Cultural Trends

ISSN: (Print) (Online) Journal homepage: www.tandfonline.com/journals/ccut20

Care in creative work: exploring the ethics and aesthetics of care through arts-based methods

Thilde Langevang, Rashida Resario, Ana Alacovska, Robin Steedman, Dorothy Akpene Amenuke, Sela Kodjo Adjei & Rufai Haruna Kilu

To cite this article: Thilde Langevang, Rashida Resario, Ana Alacovska, Robin Steedman, Dorothy Akpene Amenuke, Sela Kodjo Adjei & Rufai Haruna Kilu (2022) Care in creative work: exploring the ethics and aesthetics of care through arts-based methods, Cultural Trends, 31:5, 448-469, DOI: 10.1080/09548963.2021.2016351

To link to this article: https://doi.org/10.1080/09548963.2021.2016351

CULTURAL TRENDS
2022, VOL. 31, NO. 5, 448–469
https://doi.org/10.1080/09548963.2021.2016351

Routledge
Taylor & Francis Group

Care in creative work: exploring the ethics and aesthetics of care through arts-based methods

Thilde Langevang[a], Rashida Resario[b], Ana Alacovska[a], Robin Steedman[a], Dorothy Akpene Amenuke[c], Sela Kodjo Adjei[d] and Rufai Haruna Kilu[d]

[a]Department of Management, Society and Communication, Copenhagen Business School, Frederiksberg, Denmark; [b]School of Performing Arts, University of Ghana, Accra, Ghana; [c]Department of Painting and Sculpture, Kwame Nkrumah University of Science and Technology, Kumasi, Ghana; [d]University of Ghana Business School, Accra, Ghana

ABSTRACT

This article investigates creative work from an ex-centric perspective, bringing insights from experiences of work in the Ghanaian creative industries to bear on the understanding of creative work as a relational labour of care and caring. We argue that the ethics and aesthetics of care in creative work can best be captured and appreciated through the use of innovative arts-based methodologies that afford researchers the opportunity to explore *care-fully* the relational aspects of creative work. Accordingly, we base our findings on insights generated from the organisation of and participation in an artistic research workshop in Ghana. We show that artistic workshops themselves constitute a caring and socially useful form of empirical research that upholds the principles of "creative justice" by fostering more respectful, attentive, and affective relationships among research participants and between researchers and participants.

KEYWORDS

Arts-based research; artistic research workshops; care; creative justice; creative work; Ghana

Introduction

Although the last two decades have seen a proliferation of studies of creative work (Hesmondhalgh & Baker, 2013; McRobbie, 2016), the majority of these studies have almost exclusively thematised Euro-American experiences of creative work. Extrapolations from the findings of geographically limited empirical case studies have in this way been widely posited as universal theoretical tenets and conceptual frames (Alacovska & Gill, 2019; de Kloet et al., 2020). Predicated on presumptions about all-encompassing neoliberal tendencies towards individual autonomy and atomisation as well as frequent injunctions for biographical self-reflexivity and self-creation, studies of creative labour typically define creative work as a form of highly individualised work undertaken in precarious and fiercely competitive creative labour markets and "careless" creative industries (Alacovska, 2020) that compel creative workers to devise individualised solutions to systemic and industrial problems, including a lack of systemic labour protection and high levels of job insecurity and precarity (Banks & Hesmondhalgh, 2009; McRobbie, 2016; Morgan

CONTACT Thilde Langevang tla.msc@cbs.dk

et al., 2013). Studies based on such standard definitions of creative work often further relate the self-exploitation and self-commodification of individual creative workers to the ideals of self-expression, self-realisation and self-creation allegedly characteristic of creative workers. While such approaches have been extremely useful in exposing the perils and pains of individualised and precarious creative work in the global north, however, they have also led researchers to largely overlook the collective and moral dimensions of creative work. Approaches based on such narrow conceptualisations of creative work have thereby served to obscure the profound and intricate embeddedness of creative work in webs of relational interdependencies (Alacovska, 2018; Banks, 2006).

Countering these prevalent trends, a rapidly growing body of scholarship has recently emerged that endeavours to de-centre the ethno-centricity of standard definitions and tropes in studies of creative work. These studies relativise the predominance of individualised modes of work in the creative industries and question the supremacy of biographical solutions for artists to cope with the precarity of their work (e.g. "solutions" like personal debt, self-exploitation and de-unionisation). Drawing on data generated from an "ex-centric perspective" (Alacovska & Gill, 2019) that focuses on the lived experiences of work outside of Euro-American creative hubs and a specific genre of creative work, that of socially engaged arts, such scholarship re-defines creative work as being enmeshed in relational infrastructures of interpersonal bonds in which care for others within kinship groups, friendships, communities and neighbourhoods is understood as one of the dominant modes in which creative work manifests itself (Alacovska, 2020; Alacovska & Bissonnette, 2019; Serafini & Novosel, 2021).

In this article, we extend these discussions of creative work as a caring practice by investigating creative work from "an ex-centric perspective", bringing insights from experiences of work in the Ghanaian creative industries to bear on the understanding of creative work as a relational labour of care and caring. We argue that the care-oriented foundations of creative work can only be captured and appreciated through the use of innovative methodologies that afford researchers the opportunity to explore the relational aspects of creative work. This means going beyond the standard use of in-depth interviews, participant observation (Hesmondhalgh & Baker, 2013) and statistical/census data for the study of creative work (Friedman et al., 2017). Accordingly, we base our findings on an artistic research workshop held in Ghana as a collaborative form of arts-based inquiry for the study of creative work. We conclude that arts-based research configured around an ethics and aesthetics of care can be extremely useful for generating insights into the frequently invisible and obscured relational aspects of work in creative industries.

We report on insights gleaned from organising, running, and realising a 5-day artistic research workshop in Ghana with 17 creative workers, including filmmakers, visual artists, and performance artists. The workshop participants were asked to convey their experiences of working in the creative industries through three main activities: (i) by creating an artwork in their preferred medium of expression, style, medium and genre; (ii) by contributing to immersive collaborative discussions of their art practices and creative artwork; and (iii) by curating a local art exhibition open to the public. Drawing on the research insights generated from observing these activities, we argue that arts-based methods are especially useful for the study of creative work in helping to strengthen the research-practice-knowledge nexus. In particular, we find that the artistic research

workshop effectively reconfigures the practice of art-making and the critical appreciation of artistic artefacts into a meta-analytical tool for the care-ful inquiry of experiences of artistic and creative work. This method further serves to transform the role of researchers into respectful, attentive, and caring participants.

Arts-based research

Artistic modes of knowing

Over the past two decades, there has been a growing interest in using art as a research method in social scientific research and qualitative inquiry. The concept of "arts-based research" (ABR) was first coined in the early 1990s and has since developed into a well-established methodological approach (Barone & Eisner, 2012; Leavy, 2015). While arts-based research is a broad and complex field, it is commonly defined as "research that uses the arts, in the broadest sense, to explore, understand, and represent human action and experience" (Baden & Wimpenny, 2014, p. 1). As such, ABR includes many different genres (painting, performance, film, photography, drawing, etc.) that can be used in a variety of ways at different stages in the research process, including in deciding on the scope and focus of research, in generating and analysing data, disseminating research findings, and/or generating meaning and triggering reactions from audiences.

