

1) Artistic Research as Citational Practice

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3) Artistic research has helped verify how primary a role creative processes play in not only constructing knowledge but also questioning knowledge elitism. The particular power-knowledge problematics for artistic research – addressed in both academic and artistic ways in this paper – is academic quotation. I first trace critical qualitative inquiry into citation back to feminist ethnography’s so-called citational politics. Then, by methodologizing my own artistic research into the non-distinction between reading and citing academic language, I make it possible for citationality to be holistically understood as interplay between: citation’s technical role in academic writing; its quantitative role in academic capitalism; and its political role in academic positionality. The well-trodden citational genealogies called out by Sara Ahmed are replaced by citational pathways connecting the authoring academic to voices entirely outside the discourse community that is academia in, for example, the arts-based educational research of Camea Davis. In the final analysis, such artistic understandings of citationality – citations that transform what we mean by citation – have the power to redeploy citations as channels of communication for social change.

4) *Keywords:* knowledge production, academic quotation, citational politics, arts-based/artistic research, extra-academic, communication for social change.

5) As it has been noted since the onset of the artistic turn in qualitative research, one of the reasons why the arts play such a critical role in the construction of knowledge is that they “challenge power, privilege, and dominant forms of creating, representing and disseminating knowledge”, to quote Moshoula Capous-Desyllas and Karen Morgaine in *Creating Social Change Through Creativity*.¹ How the nexus of knowledge and power is expressed by academic language itself and in language-based ways is substantially thrown into relief by arts-based and/or artistic research, as arts-based research, as Kate Hanzalik writes in *Arts-Based Research Methods in Writing Studies: A Primer*, “is not bound by academic language, and language more broadly.”² If arts-based and/or artistic research broadens the challenge to positivism by qualitative inquiry (under the influence of postmodernism and critical theory), as Graeme Sullivan notes in *Art Practice as Research: Inquiry in the Visual Arts*, how do artistic ways of knowing extend in particular the feminist epistemological project of citational politics, an extra-artistic and academic yet relational and community-minded treatment of academic discourse?³ Arts-based citational practices further politically transform what we mean by citation by becoming a means to cite both within and beyond academia. While it is indeed my goal here to provide an overview and critical analysis of the phenomenon and praxis of academic quotation through the lens of artistic research, the question of how artistic treatment of quoting or citing can help make it possible to research or discuss citational politics without simply creating more inaccessible academic language seems only answerable by artistic research and not necessarily by a scholarly paper replete with quotes like this one, as much as this paper features, and interfaces with, my own artistic research into academic quotation as well as examples of arts-based research which reimagines academic quotation.

From a visually artistic standpoint, there is a certain level of non-distinction between writing and quoting academic language; following the analogy of a readerly, writerly, or producerly text, we can frame the academic text as “quoterly.” To academically write is to academically quote. As

- 1 Moshoula Capous-Desyllas and Karen Morgaine, *Creating Social Change Through Creativity* (Cham: Palgrave Macmillan, 2018), xv.
- 2 Kate Hanzalik, *Arts-Based Research Methods in Writing Studies: A Primer* (New York: Routledge, 2021), 21.
- 3 Graeme Sullivan, *Art Practice as Research: Inquiry in the Visual Arts* (Norway: SAGE Publications, 2005), 34.

opposed to creating an unremarked window to a source text or ultimately an ur-code and perpetuating authoritativeness in the realm and marketplace of ideas, an academic quote understood artistically becomes a query into its own code without loss of legibility. Not only does the quote still perform its function, it becomes a way for the author or quoter to assume full responsibility for being a deictic dependent on co-text and co-authorship for identity. An artistic quotation of academic language participates in framing academic language as a site for learning – within and beyond academia – about the interdependency necessarily involved in language-based comprehension and communication. In order that artistic ways of research and knowing reinforce citation’s role in the politics of community – and that, vice versa, citational politics might actualize artistic research’s “potential to disrupt entrenched power relations”, as Capous-Desyllas and Morgaine note in *Creating Social Change Through Creativity* – academic quotation and academic citational practices must first be examined in three interrelated ways: First, there is citation’s technical role in academic writing – to cite; secondly, its quantitative role in academic capitalism – to be cited; and, thirdly, its political role in academic positionality – to uncite.⁴

