed and Textual Approach to Teaching Information and Communication Theories,” *Education for Information* 34, no. 1 (2018): 39-53.

information world mapping or images of graffiti) or ephemeral documentation.⁸² Additionally, ABR is used in scholarly communication practices such as knowledge translation⁸³ and knowledge mobilization.⁸⁴ Some other topics that engage more directly with fine arts explore the conversation between art history and information studies through a comparative approach to examine the documents of conceptual art.⁸⁵ The relationship between information literacy, specifically radical information literacy, and studio practice is examined as well.⁸⁶ ABR is employed in program evaluation research (e.g., space⁸⁷ and perceptions) and outcomes of the studies include new skills.⁸⁸

As we reviewed the articles, we wondered about the different intentions and interpretations of the outcome, locus of change, or unit of analysis within the studies. Is the outcome gauged according to a change to the researcher, to the participant, to the beholder, or to the field of study? Is the produced artifact the outcome or the unit of analysis? For example, in the iSquare studies,⁸⁹ the produced artifacts are analyzed by participants. Greyson et al.,⁹⁰ who employed Information World Mapping in conjunction with interviews, articulate a concern that the analysis reveals more about the researcher's

⁸² Crystal Fulton, "Urban Exploration: Traces of the Secretly Documented, Decayed, and Disused," *Library Trends* 69, no. 3 (2021): 556-572.

⁸³ Amanda Hall, Bradley Furlong, Andrea Pike, Gabrielle Logan, Rebecca Lawrence, Alexandra Ryan, Holly Etchegary, Todd Hennessey, and Elaine Toomey, "Using Theatre as an Arts-Based Knowledge Translation Strategy for Health-Related Information: A Scoping Review Protocol," *Bmj Open* 9, no. 10 (2019), <https://doi.org/10.1136/bmjopen-2019-032738>. This literature review explores theater as an alternative method to target a broader audience.

⁸⁴ Rebecca J. Haines-Saah, Mary T. Kelly, John L. Oliffe, and Joan L. Bottorff, "Picture Me Smokefree: A Qualitative Study Using Social Media and Digital Photography to Engage Young Adults in Tobacco Reduction and Cessation," *Journal of Medical Internet Research* 17, no. 1 (2015). In this article, the authors engage with youth in user-driven online forums to encourage self-reflection.

⁸⁵ Jim Berryman, "Art as Document: On Conceptual Art and Documentation," *Journal of Documentation* 74, no. 6 (2018): 1149-1161.

⁸⁶ Leo Appleton, Gustavo Grandal Montero, and Abigail Jones, "Creative Approaches to Information Literacy for Creative Arts Students," *Communications in Information Literacy* 11, no. 1 (2017): 147-167.

⁸⁷ Jenna Hartel and Leslie Thomson, "Visual Approaches and Photography for the Study of Immediate Information Space," *Journal of the American Society for Information Science and Technology* 62, no. 11 (2011): 2214-2224, <https://doi.org/10.1002/asi.21618>.

⁸⁸ Maria Lohan, "Knowledge Translation in Men's Health Research: Development and Delivery of Content for Use Online." *Journal of Medical Internet Research* 17, no. 1 (2015), <https://doi.org/10.2196/jmir.3881>. See for research on academics working in the area of knowledge translation.

⁸⁹ Hartel and Nguyen, "(i)Square Dancing."

⁹⁰ Greyson, O'Brien, and Shankar, "Visual Analysis of Information World Maps."

interpretation than the participants (when the participants did not guide the interpretation). In other studies, the lens is turned on the participants (e.g., finding that children made greater social connections through participation in the art-literacy program⁹¹) and in others the lens is focused on the beholder (e.g., knowledge mobilization studies⁹²). We are interested in exploring these cursory observations further.

Another identified issue that we did not examine in depth is that of analysis and evaluation for rigor and validity. Rigor and validity are dependent on which genre of ABR is used, as each genre requires its own assessment⁹³ according to what the use of ABR is meant to achieve.⁹⁴ Future research could deliberately draw out issues of criteria identified within the articles to evaluate the use of ABR in LIS. The selected articles tended to focus on ABR as a promising area of exploration, whose use could serve as a “jolt to the status quo”⁹⁵ and could shake us up in our thoughts about information being textual.

CULMINATION (RATHER THAN CONCLUSION)

In the initial stages of this research process, we thought that we were investigating, through a literature review, the possibility of ABR as a means of conducting and sharing research in the context of LIS. Instead, the transformative potential of ABR began to transform us. Our grand plans and deeper questions were influenced, impacted, and obstructed by various levels of energy, contemplations of creativity, COVID, precarity of labor, insecurity regarding expertise, organization (e.g., workflow) and more. We felt the tensions between practices of a historically positivist discipline and the impetus to try to do things otherwise—while also just trying to do anything at all. The translation of conversation into written form for a different audience is challenging. The vulnerability of working through new ideas in person is different than through a publication and the resulting article may not be a full expression, of either a literature review or of arts-based research.

⁹¹ Bobick and Hornby, “Community Art Academy.”

⁹² Mirna Carranza, “Disrupting Knowledge in the Arts: Encountering the Colonial Other through Performance,” *Critical and Radical Social Work* 8, no. 3 (2020): 389-403, <http://dx.doi.org/10.1332/204986020X16021574323410>.