In our paper, we adopt an approach to ABR that could be defined as art-in-research. In *art in research*, artistic practices are actively applied as a methodological tool in the research process in non-art disciplines, often as part of a mixed-method design. For the researcher, this may imply an active involvement in the process of art-making or in facilitating and guiding participants in the artistic process with the aim of examining a particular social or behavioural phenomenon (Wang et al., 2017). Creative work studies have remained remarkably reluctant to embrace the potential of ABR. This neglect is perplexing insofar as art and artistic modes of knowing constitute an embodied, sentient and sensory method of expression and inquiry for many creative workers. In terms of methodology, meanwhile, biographical and life-story interviews have reigned supreme in mainstream studies of creative work (McRobbie, 2016). Such interviews are extremely useful and apposite for the investigation of "individualised" creative work within the prevailing western conceptualisation of such work as the outcome of the subjectifying and self-regulating forces of contemporary neoliberal governance (Taylor, 2006; Taylor & Littleton, 2012). Once the other-centredness of creative work is recognised, however, it becomes clear that the exclusive use of individual interviews is an insufficient methodology to capture the centrality of caring relations to creative work. Rejecting the mainstream understanding of creative work "as a biographical project", "an individual aspiration" or "a matter of subjectivity" (Duffy, 2017; Scharff, 2017), we instead emphatically embrace a definition of creative work as "a labour of care" (Alacovska, 2020). In accordance with this conceptualisation, we argue that creative work is more appropriately studied through the use of community-based, co-creative and participatory methodologies that are attuned to the collaborative, affective and communal character both of creative work and of knowledge generation itself (Van der Vaart et al., 2018; Ward & Shortt, 2020). ABR has been shown to have considerable potential for fostering collaboration (Foster, 2016) and is often used within Participatory Action Research (PAR) and socially engaged or participatory arts

frameworks since it often involves partnerships between academic researchers, artists and community members (Leavy, 2015). Accordingly, it is often claimed that ABR empowers participants and reduces power imbalances between the researcher and those being researched (Van der Vaart et al., 2018). While the empowering dimension of ABR has been subjected to criticism, its potential to provide convivial spaces for self-analysis is well documented (Foster, 2016). ABR also has the potential for unveiling more tacit, relational and affective dimensions of experience that are not easily conveyed by conventional language-based methods such as individual semi-structured interviews (Leavy, 2015; Van der Vaart et al., 2018). This is largely because, as Schein (2013, p. 1) has succinctly stated, "art and artists stimulate us to see more, hear more, and experience more of what is going on within us and around us".

This paper makes a significant contribution to discussions of methodology in the study of creative industries and creative work by exploring the use of artistic research workshops as a methodological tool for gaining new insights into this field. The benefits of arts research workshops have already been highlighted by scholars in the fields of health, education and minority studies. Tarr et al. (2018), for example, have used arts workshops to explore pain communication, highlighting how workshops can generate a collective space for discussing, sharing and reinterpreting the experience of pain. Greenwood (2012) has shown how an arts workshop can provide opportunities for minority groups to address issues of identity and culture, while Rooke (2010) has shown how creative workshops with transgender youth can generate an inclusive space in which the young participants gained recognition and developed new ways of communicating. We build on this existing literature to show the value of using artistic workshops as a method for exploring the role of relational ties and care in the working lives of creative workers.

We define artistic research workshops as a methodological tool that brings researchers and research participants together to discuss and create artworks around a research theme. By highlighting the communicative potential of art objects themselves and the opportunities for insights afforded through the iterative processes of connecting, reflecting on, creating and exhibiting, we show the benefits of attending to the ways in which artists not only literally speak during group discussions and interviews but also how they "speak" through their works and through the relationships they enact while working. In this way, we align our efforts with the "creative justice" approach to the study of creative industries proposed by Mark Banks (2017). According to Banks, a creative justice approach involves proceeding in accordance with the following three principles: (1) "giving culture its due" by taking into consideration the ethical and aesthetic properties of "cultural objects" and art; (2) paying due attention to how cultural objects are produced in specific settings; and (3) teasing out the dynamics of precarity and inequality in the work that goes into the production of artistic objects (Banks, 2017, p. 145).

The collaborative, relational and convivial nature of the artistic workshop approach opened our eyes to the central role of care and caring in undertaking work and pursuing careers in the Ghanaian creative industries. This central role of care and caring was not visible prior to the workshop but emerged from discussions, reflections and art-making over the course of the workshop. The participants themselves spontaneously brought up, pondered and deliberated on issues of care, thereby making considerations of care-based ethics and aesthetics an integral part of the workshop. Accordingly, we further

consider how care-based ethics and aesthetics can help us as researchers to practise "creative justice" in the study of creative work, specifically in the case of applying the method of an artistic research workshop.

An aesthetics of care: towards a care-full inquiry

Extending Van der Vaart et al.'s (1993) political argument for an ethics of care to the field of creativity, Wilson (2018) has argued that human creativity, in general, comprises "a structured practice of care" in which actors relationally care for their ideas, their expression and their fellow citizens. Similarly applying insights from the ethics of care to the arts, Thompson (2015, 2020) has argued that artists are "caring actors" who engage in an "aesthetics of care". Bourriaud (1998/2002, p. 113) has defined the "relational aesthetics" central to the aesthetics of care as a "set of artistic practices, which take as their theoretical and practical point of departure the whole of human relations and their social context, rather than an independent and private space". In this view, art-making is understood as taking place in "a series of relational acts" (Thompson, 2020, p. 43). While an ethics of care approach is centred on "the values inherent, exhibited or perhaps desired within these human interdependencies", an aesthetics of care approach focuses on "how the sensory and affective are realised in human relations fostered in art projects" (Thompson, 2020, p. 43). An "aesthetics of care" approach is thus described by Thompson as follows:

> [A] set of values realised in a relational process that emphasise engagements between individuals or groups over time. It is one that might consist of small creative encounters or large-scale exhibitions, but it is always one that notices inter-human relations in both the creation and the display of art projects. (2020, p. 44)

While Thompson does not develop a fully-fledged theory or model, he does suggest what an aesthetics of care might look like in the processes of preparing, executing and exhibiting art projects. Thus, *preparing* such projects in accordance with an aesthetics of care requires openness and honesty of intention on the part of the researchers, including in their selection of artists as participants and in their deliberations regarding the location of the project. These are "not mundane organisational matters" according to Thompson (2020, p. 45) but rather "crucial ethical propositions" that serve to "imbue the project with an affective sense of the importance of mutual respect and regard". The *execution* of such projects, meanwhile, must be centred on the process of working collaboratively on artistic projects and the forging of relationships in this process. The connections that emerge over the course of a project among the individuals involved have an "aesthetics" of their own, moreover, or what Thompson calls "a shape, feel, sensation and affect":