Under the rubric of citation’s technical role in academic writing or the mechanics of citation, we might list the following activities: referencing sources to bolster our argumentation or be authoritative; avoiding plagiarism; giving credit where it is due; relating to other works, thoughts, and voices; and the applicable apparatuses of academic writing like footnotes. We even might go as far as thinking of how texts quoting one another amounts to an intertextuality, to a polyphony of authors’ voices, even to knowledge as shared. Those in academia tasked with teaching how to write – or quote – academically, like English language professors, are correct to view the intertextuality, polyphony, and shared knowledge that is created through citing and quoting as indissociable from topics such as “intellectual property and ... scholarly productivity as a factor in a capitalistic economy, as Shirley K. Rose puts it in her article “What’s Love Got to Do with It? Scholarly Citation Practices as Courtship Rituals.”⁵

4 Moshoula Capous-Desyllas and Karen Morgaine, *Creating Social Change Through Creativity* (Cham: Palgrave Macmillan, 2018), 1.

5 Shirley K. Rose, “What’s Love Got to Do with It? Scholarly Citation Practices as Courtship Rituals”, *Language and Learning Across the Disciplines* 1, no. 3 (August 1996): 35.

In connection to academic capitalism, citation becomes a unit of measurement of an article's, an author's, a journal's success. Of course, beware, "citation counts are not a measure of quality as articles may be cited for both negative as well as positive reasons", as Arizona State University's Library Guides inform us.⁶ And citations do provide for a form of big data analysis – that is, citation analysis – that can indeed create new knowledge. But unfortunately, as Órla O'Donovan writes in "What is to be done about the enclosures of the academic publishing oligopoly?", "[b]y 2013, more than half of all academic journal articles in the social science [sic] and humanities were published by five publishers (Elsevier, Taylor & Francis, Wiley-Blackwell, Springer, and Sage)."⁷ And citation seems to be the currency of this sordid system of double, nay, triple dipping. De Gruyter, the German scholarly publishing house, even advertises its publications by means of a citation counter. When authors submit to this, they do not even care who has cited them, whether it's been for a negative or positive reason. Citation is a tangible quantifiable, much more than just an unremarked or ignorable window from one text into another.

Citation or academic quoting is a socioculturally situated practice. The sociologist and linguist Ruth Finnegan, in her book *Why Do We Quote?: The Culture and History of Quotation*, states that "[u]sing the appropriate quoting conventions is now a recognised route and a condition for accessing and retaining membership of the scholarly community."⁸ Interestingly enough, it is precisely again two English professors in the 1990s concerned with their students learning how to write academically who delve into how learning how to write academically might in fact mean, in Baynham's words, "learning how to take up a writing position", that is, the position of the citing or quoting "scholarly 'I'"; "an authoritative position with regard to the quoted other."⁹ But as Ron Scollon shows in his article "As a Matter

6 "Citation Research and Impact Metrics: Citation Counts for Articles", LibGuides at Arizona State University, last modified December 20, 2021, <https://libguides.asu.edu/citation/citationcountsarticles>.

7 Órla O'Donovan, "What is to be done about the enclosures of the academic publishing oligopoly?", *Community Development Journal* 54, no. 3 (July 2019): 364.

8 Ruth Finnegan, *Why do we quote?: The Culture and History of Quotation* (Cambridge: Open Book Publishers, 2011), 283.

9 Mike Baynham, "Double-voicing and the scholarly 'I': On incorporating the words of others in academic discourse", *Text & Talk* 19, no. 4 (1999): 485.

of Fact: The Changing Ideology of Authorship and Responsibility in Discourse”, this “original, creative, rational and individualistic authorial self expected in English academic writing” is, it turns out, “in conflict with ... the culturally constructed selves of non-native speaking students of English.”¹⁰ Unfortunately, neither paper was ever heavily cited. The academic positionality of the academic quoter is somehow cultureless, whiteblind, and this is of course why gender, ethnic, and racial biases implicitly filter who is (not) quoting who and why on closer examination we get traceable “exclusionary citational practices.” Citational genealogies become reified, voices are erased, whether or not they were first appropriated, that is, not cited. How can we take all this into account, cite and academically quote differently, so that truly new shared knowledge is produced?

