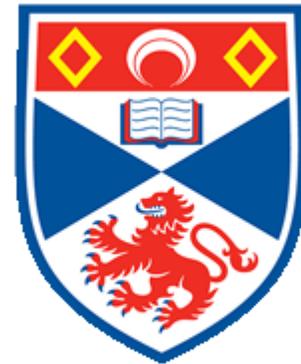


Knowledge co-production. A vocabulary of concepts.

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Background to collaborative knowledge-making

- Participatory methods, action-research, engaged scholarship, Mode 2
- SSK (**descriptive**, Jasanoff) and Public-Service (**normative**, Ostrom) traditions
- Knowledge co-production as an issue in Embedded Research
- Short-cutting the problems of evidence-basedness.
- Initial readings identified 5 analytic themes :

Politics – Knowledge – Identity – Spatial/Temporal – Aesthetics/Emotions

What should we aim for?

- Knowledge co-pro: has always been, will always be, happens below consciousness in many ways;
 - Scepticism of project to make co-pro visible, deliberate, strategic, routine;
 - Worry that k. co-pro conceals/launders powerful interests;
 - Wariness of using academic voice to write instructions for co-pro.
-
- Analyse for structuring themes → create a language for conversations

Domain 1: Politics

- Perceived value of knowledge manifests political interests and agendas.
- Knowledge towards equality, knowledge owned by users, knowledge for policy change, power implications of knowledge, etc. etc....

Three strands:

- ‘Capital P’ politics of equality, accessibility, voice, inclusion, emancipation
- Mundane politics of transactions, representation, resourcing, institutional interests
- Politics of output, visibility, prestige (eg. *impact*)

Domain 1: Politics - Spectrums

- Political ambivalences suggest continuity, slippage:
from orthodox to restricted to moderate to committed to radical approaches

Apolitical - - - Utilitarian - - - Transformative

Pollution - - Necessary - - Valuable - - Essence

Purity - - Application - - Engagement - - Inclusive process

Domain 2: Knowledge

Literature rarely addresses nature-of-knowledge (epistemology). Read carefully for implications of meaning.

Knowledge:

- as commodity, object (singular) or as pervasive presence (plural)
- from outside, has 'impact' (violent metaphor) or from inside, productive
- as property of individual or of group/community
- carries threat of imposition (cold) or empowering capacity (warm)
- disposable/time-limited or continuous, evolving

Object - - Transactional - - Negotiated/Communal - - Being

Domain 3: Identities

- Eg. researcher with dynamic personhood (a politically-invested, engaged, situated consciousness).
- Eg. non-academics empowered/enfranchised by capacity to produce and engage with knowledge in the abstract.
- Commonalities and distinctions between people invested in social position.
- Conflict, multiple identities, risk
- ‘surfing the boundaries between ways of knowing’
- critical friendship

Discrete - - Complementary/consensus - - Conflictual - - Unstable

Domain 4: Time and Space

- The issue of **time** is usually taken literally:
 - k-co-pro takes longer to make happen than orthodox research
 - open-ended, difficult to predict/regulate process, non-linear
 - iterative, repetitious, overlapping.
- The issue of **space** is usually used metaphorically:
 - frontstage/backstage space, permeable space, exploratory space, safe space, dynamic space, re-purposed space, (?)liminality
 - occasionally political language around transforming place.

Domain 4: Time and Space

Time: linear -- overlapping -- iterative -- cyclical

Space: separate -- liminal -- blurred -- politicised

Domain 5: Aesthetics, Emotion

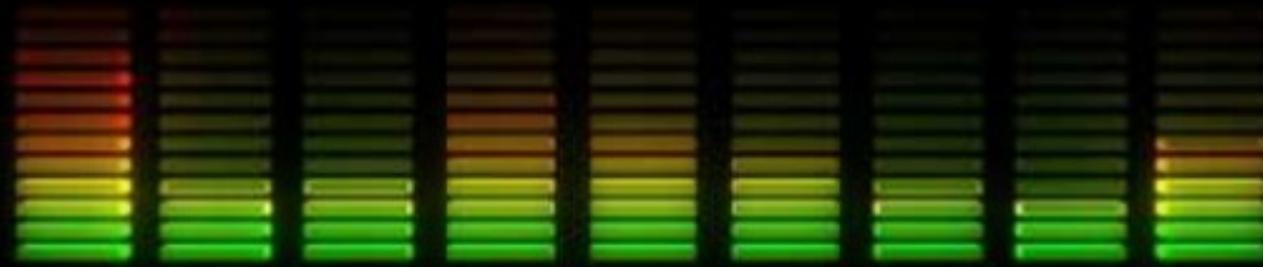
- Affinities and preferences formed (partly) below conscious threshold
 - openness to emergence, complexity, unpredictability, messiness, optimism, emotionality, risk-taking

autonomous -- connected -- interwoven -- communitarian

simple -- complicated -- complex/messy -- chaotic

rational/univocal -- complementarity -- multi-vocal -- affective

Analogy with music.



Analogy with music.

- Metaphors of harmony (between perspectives), repetition
 - plotted structure, verse-chorus-verse -----> more free-form structure
- Maus (2001:387) on 'harmonic ambivalence' in The Pet Shop Boys

<https://www.jstor.org/stable/pdf/853628.pdf>

'sometimes create harmonic ambivalence by establishing two different keys or modes in a song, typically with a contrast of major and minor, and keeping both possibilities active'

'The simplest, most schematic technique of keeping two keys alive is to distribute the material of a song into sections that are in different keys, without hierarchising the sections or keys in any definite way'

Disclaimer

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