> This [aesthetics] does not exist within one particular person or artwork, but appears in-between those involved, so that there is a sensory quality of the process and outcome that cannot be disaggregated from the collective effort. (2020, p. 45)

Executing a project configured around an aesthetics of care thus entails building mutual activities of sharing, support, co-working and relational solidarity within a framework of artistic endeavour (Thompson, 2020). Finally, an aesthetics of care approach understands

exhibitions as public acts that clearly present relational opportunities and thus constitute an important moment of "mutual regard and respect". Thompson (2020) accordingly proposes that exhibitions should show respect for the different capacities of visitors and their diverse backgrounds. "Caring for an audience" thus implies "thinking hard about their experiences and needs". In this way, an "affective, sensory dynamic becomes located in the mutual interaction that is only possible because of the relations that are created by the event" (Thompson, 2020, p. 46). Crucially, an aesthetics of care approach to exhibitions views these public events as an invitation for audiences to participate and enter into discussions with the artists. Since the artworks themselves are not ascribed a preordained meaning, exhibitions thus represent an opportunity for dialogue and reciprocity (Thompson, 2020).

In this paper, we show how an artistic research workshop conducted by the researchers in Ghana served to embody and enact an aesthetics of care while also enabling the participants to artistically ponder and reflect upon and share with others the ethical underpinnings of their work and their working lives. In the following, we first present the context and format of the workshop, including reflections on *preparation*. We then reflect on the *execution* of the artistic workshop, including the practices of connecting, reflecting, and art-making, before turning to reflections on the *exhibition* held at the end of the workshop. For each of these phases, we reflect on the merits and limitations of the method.

The setting, workshop format, and preparation

This paper draws on our experiences of conducting a five-day artistic research workshop in the city of Kumasi in Ghana in January 2020, which we organised in close collaboration with the Painting and Sculpture Department at the Kwame Nkrumah University of Science and Technology (KNUST). Importantly, although creative industries such as music, film and fashion are flourishing in Ghana (Garritano, 2013; Langevang, 2017; Shipley, 2013), there is no systematic industrial and policy infrastructure governing these industries, which are consequently fragmented and mostly run by individual creative entrepreneurs (Alacovska et al., 2021). The city of Kumasi itself is a cultural hub within Ghana, home to the so-called "Kumawood" film industry – an industry that used to produce an astonishingly large number of films per year, mostly released on DVD for local and international Twi-speaking audiences, prior to its decline in recent years (Garritano, 2013). Moreover, the Ashanti region of Ghana in which Kumasi is located also has a longstanding tradition in the production of textiles and is home to numerous fashion and textile designers. The Faculty of Art at KNUST, with its on-campus gallery and tight-knit artistic community, is a centre for the production of visual arts in Kumasi. Notwithstanding these networks and community ties, the majority of artists in Kumasi practise their work outside of any formal system.

The workshop was organised under the auspices of an international, collaborative and interdisciplinary research project which aims to generate new knowledge about the creative and cultural industries in Ghana. The project employs a range of qualitative research methods to co-create knowledge with creative and artistic communities in Ghana, including arts-based methods. Artistic research workshops are being conducted as a key activity throughout the project.

The first three days of the five-day workshop were divided into two sessions, with the mornings dedicated to discussions in which the participants were invited to voice their views and talk about their experiences in plenum before working on their art pieces during the afternoons and evenings. Each artist was tasked with producing artworks using their preferred medium to express their experiences and imaginaries of being an artist in Ghana. In order to strike a balance between a completely improvisational approach and a closely choreographed approach (Tarr et al., 2018), the research team decided to use the following three thematic prompts to structure the days and to guide both the discussions and the production of the artworks: *the artist as worker* (Day 1); *the artist as entrepreneur* (Day 2); and the *artist as visionary* (Day 3). We left it completely up to the artists themselves to decide how they wanted to approach these three themes, including whether to create single or multiple works of art and whether to work on these pieces individually or in groups.

The first day of the workshop began with an introduction to the larger research project, during which all the participants were invited to talk about their backgrounds, their art practices and the main challenges and opportunities they face working as artists in Ghana. This introduction was followed by a facilitated group discussion around the theme of *the artist as worker*. Each artist was then given an opportunity to talk about their initial ideas for their art pieces. The afternoons and evenings of these first three days were set aside for the artists to work on their art pieces in their own spaces. The second and third days both began with each artist presenting their emerging artwork prior to group discussions around the thematic prompts of *the artist as entrepreneur* and the *artist as visionary*. These group discussions were facilitated and loosely steered by two of the researchers. On the fourth day, the artists were able to work from morning to night on finalising their art pieces. The exhibition was put together on the fifth and final day and was held in an exhibition space at the Alliance Française premises in Kumasi. The process of putting together the exhibition was led by the workshop participants themselves and it was they alone who decided how to arrange their art objects in the physical gallery space. The exhibition was opened with a brief talk delivered by the research team, followed by short (2–5 minute) presentations from each of the artists about their displayed works. Most of the art pieces exhibited were accompanied by an artist's statement.

Seventeen artists representing a mix of artistic professions participated in the workshop, including filmmakers, painters, sculptors, fabric artists and performance artists. While we aimed for gender balance the majority of the participating artists were male, which, however, reflects the gender imbalance of the creative industries in Kumasi. The participants were between 23 and 55 years old, and included both formally trained artists such as lecturers and students from KNUST but also artists and filmmakers from Kumawood, who are largely self-taught. The art pieces they produced ranged from multimedia and audiovisual works to paintings, drawings, films, sculptures, fabric art and performance. Participants were recruited through personal networks and different artistic organisations.

To make the workshop as accessible as possible, all expenses related to participation in the workshop were covered by the project, including transport expenses and expenses for art material, while free meals and drinks were provided on each day of the workshop. Moreover, the decision to devote only mornings and early afternoons to collective

work afforded the participants the flexibility to attend to their other work tasks and/or responsibilities in the afternoon and evenings. We decided not to remunerate the artists. At first glance, this may seem at odds within an aesthetics of care and creative justice approach stressing the value of the work of artists. However, in the Ghanaian setting, it is generally not considered good research practice to pay respondents since this may raise expectations among the general population that participation in research should be paid, which will be disadvantageous to local research projects and students that are not backed by (international) funding. We have, however, in line with Ghanaian sociability, exchanged gifts. The larger research project, from which this paper derives, has received ethical approval from the Ethics Committee for the Humanities at the University of Ghana, and during the first day of the workshop all participants filled out a consent form.

Throughout the entire workshop, we documented the research process via note-taking, audio recordings and photographs. The opening of the exhibition was also video-recorded. In addition, we conducted semi-structured individual interviews with each of the artists to elicit information about their backgrounds, experiences, and personal visions for their futures. We also visited most of the artists in their workspaces and asked them to reflect on the process of creating their artworks and how these connected with the workshop discussion themes. During the opening of the exhibition, we held informal conversations with members of the audience to gain insights into their experiences of the exhibition and how it influenced their views and knowledge about art and artists in Ghana.