In Ruth Finnegan’s *Why Do We Quote?: The Culture and History of Quotation*, there is an appendix entitled “Quoting the Academics” in which Finnegan discusses how little research has ever been done into the academic conception of citation per se; in it she writes that “amidst this profusion [of a postmodern interest in ‘topics of intertextuality, originality and appropriation’] there seemed no direct treatment of the questions teasing me: about just what ‘quotation’ and ‘quoting’ were, how in practice they had been handled and conceptualised, and how we had got to where we are now.”¹¹ However, the genealogy of critical inquiry into academic citation is not missing – in fact, it is intersectionally feminist. The book *Feminist Ethnography: Thinking Through Methodologies, Challenges, and Possibilities* by Christa Craven and Dána-Ain Davis reminds us that “the role of citational politics in feminist ethnography” is considerable and dates back to the 1990s.¹² For example, as Craven and Davis note, in 1995 the anthropologist Lynn Bolles “deliver[ed] a paper in which she strategically cited only women of color to underscore the ways in which their work was so often omitted from the (feminist) anthropological canon. ... Bolles shifted the focus from critiquing whom we do not cite ... to becoming actively engaged with

- 10 Ron Scollon, “As a matter of fact: The changing ideology of authorship and responsibility in discourse”, *World Englishes* 13, no. 1 (March 1994): 33.
- 11 Ruth Finnegan, *Why do we quote?: The Culture and History of Quotation* (Cambridge: Open Book Publishers, 2011), 269.
- 12 Christa Craven and Dána-Ain Davis, *Feminist Ethnography: Thinking Through Methodologies, Challenges, and Possibilities* (Lanham: Rowman & Littlefield, 2016), 65.

locating diverse scholarship in order to influence our work and knowledge development.”¹³ This book also reproduces writing by Sara Ahmed, the feminist writer, scholar, and activist, in which she states, “I would describe citation as a rather successful reproductive technology, a way of reproducing the world around certain bodies.”¹⁴ Ahmed, in her book *What’s the Use?: On the Uses of Use*, states that “[i]n order to craft new knowledge, we might have to cite differently: citation as how we can refuse to be erased.”¹⁵ And in her *Living a Feminist Life*, Ahmed states in the first person the following: “I think as feminists we can hope to create a crisis around citation, even just a hesitation, a wondering, that might help us not to follow the well-trodden citational paths. If you aim to create a crisis in citation, you tend to become the cause of a crisis.”¹⁶

This was true, for example, for bell hooks when in 1981 she published her first book, *Ain’t I Woman: Black Women and Feminism*, as she explains in her book *Talking Back: Thinking Feminist, Thinking Black*:

the issue of class and its relationship to who one’s reading audience might be came up for me around my decision not to use footnotes, for which I have been sharply criticized. I told people that my concern was that footnotes set class boundaries for readers, determining who a book is for. I was shocked that many academic folks scoffed at this idea. I shared that I went into working-class black communities as well as talked with family and friends to survey whether or not they ever read books with footnotes and found that they did not. A few did not know what they were, but most folks saw them as indicating that a book was for college-educated people. These responses influenced my decision. When some of my more radical, college-educated friends freaked out about the absence of footnotes, I seriously questioned how we could ever imagine revolutionary transformation of society if such a small shift in direction could be viewed as threatening.¹⁷

13 Craven and Davis, *Feminist Ethnography*, 66.

14 *Ibid.*, 68.

