

# OVERVIEW

My dissertation research project is about the information-sharing of artist-researchers. Artist-researchers refers to people who are engaged in research-creation (RC)—a methodological approach that brings together creative and academic research procedures and processes ([9;5;3]). My methodology uses interviews and observations to learn how artist-researchers share information as they engage with artistic methodologies and methods. In my work, I am especially interested in parts of the research process that may be hard to see or recognize. By uncovering aspects of the research process that would otherwise be hidden, this project participates in efforts to recognize the diversity of academic research, by articulating the value of relationships present throughout the research process. Sharing and non-sharing also draws attention to the private labour of knowledge generation and reflection and the translation work throughout the research process. This poster features the emerging themes from an ongoing interview study with artists-researchers **that focuses on who is sharing and with whom**.

## INFO-SHARING

Information-sharing involves a wide range of behaviours, from intentional sharing to accidental encountering ([10;11]). Definitions of information-sharing focus on the idea that it is a set of activities that (intentionally or unintentionally) provide information to others, which in turn influence understanding (for those sharing and being shared with) ([8; 10]).

## RESEARCH QUESTIONS

**What** is shared (i.e., the material and/or immaterial outputs of research); the **location** of the sharing (i.e., spatial, temporal, and material conditions) and, the focus of this poster, those **who** are sharing—**by and with whom** ([6]).

## PRELIMINARY FINDINGS

Participants' reflections on who they share with drew attention to two main themes: the influence of roles and identities, and the spectrum of intimate to abstract sharing.

## INTIMATE / ABSTRACT

Sharing could be considered to be on a continuum between intimate sharing (e.g., with friends or family) and abstract sharing (e.g., with audiences, institutions, or the public). Friends were central in all interviews—sharing often tied to trust, empathy, and seeking validation. Family experiences varied: some found merging art and academia offered legitimacy, others chose not to share due to disinterest or sensitive topics. Institutional sharing (e.g., grant bodies, tenure committees) was described as frustrating or difficult to navigate—a burden and a distraction. Social media blurred boundaries between intimate and abstract. Participant 7 described how Livestreaming on YouTube during COVID felt deeply connected. In contrast, others resisted these platforms (e.g., P2).

## NEXT STEPS...

Exploring friendship and information-sharing is of particular interest for this developing analysis. I am exploring the gift, burden, responsibility of sharing in these intimate relational connections.

## NON-SHARING

Non-sharing is an intentional withholding or the non-existence of information ([11;1]). Exploring the boundaries of information-sharing and non-sharing can be informative because it draws attention to what is appropriate for sharing and with whom (cf. [4]).

## RESEARCH DESIGN

**RECRUITMENT:** Participants were recruited via social media, institutional listservs, posters, and snowball sampling.  
**SETTING + PARTICIPANTS:** Participants included several Masters students, PhD students, sessional and tenured faculty, as well as independent artist-researchers working outside of academia. Interviews are taking place in artist-researchers' studios. Studios spaces are located in academic institutions, rented rooms, kitchen tables, shared spaces, artist-run collectives, etc.  
**PROCEDURE:** Semi-structured interviews (60–90 mins) explored art practice, interpretations of research-creation, and sharing practices (what, where, with whom, and non-sharing). The flexible format allowed for emergent dialogue. Participants and I also took Polaroid photos of studio spaces during interviews as part of data collection.  
**ANALYSIS:** Audio was transcribed, reviewed by participants, and analyzed thematically [2] to identify patterns in how artist-researchers share information.

## ROLES + IDENTITIES

Participants described navigating multiple roles—artist, curator, activist, instructor, designer—which shape how and with whom they share. Some see themselves as bridges across disciplines or communities: Participant 1: “I can go into those spaces with a deep sense of curiosity and come back... and kind of bridge this information between people who think they're so far apart.”

## CULMINATION

By gaining understanding about the information-sharing of artist-researchers, we can learn about the complexity of navigating the multiple roles they occupy (i.e., researcher, and/or artist) and how/if that influences information-sharing activities.

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## ARTIST-RESEARCHERS

Exploring the boundary spanning practices of artist-researchers is a particularly fruitful context. RC has an existing focus on challenging the authority and prevalence of text. Additionally, RC generates knowledge by drawing on emergent and exploratory means of research by involving diverse forms of knowledge – including embodied and sensory ways of knowing ([5;3]).



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### COMMITTEE

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