⁹³ Leavy, *Handbook of Arts-Based Research*.

⁹⁴ Sandra L. Faulkner, “The Art of Criteria: *Ars Criteria* as Demonstration of Vigor in Poetic Inquiry,” *Qualitative Inquiry* 22, no. 8 (2016): 662-665.

⁹⁵ Jenna Hartel, Karen Pollock, and Rebecca Noone, “The Concept Formerly Known as Information (The Panel).” *Proceedings of the Association for Information Science & Technology* 50, no. 1 (2013): 1.

We are still in the throes of the “pre-sneeze sensation”⁹⁶ in our exploration of the use of ABR in LIS. Through this literature review, we strove to: 1) illustrate our thinking about doing a literature review otherwise, 2) share our inkling of the transformative potential of the application of ABR in LIS inquiry, and 3) articulate the fruitful frustrations, organizing absences, and generative misunderstandings.

The exercise of writing a text when already thinking of that text as “residue”—as a remainder, or possibly detritus—of relationships, ephemeral experiences and iterations of ideas is as challenging as it is compelling. In the spirit of leaving our process open to others, the list of “Things we thought of but didn’t do” (Appendix B) acknowledges the common work of collegiality, of honoring all the projects and blue sky thinking that happens with colleagues that does not necessarily come together in “the literature” because of a slew of barriers. In a way, we hoped to create a place in the literature to point to, to acknowledge that there isn’t always a place in the literature to point to.

⁹⁶ Here we borrow from Susan Leigh Star the description of finding an anomaly, gap, or space in an inquiry, Susan Leigh Star “This is Not a Boundary Object: Reflections on the Origin of a Concept,” *Science, Technology, & Human Values* 35, no. 5 (September 2010): 601-617.

APPENDIX A: EXAMPLES OF METAPHORS FOR THE LITERATURE REVIEW PROCESS

Established through discussion and some citations:

Organizing

- pattern recognition
- establishing gaps
- a map (especially in the sense of choosing what features are prominent and what recedes or is left off)

Extractive

- mushroom picking
- mining for nuggets
- foraging
- drift-net fishing, with intended catch and by-catch
- collecting

Exerting Control

- poking holes
- a fence with a rationale
- a target with segments to fill in

Body & Nature

- wrestling the octopus into the jar⁹⁷
- a tree/branches (of knowledge)
- a sickness
- spinach that you have to eat before you get to your dessert⁹⁸
- standing on shoulders of giants

Movement

- short cut
- labyrinth
- choreographed dance
- funnel

Relational

- Venn diagrams
- relationship (series of relationships)

⁹⁷ Helen Sword. *Air & Light & Time & Space: How Successful Academics Write* (Cambridge, MA: Harvard University Press, 2017).

⁹⁸ Montuori, "Literature Review as Creative Inquiry."

APPENDIX B: THINGS WE THOUGHT OF BUT DIDN'T DO

Collage

- We tried to find source material and did some cutting out from library and archival trade magazines. However, we only did this once and lost track of the images themselves.
- We also considered doing a text collage based on the completed article but ran out of time before the deadline.

Self-reflexive writing or photo diary

- Though we discussed practicing self-reflexive writing or generating a photo diary of our work we found ourselves talking a lot more than writing and decided that photographs of our computers would become tiresome.

Incorporating the inspirations of instructional artists in the final article

- We wanted—but couldn't figure out how—to incorporate this quote: "If the artist carried through [their] idea and makes it into visible form, then all the steps in the process are of importance. The idea itself, even if not made visual, is as much a work of art as any finished product."⁹⁹

Boundaries of LIS

- We wanted to sketch out (through words or drawing) a deeper understanding of how we're articulating boundaries of LIS for the literature review. We came up with many descriptive words for the boundaries (e.g., porous, fuzzy, malleable) but not a keen grasp of the discipline.

Alt-text

- An idea we felt was particularly clever was that the article should be written in alt-text. Despite thinking it would be interesting conceptually we didn't have the energy to do so.

Engaging with contemporary art

- In our discussions we often drew on examples of contemporary art to describe or illustrate specific points. For example, *The Residue of a flare ignited upon a boundary* by Lawrence Weiner (1969) who, after the destruction of an outdoor installation, focussed on the textual as the essence of work. (1) The artist may construct the piece. (2) The piece may be fabricated. (3) The piece need not be built.¹⁰⁰

⁹⁹ Sol LeWitt, "Paragraphs on Conceptual Art," *Artforum* 5, no. 10, (Summer 1967): 79-83.

¹⁰⁰ Lawrence Weiner, "Statement of Intent," in *January 5-31, 1969*. New York: Seth Siegelau, 1969. <https://primaryinformation.org/product/siegelau-january-5-31-1969/>, accessed August 10, 2023.

Embodied experience

- Our discussions often included proclamations that we valued and were curious about the embodied experience of the literature review process. However, this description did not move past joking about the feeling of being hunched over the computer keyboard and that the feeling of writing rests heavily on the sternum.

Descriptive terms

- The writing of the article may have been strengthened by using the descriptive terms of the various modalities of ABR throughout the article (e.g., dance, choreography, aerobic, agile, intricate, rhythmic).

Chronological timeline

- Since 'time' is cited several times as an impediment it seemed pertinent to draw out a chronology that indicated how it influenced our process. But we didn't.

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