15 Sara Ahmed, *What’s the Use?: On the Uses of Use* (Durham: Duke University Press, 2019), 212.

16 Sara Ahmed, *Living a Feminist Life* (Durham: Duke University Press, 2016), 148.

17 bell hooks, *Talking Back: Thinking Feminist, Thinking Black* (New York: Routledge, 2015), 81.

hooks' consideration and inclusion of those outside of academia and academic languaging led her to drop the apparatuses of citation completely and therefore suspend her own academic positionality.

A major contemporary source of critical epistemic reflection on citational practices is the field of so-called youth participatory action research (YPAR), which, among others, Michelle Fine has been developing at the City University of New York since the 1990s. According to Berkeley's YPAR Hub, YPAR seeks to "[r]edefine who has the expertise to produce knowledge to our world – not just professional adult researchers but young people who are living the issues they are studying."¹⁸ And the Canadian journal *in:cite*, in its being "by, for, and created with young people", has a "desire to change exclusionary citational practices."¹⁹ Another proponent of YPAR is Eve Tuck, a Canadian professor of critical race and indigenous studies who uses indigenous methodologies to collaborate with youth and communities. Tuck's "research with ... her youth co-researchers" frames, for example, Tuck's decisions to "break up" with Deleuze instead of wanting to make him "say something he was not saying about desire", something agentic.²⁰ Co-research, research *with* again helps us see how seriously exclusionary citational practices need to be taken. Moreover, Tuck reminds us in the introduction to *Indigenous and Decolonizing Studies in Education* that "[o]ften it seems that settler readers read like settlers (that is, read extractively) for particular content to be removed for future use. The reading is like panning for gold, ... sorting it by what is useful and what is discardable."²¹ (15) Thanks to such work it becomes clear how citation is central to the colonization of knowledge.

Frustration with participating in the sordid world of exclusionary academic publishing moved me and the artist and curator Vojtěch Novák to make use of all the academic publications we had downloaded for artistic purposes from shadow libraries. How can artistic treatment of academic

18 "YPAR Hub", accessed April 25, 2022, <http://yparhub.berkeley.edu/>.

19 "About the Journal", in: *in:cite* journal, last modified February 8, 2022, <https://incitejournal.org/index.php/incite/about>.

20 Eve Tuck, "Breaking up with Deleuze: Desire and Valuing the Irreconcilable", *International Journal of Qualitative Studies in Education* 23, no. 5 (2010): 635–636.

21 Eve Tuck, "Losing Patience for the Task of Convincing Settlers to Pay Attention to Indigenous Ideas", in *Indigenous and Decolonizing Studies in Education*, eds. Linda Tuhiwai Smith, Eve Tuck, and K. Wayne Yang (New York: Routledge, 2019), 15.

citation support anti-oppressive and community-building research into knowledge production, especially knowledge elitism? Initially a way to visually expound our discursive dependence on others, our resulting book entitled *Samizdat Contrefaçon* came to symbolize a synthesis of our theory-ladenness and our desire to communicate plainly. The method of direct quotation we employed extends to not only texts or the writing of others but also many of the other components of a book or publication like margins, page head(line)s, dedications, author biographies, or pages intentionally left blank (*vacat* pages) as well as, in the spirit of a holistic exploration of the materiality of language, the reader or quoter.

3.3 The Creative Self as Other

In Chap. 2, I presented a framework of distributed creativity that operates with five key elements—actors, audiences, action, artefacts and affordances—and focuses on their inter-relation. This framework was grounded in the idea of difference, for instance the fact that actors and audiences occupy different social (even physical) positions. To understand this better consider a scenario in which self and other are not differentiated from each other. In this situation there is no possibility for diversity of action or opinion. Moreover, there would be no need to appreciate creative outcomes since others would never diverge the 'ideal' case for the concerned techniques, discussed before). Creative action and its social distribution are therefore inhibited by this 'confrontation' with otherness. Interestingly enough, the other would disappear when the creator is alone. If we go back to arguments regarding the extended mind (Chap. 2) we find a concern for complex systems that include the person as an external element. According to the logic of cognitive science, if the external element is not readily available (Clark 2008) then no distribution takes place. In contrast, a cultural psychological approach argues that the social is not on or off switch that one can operate at will (Slater 1997). The human mind itself is social and this means that the difference in social positions and perspectives mentioned above exists 'within' as well as 'outside' the person. In this sense, the creative actor is at once embodying other, voices that contribute to their polyphony, to the shaping of creative action.