At the end of the workshop, we carried out a written structured evaluation in which the workshop participants were asked to assess the workshop in terms of programme and content and the value they perceived it as having generated for them. After the workshop, the participants were also asked to reflect on their experiences of participating in the workshop through WhatsApp voice recordings. (A WhatsApp group had been formed at the start of the workshop and this served as a key medium of communication between the artists and the research team throughout and after the workshop.)

Aligned with the participatory and co-creative nature of ABR, both the members of the research team and the artists occupied fluid roles. For example, researchers were actively involved in the (co-)creation of the artworks (e.g. as a movie actor or assistant painter), and vice versa, some of the artists were involved directly in the research process (e.g. by gathering data, analysing data and co-authoring academic papers). The team consisted of a mix of Ghanaian and Danish researchers who possess different and complex positionalities spanning geographical, institutional and disciplinary boundaries such as fine art, performing art, geography, business and entrepreneurship studies, and creative industry studies. Each researcher brought a different experience and disciplinary background, which in turn generated differing types of engagements and relationships with artists.

In this paper, we use the real names of the workshop participants. Anonymising artists in creative industries research is often difficult as an artist's identity and their work is often fused (McRobbie, 2016). Furthermore, we strongly believe that anonymising artists while simultaneously using images of their artworks in our dissemination would be unethical as it would deny their authorship. We have made a careful assessment in our analysis and writing that the information revealed about them will not harm them or put them at risk.

Findings

Connecting: building community

Previous research has found arts-based methods to be useful for facilitating understanding among research participants, serving "as an effective bridge between generations, cultures, socioeconomic classes and people who are divided along habitual lines determined by existing agendas and interests" (Van der Vaart et al., 2018, p. 4). Indeed, one of our most lasting shared memories of the workshop is of the strong sense of mutual regard, collaboration and community engendered among the researchers and artists. The convivial relationships did, however, not appear at the first encounter but took time to build. During the first hours of the workshop, we sensed some scepticism regarding the researchers' intentions and positions. Some of the filmmakers, in particular, voiced lengthy critiques towards global inequalities in access to funding and other opportunities, and because the research project is funded by a funding agency in the Global North, the research team was perceived as representatives of these repressive structures. Similarly, tensions were initially felt among the participating artists who because of differences in artistic backgrounds, did not all share the same concerns or experiences.

Soon the relationship, however, evolved to be very convivial. We let the participants air their concerns and responded to these with understanding. The coming together of artists from various backgrounds during the workshop that lasted several days, working on their art pieces and commenting on each other's work, discussing key issues and sharing experiences, all served to aid the building of community. From the perspective of an aesthetics of care, moreover, the aesthetic value was created "in- between people in moments of collaborative creation, conjoined effort and intimate exchange" (Thompson, 2020, p. 46). The relations that emerged during the workshop can thus be seen as a form of "affective solidarity and mutual regard" (Thompson, 2015, p. 430). The value of such relationships was strongly reflected in many of the participants' comments.

Musah Yusif, for example, an artist who recently graduated with a Master's in Fine Arts and who works in the medium of charcoal drawing, emphasised that the workshop had enabled participants from diverse social and artistic backgrounds to develop mutual trust and understanding in their interactions. In this way, Yusif argued, all the participants had come to respect each other's views in spite of differences in education, perceptions and experiences:

> In this workshop you realize that the visual artists and the film-makers have different opinions on whatever subject we discussed in relation to film and entrepreneurship. I think there are no better opinions or ones that are entirely true.

For Bertha Ayim, a filmmaker, mixed-media artist and lecturer, the workshop proved a highly productive way for the artist participants to learn and reflect on how to advance their professional careers. Moreover, Bertha not only appreciated the opportunity to learn and receive support from others but also cherished the opportunity to guide artists with no formal arts education:

> The people around me have been a big motivation. They have been a big support and they have actually propelled my interest in the area. I think it is because of the teaching and learning environment too, which also helps me … as I speak now I am also advising people like Noah [Boachie] whom I think hasn't had so much education and yet is doing good work, very good artwork […]. So seeing myself I am also able to encourage someone, to put somebody on so I believe it is a community. That is quite a blessing. (Bertha Ayim)

Noah Boachie, a self-taught painter who was referred to in the group both as a "street-artist" and a "commercial artist", expressed his appreciation of the workshop as an opportunity to connect with and learn from the local academic art community as well as the researchers. This experience had opened his eyes and exposed him to new artistic methods and business opportunities, he said.

Reflecting: unveiling relational ties and moral considerations in workshop discussions

The group discussions conducted in tandem with the actual process of art-making were highly effective both as a means of encouraging the participants to reflect on their working lives and as a way of eliciting knowledge about the importance of relational ties and moral considerations in their artistic practices. In the course of these multiple group discussions, it became very apparent that the workshop participants regarded the artist's role as involving a social and relational function and responsibility to create positive change for others. For example, Hassan Issah, a student in Fine Arts at KNUST, expressed his view that a "visionary artist" is someone who gears their actions towards the larger community and public. Although the examples Hassan gave of such actions included major projects such as the building of museums and libraries, he believed artists should make use of whatever resources are available to them for creating change. While he did not personally yet have the resources to undertake any large infrastructure project, he nevertheless ran an art class for disadvantaged children. Another artist participant, Elolo Bosoka, explicitly agreed with Hassan in stating that being a visionary means identifying what is lacking in your environment and then working to fill this gap. In this regard, Elolo cited the famous Ghanaian installation artist Ibrahim Mahama who built the Savannah Centre for Contemporary Art (SCCA) in Tamale, Ghana.

The discussions about the social roles of creative workers revealed that teaching was widely considered to be an effective method of achieving desirable social impacts. For example, Bertha Ayim declared that being a visionary entailed inspiring others and making an impact, adding that this was something she always taught her students. Mantey Jectey-Nyarko, a visual artist and lecturer, said he particularly enjoys being a teacher and setting assignments for his students that encourage them to think critically and look at their environment in new ways. For Mantey, having vision means constantly asking "So what?". While this focus of the participants on the value of education was perhaps unsurprising given the presence of the KNUST faculty in our workshop, this desire to teach was not limited to academic artists. Like many others, Noah Boachie thought that being a visionary meant "trying to leave your mark on the planet", citing his informal training of other artists in his studio as an example of how he was making such an impact. Three filmmakers, Frank Gharbin, James Aboagye, and Frederick

Hayford, all said they wanted their films to benefit the Ghanaian public, with Frank explicitly expressing a wish to make films that "educate" society and draw attention to important issues.

Intense discussions about the concept of entrepreneurship and creative work unfolded during the workshop, generating important insights into the participants' views on the connections between individual artists and the communities in which they work. Revealingly, some of the participant artists lamented the fact that we had brought the concept into the discussions at all, arguing that this was a concept that might be appropriate in Northern business schools but not among Ghanaian artists. Some artists rejected the idea of entrepreneurship in the realm of art altogether, emphasising that they did not want their art to be seen as individualistic profit-oriented projects and did not want their art to be commodified. These participants saw entrepreneurship as exploitative, uncaring, and even "evil". Conversely, other artists emphasised the entrepreneurial aspects of their artistic processes, with some openly categorising themselves as "commercial artists". These participants perceived entrepreneurship and profit-making not only as a necessary skill and means to making a living but also as a key aspect informing their practices. Cutting across these differences in perception and practice, however, all the participant artists rejected any purely individualistic and self-centred definition of entrepreneurship that denoted businesses operations dedicated solely to making money. Indeed, some emphasised that making a profit through art in a business realm was necessitated by the need to take *care* of their families and to create employment not only for themselves but also for *others*.