The origins of this internal dialogue can be found in the acts of collaboration and co-creation discussed in Sect. 3.1. In fact, learning through apprenticeship, something that is not only specific for craft but marks the developmental trajectory of every human activity, to some degree (see Rogoff 1995) fosters the emergence of a social mind. When the person is acquiring new ways of acting in the world or new knowledge, these skills and this knowledge remain imprinted by their social context. There is no knowledge creators use, for instance, that comes from 'nowhere'; it remains located within certain social positions or perspectives the creator is more or less consciously aware of. Against proclaiming the 'death of the author' (Barthes 1967) by dissipating the mind into discourses acquired from the social arena and reproduced by the person, the cultural approach considers the mind as 'lotted of tactical and relational improvisation' (Ingold and Hallam 2007, p. 9). Being able to adopt certain social discourses and recognise the position they are 'speaking' from, the creative actor remains an agent capable of selecting, combining or denying certain perspectives (e.g., artisans can comment on how ethnographers see the craft without necessarily agreeing with their views). The psychology of creativity would benefit from taking into account the acquisition and transformation of social perspectives performed in creative acts.

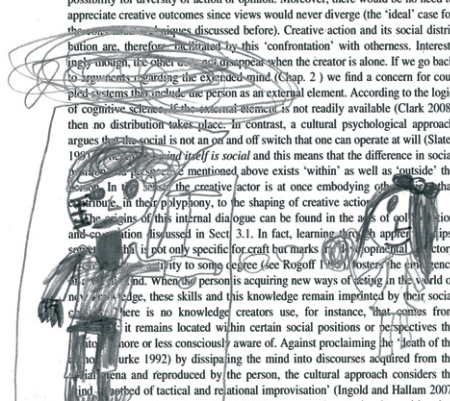
The consequence of adopting a social mind view in craft, why theory would be to recognise, together with Becker (2008, p. 200) that individuals 'create their world, at least in part, by negotiating how other people will respond, emotionally and cognitively, to what they do'. The craft of egg decoration illustrates very well

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The consequence of adopting a social mind view in creativity theory would be to recognise, together with Becker (2008, p. 200) that individuals 'create their world, at least in part, by anticipating how other people will respond, emotionally and cognitively, to what they do'. The craft of egg decoration illustrates very well



1. Andrew Hauner and Vojtěch Novák, Scan of Recto and Verso Spread (Ballpoint Pen & Laser Toner) from *Samizdat Contrefaçon*, 2018–2019.



2. Andrew Hauner, Selection from “My Favorite Creativity Research Diagrams” Series of Manipulated Digital Photographs, 2020: “Fig. 2.1. A framework of distributed creativity.”

We manually transcribed the academic language and used a facsimile of the original page as a backdrop for visually evocative of creative crisis, that is, for children’s drawings from my own educator archive. Manually transcribing what had already been digitized was a procedure that was anachronistic, regressive, and above all time-consuming but also personal and positional. What became an aid in counterfeiting e-books was a high-definition television, used as a lightbox scriptorium table. Artistic treatment of academic quotation here made it possible for the academic text to be literate in relational and multiplicative ways. Foregrounding the base material of academic language – citation – meant in this case also foregrounding our positionality as users of the intertextual. If our objective was citing in ways that would leave traces of ourselves as citers or quoters – à la the burn-ins caused by leaving a page from a book displayed on the scriptorium TV screen for too long – then the collaboration between Novák and me was founded on the act of copying one another’s copying across the book’s gutter. I have also applied a related method of artistic quotation or citation

to the visual and, in particular, diagrammatic parts of published creativity research, asking myself, what does it take for creativity research to be creative? From my 2020 series “MY FAVOURITE CREATIVITY RESEARCH DIAGRAMS”, my favorite is “Fig. 2.1 A framework of distributed creativity” taken from Vlad Glăveanu’s *Distributed Creativity: Thinking Outside the Box of the Creative Individual*.