Some participants also articulated alternative conceptions of entrepreneurship as an activity not exclusively associated with money-making. For example, Dorothy Amenuke, a visual artist and art-school lecturer, made the point that while "entrepreneurship tends to be associated with sales and financial reward, it doesn't have to be", stressing that she did not want this to be the main goal of her creative work. However, she wanted her work to be "shared" in order to create value in society. Mantey similarly commented that while he regarded himself as a "businessperson from another angle", this was not about "chasing money" but about the "dialogue" he has with people and objects in the environment around him. In this way, the workshop thus facilitated the unravelling of concepts that are usually thought of in individualistic terms as being highly impacted by social relations and ideas about caring for families and communities and creating value for the larger society.

While we experienced mutual openness to different viewpoints, unequal power structures among participants based on gender and age were, however, not dissolved but reflected in the dynamics of the discussions as the older men took much more "talking time". This is important to reflect upon when analysing such data since, as Foster (2016) states, " … however imaginative and compelling the work may be, it has limits in terms of whose voice dominates".

Art-making: exploring care and relational ties through artwork

Observing the process of art-making and talking to the artists about their work proved highly rewarding for the researchers in terms of understanding the influence of

relationships and care on their work. As Ward and Shortt (2020) have argued, artistic research methods offer a medium through which the affective, aesthetic and relational aspects of experience are often more readily expressed and captured than in the medium of language. Similarly, Ward and King (2020) stress that using art in research allows participants to express emotions, thoughts, ideas and feelings that are not easily expressed through conventional methods.

Knowledge creation through art-making can emerge, as Sjöholm (2013, p. 11) has shown, through the amalgamation of "artists" bodies, their techniques, strategies, objects, contexts and previous knowledge'. The art objects created by artists and the stories around them help to situate and contextualise the artist's knowledge practice and also allow multiple readings and stories to be constructed around their works (Sjöholm, 2013). In the case of our workshop, for example, the artists had to develop knowledge in order to make use of the range of materials available to them, including cloth, stone, wood, terracotta, acrylic paint on canvas, chalk on canvas, mirror, wood and resin, as well as multimedia works involving the display of TV screens, projectors and prints from 3D paintings. The artists reflexively contemplated the relational and moral nature of their artistic works by engaging intellectually, critically and purposefully with their selected materials and techniques. Below we present two cases of such relational and moral contemplations.

Dorothy Amenuke

Relationships were explored most explicitly in Dorothy Amenuke's work *Relationships, Relationships!!!* (see Figure 1 and Box 1 for a photo of the artwork and the artist's statement). To make this piece, Dorothy collected and stitched together used cloth materials from her relatives and friends and from her own wardrobe:

> I take materials from individuals that I relate with. So I took their clothes, I cut the clothes into pieces […] So I cut them and rearrange them within a space. And my idea of space is not … although it is not a void, it comes with us bringing things together in different ways, okay, and so I consider the surface on which I work as this big space that all these relationships are happening [in].

During the process of creating the art piece, Dorothy used different techniques, materials and colours to communicate her view of relationships as being filled with love and care at the same time as being full of pain and harm.

> My process of working has to do with this inflicting of pain at the same time as bringing some form of love on the same surface, okay. So that's why I apply some heat, I apply some holes and drills and some form of torture, and at the same time find a way of binding together […] In this particular work I was looking out for a very colourful surface. A surface that despite the inflicting of pain the whole thing comes out not dim but loud like me … [laughter].

In the process of creating her artwork, Dorothy relied on her daughter to help her finish the piece in time. Indeed, she repeatedly highlighted the importance of her family in her everyday artistic practice.

Figure 1. Dorothy Amenuke's textile art.

Box 1: Dorothy Amenuke's artist statement.
Relationships Relationships!!!
Relationships! Bottom-line! Existence?
Goes and comes with burning and soothing.
Heating and cooling, standing and chasing.
With New and Old and Bright and Dark, we fill the void and catch a breath.
Touch me and Hurt me or Touch me and Love me.
It Goes and comes and Burn and Soothes.
Relationships! Bottom-line! Existence.

Frederick Ebenezer Okai

While Dorothy's work centred on intimate relationships, Frederick Ebenezer Okai's artwork examined connectedness on a global scale, evoking the ways in which global power dynamics harm local communities. His artwork for the workshop consisted of assembled fragmented pots, sound effects, and a wooden ladder on which a stack of Ghanaian banknotes was placed. Frederick spoke passionately of his quest to "repair" issues that negatively affect society and his vision of building more robust local communities (See Figure 2 and Box 2 for photo of the artwork and artist's statement):

Figure 2. Frederick Okai's installation at the exhibition.

Box 2: Extract of Frederick Ebenezer Okai's artist statement.
Between political power and human lives – which is more important?
People around the world are connected in more ways than we sometimes imagine. This is reflected in our social, economic and political lives, yet evidence of our interdependence is one that we often take for granted. […] My sculpture is a collection of pottery objects from across the regions of Ghana whose histories and identities are shared within this single [exhibition] space and time. It also comes with sound mixed from various international news outlets that give visual imagery of geopolitical incidents and cuts through time and situations. My interest in assembling these fragments of pots, sounds, and wooden structure [ladder]s, to me, is an urgent call to reflect on countries' quest towards global dominance and the destructions that surrounds the climb towards political dominance [where money is suggestive as power].

> I am interested in repair. So how do we repair issues that affect the society? And I'm also interested in things that divide nations, states, communities and all that. So it's only within my sculpture that I am able to speak out with some of the things that concern me as an artist that reflect the society and what I intend or what I hope the society will learn from.

While we, as researchers, found much empirical value in the art-making process, it proved highly demanding for the artists. The limited time allotted to the artists for completing their works did cause stress for some participants who struggled to deliver their artwork within the jointly agreed deadlines, especially when also tending to care for relatives at home. The conflicting demands of care and care allocation have to be acknowledged in any future attempt to analyse creative work as a labour of care.

For the research team, it proved challenging to reconcile artistic and academic discourses, without risking reductive analysis of the art works. However, the co-creative nature of ABR proved to be a key advantage for rich and diverse knowledge production, even at the expense of demanding meaning-negotiation processes across and between vastly different academic disciplines and fields of practice.

Exhibiting: dialogue with audiences

Staging an exhibition at the end of the workshop further enabled the researchers to observe first-hand how important it was for most of the participants to exhibit their works and relate directly with audiences. Indeed, for some of the artists, this clearly constituted an integral part of their work. Elolo Bosoka explicitly described himself as an "exhibition artist", for example, emphasising that publicly showing his work was an intrinsic part of his art-making practice. Elolo's art brings fragmented items from different spaces together in one space to explore relationships among them through their juxtaposition. In the piece he created and exhibited during our workshop, Elolo integrated repurposed plastic sacks normally used for packaging charcoal (Figure 3). He is interested in the activities these materials are exposed to in people's homes and in the informal market spaces where these materials are used every day for packaging and moving commodities. In particular, his work explores how those activities "leave marks of deep contemplation". For Elolo, the whole process of his creative work is circular in that he begins by gathering the materials he needs from public spaces and later "sends it back" to the public through an exhibition once the art piece is completed, thereby "completing" the circle. When talking about his visions for his artwork, Elolo spoke passionately about the role of "art as a connector", expressing the hope that his work will inspire conversations and lead to future collaborations and projects. He also spoke of his vision of bringing art directly to people and making art that people can access, relate to and interact with:

Figure 3. Elolo Bosoka talking with a visitor at the exhibition about his work.

> The material that I use is collected from the everyday and it's something that I think that when you look through most Ghanaian homes about eighty something percent, if not in the nineties, comes into contact with this material one way or the other. […] So once it comes to maybe an exhibition space and it is called art, the experience wouldn't be that far off. It doesn't present itself as maybe some autonomous object. Like maybe a portraiture of let's say, you, we don't try and look at you and compare you to the object before starting a certain relationship. But then from your own experience, like what experience you've had with the material before, a past experience, then you are able to confront it yourself. And it is also possible to give it your own interpretation which is very open.

As Leavy (2015, p. 27) has observed, publicly exhibiting art pieces as part of research dissemination allows for "a multiplicity of meaning making instead of pushing authoritative claims" because "the kind of dialogue that may be stimulated by a piece of art is based on *evoking* meanings rather than denoting them". Such evocation of multiple meanings was especially evident, for example, in the work and words of Mantey Jectey-Nyarko, a participant who described his art-making process as a form of "child's play" with "no end point, only a point of departure". According to Mantey, it is up to the audience to interrogate the shapes and colours he presents and to make meaning from them: "Meaning only manifests when the art piece meets a viewer", he stressed, and "does not exist intrinsically within the piece itself". In his work, he explores the "loudness of silence" and how we often mistake silence for acquiescence. In the art he produced during the workshop, Mantey used the bark of a tree as a metaphor for this "silence", since tree bark receives all kinds of treatment from the environment without seeming to fight back (See Figure 4 and Box 3 for a photo of the artwork and the artist's statement).

"For art to be meaningful it should work", declared Mantey, adding that "To be an artist you need to listen and hear and see: What is society saying that people don't want to hear?" Showing his art piece at the exhibition was also about giving a "voice" to people and raising awareness of issues that are usually excluded, silenced, or disregarded. Like the other participating artists, Mantey sees art as a mode of care, with exhibiting artworks constituting an essential aspect of this practice of care.

A key advantage of convening an exhibition as part of our research process was that it allowed us to represent and disseminate our research in a very different way than conventional channels of disseminating findings through written academic papers and policy briefs, etc. For one, as Leavy (2015) has highlighted, research disseminated through the active use of art is less likely to be replete with academic jargon and thus has greater potential to reach a broader audience, including a wider range and number of non-academic stakeholders. In this regard, the process of convening an audience for the exhibition was an important factor. As is common in Ghana, most of the visitors who came to the exhibition were recruited through relationships, with workshop participants inviting their friends and colleagues. We were also able to advertise the exhibition through a local radio station, since one of the workshop participants worked as a radio host in addition to making films.

Using artworks in research dissemination not only engages a more diverse audience than conventional channels but also provokes very different responses compared to standard forms of dissemination. As Leavy (2015, p. 23) argues: "The arts are known for being emotionally and politically evocative, captivating, aesthetically powerful and moving. Art can grab people's attention in powerful ways". Arts-based methods have accordingly been found effective in creating "critical awareness", "raising consciousness" and exposing people to "new ideas,

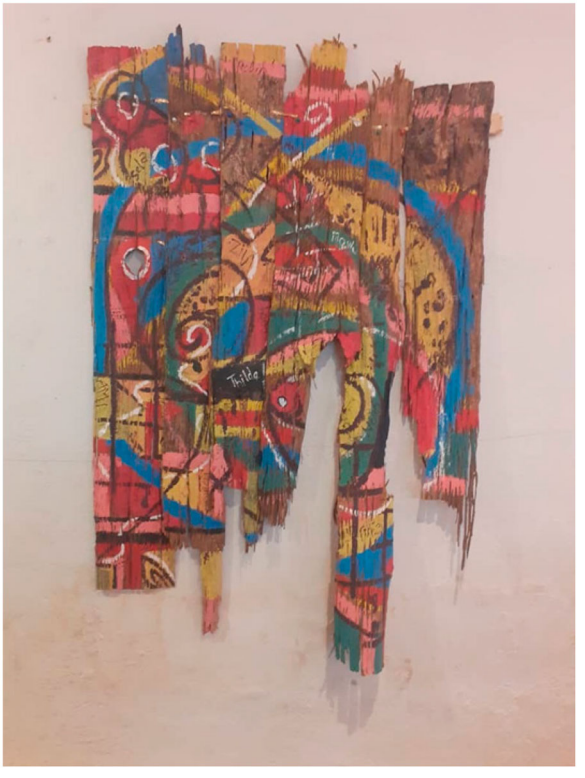

Figure 4. Mantey Jectey-Nyarko's work.

Box 3: Mantey Jectey-Nyarko's artist statement.
Silent Yell
What the
tree bark says
is in colours
and shapes
and
Silent
Yell

stories, or images", thereby evidencing their potential to inspire change and achieve impact (Ward & Shortt, 2020).

Our conversations with the visitors to the exhibition reflected this potential of art to evoke diverse and strong responses. For example, a high-school student who attended the exhibition said she had previously not really perceived art as "work" or even appreciated artistic work but that the exhibition had "changed my views on artists and opened up my mind to see". Many of the visitors expressed their appreciation of the opportunity afforded by the exhibition for close encounters and interactions with artists and their works:

> For me, although the Internet and other new media platforms open other possibilities for engaging artworks, my physical presence in this exhibition enables me to interact with the art and the artists who curate the art and the meaning they carry. So being armed with

such knowledge is eye-opening for me. (Remark made by a woman from Kumasi who attended the exhibition)

While we managed to garner an audience for the exhibition, it nevertheless proved to be a dissemination form with a rather limited scope. Moreover, although the audiences' close engagement with the art and the artists may have led to transformations in individual perceptions and promoted convivial relationships, it is uncertain whether it will produce long-term change in unjust structures and policies that have an impact on the work of artists.

Conclusion

In this paper, we have shown some of the key benefits of applying an artistic workshop method configured in accordance with an aesthetics of care. We found that this method can be highly effective in bringing to light the ethical considerations and interpersonal connectedness and interdependencies that underpin creative work. The workshop further helped to foster respectful, attentive and affective relationships among the research participants and between the participants and researchers. This method thus generated valuable insights into different kinds of care and mutuality among creative workers, ranging from close and intimate friendships to collegial and other more distant relationships.