Creativity – including its institutional assessability – is a function of co-creativity. Critical artistic inquiry into citationality shows us that citationality need not be a question of competition – as in: academic capital is not a zero-sum game and in fact we can all have superduper h-indexes, not just some of us. If we want the academic text to remain “quoterly” for desirable emancipatory reasons like shared knowledge, relational identity, and learning community, then we are open to the idea that the unremarked indexical windows to source texts we create in our research reflect back to us our researcher positionalities. The new quoter, no longer positionless for self-interested, power-mongering reasons nor ironic about it, makes it possible for an academic citation to be a query into its own code and still remain legible in terms of referentiality just as “every work of art is the linguistic foundation of itself, the discussion of its own poetic system”, that is, according to serial thought as clarified by Umberto Eco in *The Open Work* – and, by the way, as “left unelaborated” by Jan Mukařovský in the vein of a “meta-aesthetic function.”²² The new quoter generates “new forms of communication”, as Umberto Eco tells us “what really matters to serial thought.”²³ These forms of communication are based on mutual dependence.

If citation or academic quotation is an action of including someone else’s voice in one’s contribution to academic discourse, then the more it must be not only an inclusion of academic voices from outside of the canon (like in the case of Lynn Bolles, who nevertheless proved that “[c]itations can be feminist bricks”, as Sara Ahmed puts it) and not only an exclusion of canonical voices in response to working with non-academic practitioners (like in the case of Eve Tuck and co-research with youth).²⁴ It must include non-academic voices, which is possible when researchers employ arts-based

22 Umberto Eco, *The Open Work* (Cambridge: Harvard, 1989), 246; Andrzej Nowak, “Structuralism and semiotics in philosophical aesthetics”, *Reports on Philosophy* 19 (1999): 178.

23 Umberto Eco, *The Open Work* (Cambridge: Harvard, 1989), 220–221.

24 Sara Ahmed, *Living a Feminist Life* (Durham: Duke University Press, 2016), 16.

methodologies that help research projects elude the binary of mainstream/marginal and perhaps actually produce new knowledge and new forms of communication.

The “poet-researcher” Camea Davis, in her article “Sampling Poetry, Pedagogy, and Protest to Build Methodology: Critical Poetic Inquiry as Culturally Relevant Methodology”, sees her “research participants as co-constructors of meaning” and moves—in a Freirean fashion—away from positivistically understanding the “participant as merely subject or informant.”²⁵ Davis samples theoretical frameworks to configure what she calls a “culturally relevant methodology” in which she “poetically processes” her interviews with youth poet participants, ultimately poetically quoting her co-researchers as well as their “cultural ways of knowing.”²⁶ Not only is sampling itself a deconstructive take on citation, Davis cites voices beyond academia and, in doing so, transforms what we mean by citation. In her striving for a culturally relevant research methodology, Davis approaches a form of so-called communication for social change (CSC). In the 2020 publication *Communicating Social Change Structure, Culture, and Agency*, Mohan Dutta states that “[t]he ways in which we form academic-community-activist partnerships are grounded in the ongoing questioning of power embodied in the academic position.”²⁷ He also, however, in the same breath adds that “the turn to reflexivity and academic positionality within the hegemonic structures of the neoliberal university can, unfortunately, work precisely to erase spaces of academic solidarity with the margins, based on the convenient and opportunist excuse that power is anyways embedded in academic positions.”²⁸ This conundrum is transcended by Davis’s artistic or arts-based way of enacting citation as a site for dialogic creativity, as she explains here:

My research act fostered a public sharing of knowledge that was both accessible and comprehensible to all concerned persons via a public reading of the research poetry, as opposed to harboring the findings for the academic audience.

25 Camea Davis, “Sampling Poetry, Pedagogy, and Protest to Build Methodology: Critical Poetic Inquiry as Culturally Relevant Method”, *Qualitative Inquiry* 27, no. 1 (2021): 119.