The concept of "care" has been mobilised as a useful notion with which to rethink cultural policy in the Global North (Belfiore, 2021; Gross, 2019). We hope our findings will encourage future research into the caring aspects of creative work to take stock of and learn from the lived experiences of care and caring in creative work outside the Global North (Alacovska, 2020; Alacovska & Bissonnette, 2019; Serafini & Novosel, 2021).

We have further shown the potential of artistic research workshops to capture the relational and interpersonal dynamics of creative work often overlooked in conventional methodologies such as in-depth biographical interviews. From this perspective, we argue that a systematic decentring of standard methodologies is needed to explore aspects of creative work beyond the typical scope of mainstream studies in the literature that present such labour as a paradigmatic example of individualised and self-centred work. Based on an aesthetics of care (see Thompson, 2015, 2020), we further argue that artistic research workshops can be seen as a form of caring methodology in themselves, instigating "affective solidarity and mutual regard that, in turn, could be powerful counterweights to the exclusions and disregard in a careless society" (Thompson, 2015, p. 430). Moreover, the workshop we have presented in this paper can be understood as an example of caring not only in having enabled the artists to contemplate the centrality of caring – as well as uncaring – relationships in their work but also as an opportunity for ourselves as social science researchers to contribute to the communities we were studying by sharing our knowledge and reciprocating in relationships of care. Fostering respectful, attentive and affective relationships between research participants and researchers in this way is thus both caring and a means of generating valuable and often unanticipated insights into the relational aspects of work.

While our study confirms that artistic workshops are an extremely useful research method, it should also be noted that conducting artistic workshops is highly demanding

in terms of time and resources. Because of the high demands it puts on the participants, somewhat paradoxically in terms of the principles and aims of our caring approach, artistic workshops can in this sense also mirror the uncaring nature of some forms of creative work and the carelessness of creative institutions. In our case, for example, some of the participants advocated for future workshops to take place in a larger studio space over a longer period of time, arguing that these factors would further enhance their creativity, collaborative engagement and mutual learning. Some of them also experienced care conflicts as they had to negotiate allocation of care for artwork and care for family members. Future research using artistic workshops could thus usefully explore whether even more longer term engagements with participants might further enhance the capacity of this methodology to generate caring relationships and valuable insights into the relational aspects of creative work.

Notes of contributor

Thilde Langevang is Associate Professor of entrepreneurship and development studies at Copenhagen Business School. Her research interests focus on entrepreneurship, livelihoods and creative industries in Africa with a particular focus on young people and women. She is the coordinator of the international, interdisciplinary and collaborative research project Advancing Creative Industries for Development in Ghana, which is funded by Danida. Her work has been published in journals such as *Economic Geography*, *Environment and Planning A*, *Environment & Urbanization*, *Geoforum*, *International Development Planning Review*, *International Journal of Gender and Entrepreneurship*, and *Business and Society*.

Rashida Resario is a lecturer of Drama and Theatre Studies at the School of Performing Arts, University of Ghana. She has a research interest in the interaction of cultures through performance, dramaturgy of playwrights, creative industries, mediated performance, and gender in performance. Her PhD research focused on the micro and macro intercultural activities of the Ghana Dance Ensemble. She recently completed a research project on "Fat-shaming and/or Claiming in Contemporary Ghana", which was funded by the Andrew Mellon Foundation. She is currently a co-principal investigator in a collaborative project: Advancing Creative Industries for Development in Ghana, funded by DANIDA. She is also working on an Andrew Mellon-funded project in collaboration with the Centre for Latin American Studies at the University of Ghana, which examines the dynamics of the telenovela phenomenon in Ghana. Her recent works have been accepted for publication in journals such as *Media, Culture and Society* and *Journal of Contemporary African Studies*.

Ana Alacovska is Associate Professor of the Sociology of Culture at the Copenhagen Business School in Denmark. Her research has been supported by a range of prestigious research grants awarded by the Danish Research Fund, Swiss Agency for Development and Cooperation, DANIDA, H2020 and others. Her current research agenda is driven by a commitment to the empirical and theoretical critique of established notions of precarity, hope and care in creative labour, as practised locally in the creative industries in Africa (most notably Ghana) as well as globally, on digital gig work platforms. Her work has found home in journals such as *Sociology*, *The Sociological Review*, *Work, Employment and Society*, *European Journal of Cultural Studies*, and others.

Dorothy Akpene Amenuke (PhD) is an artist who lives and works in Kumasi Ghana. She is a Senior Lecturer in the Department of Painting and Sculpture, Kwame Nkrumah University of Science and Technology, Kumasi. Her research interests focus on themes that reference different ways of "space" consumption with mix media and installations. Amenuke is the coordinator of the itinerant OFKOB Artists' Residency in Ghana and has also participated in several international art workshops and residencies directing some of them. She was a recipient of the 2012 Howard Kestenbaum/Vijay Paramsothy International Fellowship in the Haystack Mountain School of crafts, USA and has several shows (both solo and group to her credit). Her work, "How Far How Near", is in the collection of Stedelijk Museum Amsterdam (SMA). Amenuke's art involves the manipulation of a variety of

fabrics and fibres into objects and spatial installations that evoke feelings of containment and protection or even subtle repulsion. Devotion becomes a recurring metaphor in her use of materials, laborious processes and communal strategies in the production of her work.

Robin Steedman is a Postdoctoral Researcher in Creative and Cultural Industries in Africa at Copenhagen Business School. She is interested in global creative and cultural industries, and in questions of diversity and inequality in media production, distribution, and viewership. Her work has been published in journals such as *Poetics*, *Information, Communication & Society*, *Big Data & Society*, and *Environment and Planning A*.

Sela Kodjo Ajei is a Ghanaian artist with a PhD degree in African Studies from the University of Ghana. He is currently employed as Postdoc Fellow at the University of Ghana Business School. He has done research on African symbolism and the aesthetics of Ewe Vodu Religion.

Rufai Haruna Kilu is a Postdoc Fellow at the University of Ghana Business School. He is a Gender & Technology expert, trained at Lulea Technology University in Sweden. He has a wide range of research and teaching experience. His scholarly contribution has drawn collective attention to women miners, who are crossing barriers, and building bridges in a solidarised motion towards a shift in the historical male-dominant and masculinity cultures in Ghanaian mines. His works have been published in journals such as *Gender, Technology & Development*, *International Journal of Development Issues*, *Journal of Business Research* and *Journal of Business and Professional Studies*.

Disclosure statement

No potential conflict of interest was reported by the author(s).

Funding

This work was supported by the Ministry of Foreign Affairs of Denmark [grant number 18-05-CBS] (Advancing Creative Industries for Development in Ghana).

References

Alacovska, A. (2018). Informal creative labour practices: A relational work perspective. *Human Relations*, *71*(12), 1563–1589.