26 *Ibid.*, 119–120.

27 Mohan J. Dutta, *Communicating Social Change Structure, Culture, and Agency* (New York: Routledge, 2011), 334.

28 *Ibid.*

Returning the findings to the participants or community using a transparent code of ethics to protect participant identities, and sensitive information is a protest against intellectual mining in minoritized communities. The protest is in the cycling back to community as well as the rendering the poem as resistance in traditional spaces. For example, I have found that the research poem at the traditional academic conference is a protest of resistance for me as a minoritized researcher that pronounces, “I am here and my cultural way of knowing is as valid as the ten minute speech.” The research poem as data is an affront to the stoic, bounds of academic gatekeeping policies that demands recognition of who I am as minoritized scholar, poet-researcher, and community member.²⁹

A methodology like this, that is, arts-based research that goes beyond the academy into the community and conducts research *with*, querying canonical norms of citation and assessability, can only be an addition to the arsenal of ways in which the European art academy is being reimaged in terms of both a protocolization of artistic research and a post-artistic and post-research interest in rendering the curriculum pluricultural. When Sara Ahmed makes the statement that “[t]o build an alternative university requires crafting different routes from what is behind us: the fainter trails, the less used paths”, these less used paths are of course both within and without the academy, which makes for an interesting future for the (art) academy.³⁰ The artistic researcher, more concerned with bringing the power of citation to the table of social change than with critical yet self-reinforcing self-analysis, can focus on questions like “Who is (not) citable and why?”

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- 29 Camea Davis, “Sampling Poetry, Pedagogy, and Protest to Build Methodology: Critical Poetic Inquiry as Culturally Relevant Method”, *Qualitative Inquiry* 27, no. 1 (January 2021): 122.
- 30 Sara Ahmed, *What’s the Use?: On the Uses of Use* (Durham: Duke University Press, 2019), 196.

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8) Santrauka

9) Meninis tyrimas ir citavimo praktika

10) Andrew Hauneris

11) *Reikšminiai žodžiai*: žinių kūrimas, akademinis citavimas, citavimo politika, meninis tyrimas, neakademine veikla, socialinio pokyčio komunikavimas.

12) Straipsnyje aptariama, kaip meninio tyrimo praktikose kritiškai konceptualizuojama galios ir žinių sankirta. Pažymima, jog meninio tyrimo ir žinijos kūrimo metodai gali padėti kritiškai įvertinti kalbinius šios sankirtos aspektus. Straipsnyje pabrėžiama, jog meninės akademinės kalbos interpretacijos įgalina stiprinti ir vystyti feministine epistemologija paremtą citavimo politikos projektą. Autorius analizuoja akademinį citavimą iš meninės pusės ir pateikia preliminarų citatų analizės planą iš akademinio rašymo, akademinio kapitalizmo ir akademizmo perspektyvų. Pastarieji trys aspektai, kuriuos autorius laiko holistinio akademinio citavimo apraiška, išsamiai aptariami naudojant pirminius literatūros šaltinius. Straipsnyje taip pat trumpai apžvelgiama citavimo politikos genealogija nuo feministinės etnografijos iki jaunimo akcionizmo tyrimų. Autorius glaustai aptaria savo paties meninį tyrimą iš žinių dekolonizavimo perspektyvos ir svarsto, ar meniškai traktuojamas akademinis citavimas galėtų tapti nauja komunikavimo forma. Šios formos naujumas grindžiamas tuo, kad meninis akademinio citavimo supratimas leidžia taikyti akademinio citavimo standartus neakademiniams autoriams.

Straipsnyje naudojamas Camea'os Davis edukacinis meninis tyrimas kaip šio proceso pavyzdys, tokiu būdu sujungiant menininkės kūrybą ir socialinio pokyčio komunikavimo sampratą. Straipsnis užbaigiamas įsteigiant ryšį tarp meninio tyrimo, citavimo politikos ir akademinės aplinkos postmeniniu ir posttyriminiu laikmečiu.