Alacovska, A. (2020). From passion to compassion: A caring inquiry into creative work as socially engaged art. *Sociology*, *54*(4), 727–744. https://doi.org/10.1177/0038038520904716

Alacovska, A., & Bissonnette, J. (2019). Care-ful work: An ethics of care approach to contingent labour in the creative industries. *Journal of Business Ethics*, *169*(1), 135–151. https://doi.org/10.1007/s10551-019-04316-3

Alacovska, A., & Gill, R. (2019). De-westernizing creative labour studies: The informality of creative work from an ex-centric perspective. *International Journal of Cultural Studies*, *22*(2), 195–212. https://doi.org/10.1177/1367877918821231

Alacovska, A., Langevang, T., & Steedman, R. (2021). The work of hope: Spiritualizing, hustling and waiting in the creative industries in Ghana. *Environment and Planning A: Economy and Space*, *53*(4), 619–637. https://doi.org/10.1177/0308518X20962810

Baden, M. S., & Wimpenny, K. (2014). *A Practical Guide to Arts-Related Research*. Springer.

Banks, M. (2006). Moral economy and cultural work. *Sociology*, *40*(3), 455–472. https://doi.org/10.1177/0038038506063669

Banks, M. (2017). *Creative Justice: Cultural Industries, Work and Inequality*. Rowman & Littlefield.

Banks, M., & Hesmondhalgh, D. (2009). Looking for work in creative industries policy. *International Journal of Cultural Policy*, *15*(4), 415–430.

Barone, T., & Eisner, E. W. (2012). *Arts Based Research*. Sage.

Belfiore, E. (2021). Who cares? At what price? The hidden costs of socially engaged arts labour and the moral failure of cultural policy. *European Journal of Cultural Studies*. https://doi.org/10.1177/1367549420982863

Bourriaud, N. (1998/2002). *Relational Aesthetics* (S. Pleasance, F. Woods, & M. Copeland, Trans). Les Presses du Réel.

de Kloet, J., Lin, J., & Chow, Y. F. (2020). Introduction: Creative labour in East Asia. *Global Media and China*, *5*(4), 347–353. https://doi.org/10.1177/2059436420973411

Duffy, B. E. (2017). *(Not) Getting Paid to Do What You Love: Gender, Social Media, and Aspirational Work*. Yale University Press.

Foster, V. 2016 *Collaborative Arts-Based Research for Social Justice*. Routledge.

Friedman, S., O'Brien, D., & Laurison, D. (2017). 'Like skydiving without a parachute': How class origin shapes occupational trajectories in British acting. *Sociology*, *51*(5), 992–1010.

Garritano, C. (2013). *African Video Movies and Global Desires: A Ghanaian History*. Ohio University Press.

Greenwood, J. (2012). Arts-based research: Weaving magic and meaning. *International Journal of Education & the Arts*, *13* (Interlude 1).

Gross, J. (2019). Practices of hope: Care, narrative and cultural democracy. *International Journal of Cultural Policy*, *27*(1), 1–15. https://doi.org/10.1080/10286632.2019.1702032

Hesmondhalgh, D., & Baker, S. (2013). *Creative Labour: Media Work in Three Cultural Industries*. Routledge.

Langevang, T. (2017). Fashioning the future: Entrepreneuring in Africa's emerging fashion industry. *The European Journal of Development Research*, *29*(4), 893–910. https://doi.org/10.1057/s41287-016-0066-z

Leavy, P. (2015). *Method Meets Art: Arts-Based Research Practice* (2nd ed.). The Guilford Press.

McRobbie, A. (2016). Towards a sociology of fashion micro-enterprises: Methods for creative economy research. *Sociology*, *50*(5), 934–948. https://doi.org/10.1177/0038038516650593

Morgan, G., Wood, J., & Nelligan, P. (2013). Beyond the vocational fragments: Creative work, precarious labour and the idea of "flexploitation". *The Economic and Labour Relations Review*, *24*(3), 397–415. https://doi.org/10.1177/1035304613500601

Rooke, A. (2010). Trans youth, science and art: Creating (trans) gendered space. *Gender, Place & Culture*, *17*(5), 655–672. https://doi.org/10.1080/0966369X.2010.503124

Scharff, C. (2017). *Gender, Subjectivity, and Cultural Work: The Classical Music Profession*. Routledge.

Schein, E. H. (2013). The role of art and the artist. *Organizational Aesthetics*, *2*(1), 1–4.

Serafini, P., & Novosel, N. (2021). Culture as care: Argentina's cultural policy response to Covid-19. *Cultural Trends*, *30*(1), 1–11. https://doi.org/10.1080/09548963.2020.1823821

Shipley, J. W. (2013). *Living the Hiplife: Celebrity and Entrepreneurship in Ghanaian Popular Music*. Duke University Press.

Sjöholm, J. (2013). *The role of the art studio in contemporary artistic production* (Research Paper 2013:1). Centre for Research on Innovations and Industrial Dynamics, Uppsala Universitet.

Tarr, J., Gonzalez-Polledo, E., & Cornish, F. (2018). On liveness: Using arts workshops as a research method. *Qualitative Research*, *18*(1), 36–52. https://doi.org/10.1177/1468794117694219

Taylor, S. (2006). Narrative as construction and discursive resource. *Narrative Inquiry*, *16*(1), 94–102. https://doi.org/10.1075/ni.16.1.13tay

Taylor, S., & Littleton, K. (2012). *Contemporary Identities of Creativity and Creative Work*. Routledge.

Thompson, J. (2015). Towards an aesthetics of care. *Research in Drama Education: The Journal of Applied Theatre and Performance*, *20*(4), 430–441.

Thompson, J. (2020). Towards an aesthetics of care. In A. Stuart Fisher & J. Thompson (Eds.), *Performing Care: New Perspectives on Socially Engaged Performance* (pp. 36–48). Manchester University Press.

Van der Vaart, G., van Hoven, B., & Huigen, P. P. (2018). Creative and arts-based research methods in academic research: Lessons from a participatory research project in the Netherlands. *Forum Qualitative Sozialforschung/Forum: Qualitative Social Research*, *19*(2). http://dx.doi.org/10.17169/fqs-19.2.2961

Wang, Q., Coemans, S., Siegesmund, R., & Hannes, K. (2017). Arts-based methods in socially engaged research practice: A classification framework. *Art/Research International: A Transdisciplinary Journal*, *2*(2), 5–39. https://doi.org/10.18432/R26G8P

Ward, J., & King, D. (2020). Drawing out emotion in organisational life. In J. Ward & H. Shortt (Eds.), *Using Arts-Based Research Methods: Creative Approaches for Researching Business, Organisation and Humanities* (pp. 15–40). Palgrave Macmillan.

Ward, J., & Shortt, H. (Eds.). (2020). *Using Arts-Based Research Methods: Creative Approaches for Researching Business, Organisation and Humanities* (pp. 1–13). Palgrave Macmillan.

Wilson, N. (2018). Creativity at work: Who cares? Towards an ethics of creativity as a structured practice of care. In L. Martin & N. Wilson (Eds.), *The Palgrave Handbook of Creativity at Work* (pp. 621–647). Palgrave Macmillan.