session five
pushing the boundaries
session five
pushing the boundaries
“We know more than we can tell”  
(Michael Polanyi, 1967, p. 4)
Multiple interviews (data collections)

Advantages
- Reflection and depth
- Analytical probing
- Participant rapport and involvement
- Can involve time (if that is important)
- Can promote context and contextual understandings
Visual research methods

• As trigger for data (photo-elicitation), as means of expression (artwork), or as existing as part of the project (images in film) (Temple & McVittie, 2005)
• Documentation
• Photo-voice, video-voice
• Photo-elicitation, photo-production, video
• Found versus made
Documentation
The spot where the matches wouldn’t light
'I bought some petrol for 5000 shillings [about 5 litres worth] and walked to some near pond ... near some water. I poured it over me and had bought three matches ... but when I struck the first one the fire never came, I struck the second one but I was not set alight ... I tried to set myself on fire with the last match. But again it failed. Then I realized that it was diesel and not petrol and it would not light. Then I thought God must have not wanted me to die now. I thought what should I do ... I was covered in diesel ... and mud from the swamp ... and miles from home I thought if someone finds me they will arrest me and suspect me of making a bomb and being a terrorist. I walked back covered in mud and diesel. It was many miles and it took me many hours, when I reached there I took the clothes off and put them in the basin. When I woke up in the morning, the children asked me about the clothes and I said I was helping someone push a car.'

(Daniel, quoted in Irving, 2007)
Figure 3: Young woman photographed in “alternative” bar in Nottingham, February 2006; part of the Fashionmap archive, Nottingham Trent University. (Woodward, 2009)
Figure 1 Young woman photographed in the Broadmarsh shopping center in Nottingham, February 2006; part of the Fashionmap archive, Nottingham Trent University. (Woodward, 2009)
Photo-Voice
Hutong to Highrise documents the changes occurring in Beijing by using the photovoice research technique. Taking the camera out of the hands of the observer and putting it into the hands of the subject helps the observer to see the world as it is through the eyes of the subject. Using local people's perspective is what makes our project unique.

(http://www.hutongtohighrise.com/)
Wang’s Stages of Photovoice

1. Recruitment and Training Workshop
2. Photography Assignment
3. Group selection of ‘best’ photographs
4. Group contextualization of photographs through stories
5. Group codification of issues, themes, theories
6. Reach others to create change

Participatory Evaluation

Adapted from Wang (2005)

From Castleden et al. (2008)
Huu-ay-aht First Nation Stages of Photovoice

1. Continuous Recruitment and Training (6 months)
2. Photography Assignment
3. Individual contextualization of photographs through stories
4. Individual selection of ‘best’ photographs
5. Individual codification of issues, themes, theories
6. Community Potluck and Poster Release
7. Ongoing participatory analysis of the data and photovoice process

Repeat loop each month for six months
Members of the group used disposable cameras to photograph their homes and to express visually what their homes mean to them. The multiple images of home have been captured into a visually striking and emotionally compelling poster entitled **Searching For Sanctuary: What Home Means to Me.** The poster illustrates the importance of home, something those of us who have always had homes take for granted.
Photo/video-elicitation/production

Give participants a camera (with instructions and training) and ask them to return with (number of) photographs the show (project issues)

Photographs are then discussed in an interview
“Picturing involves an active engagement on the part of participants with the themes of the research as manifest in their lifeworlds. Looking at one’s world with a view to making photographs orientates participants to material aspects of their everyday lives, to artifacts important to them, and to the relationships that give meaning to these places and things. The resulting pictures and associated accounts provide insights into the practices through which people construct themselves as social beings within specific locales, and enable us to link personal lifeworlds to wider societal contexts. If we accept that people make rather than just take photographs (Barthes, 1981), then the constructive processes of picturing are foundational.” (Hodgetts et al., 2007)
“...Just being there triggers my addictive side. The place has a strong pull on me and I’m better off away from there...” (Brett, quoted in Hodgetts et al., 2009)
Figure 2. Watching eyes (Agnes)

“This sense of being watched was reflected in her photo regarding the experience of diabetes (see Figure 2). The clock in the center represented the time she needed to take to check her blood sugar, give herself insulin, and eat appropriately. She was always “watching the clock.” She said the satellite dish meant that people were always looking over her shoulder, making sure she was managing her diabetes properly.”

(From Stuckey & Tisdell, 2010)
Life Grids & Timelining
Life Grids & Timelining

Life grid:
- collecting life course data using (semi-)structured interviews during which key dates, such as from national, local, and family events, are used to prompt recall of dates and time periods, events, and experiences
- a visual tool for mapping important life events against the passage of time and prompting wide-ranging discussion.

Timelining:
- plotting a personal characteristic (e.g., weight) on a time line, while discussing issues (and producing material evidence)
Appendix 1: Blank life-grid

<table>
<thead>
<tr>
<th>Year</th>
<th>Age</th>
<th>Life Events</th>
<th>Marriage &amp; Family</th>
<th>Holidays</th>
<th>Relationship Issues</th>
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Excerpt from a timeline focused on weight loss by Esmee (Sheridan et al., 2011)
Materiality and space
“The tacit nature of space and material culture data means that other data sources can and should be interrogated. A consistency found in the analysis of differing data sources will mean that the researcher can have confidence in conclusions drawn from the analysis. Inconsistencies, however, can lead to new questions requiring resolution that ultimately lead to richer understanding.

Space and material culture is a pervading facet of human life. It is both a manifestation and influence on our cultures, social structures, sense of agency, identity and power structures. To include space and material culture in our data collection and analysis is to include a rich source of insight that gives the researcher a deeper perception of the intangible and tacit through an examination of the corporeal and present.” (O’Toole & Were, 2008)
(Pearce & MacLure, 2009)
Materiality, collections, theory and method, identity, metaphor
FIGURE 1. The receptionist’s desk (O’Toole & Were, 2008)

“... show how objects can serve not only to mark a personal space, but to connect an individual to their life outside the workplace and to maintain a treasured identity while within the workplace”
Graphic elicitation
Data elicited through the use of diagrams, maps, memory maps, plans, timelines
Augmented by talk, photographs, material objects, etc.
FIGURE 6 Elsa’s memory-maps of her past and present kitchens.
Left (Bronx, New York City), right (Santiago, DR). (Marte, 2007)
Figure 3. A participatory map of what makes five women, aged 25-32 and all resident of the area, healthy and unhealthy about living in a place. (Emmel, 2008)
Figure 2
Example of graphic elicitation (macro perspective). Diagram B depicted a macro view of clinical accountability relationships. The interviewee’s edits were captured in blue ink.

(Úmoquit et al., 2008)
Figure 1: Example of participatory diagramming.
Diagram A created by an interviewee with black ink pen. Blue ink indicates additional edits made to Diagram A after viewing Diagrams B/C.
(Umoquit et al., 2008)
Body maps of the female reproductive tract, which provided the basis for an exploration of the ways in which oral contraceptives work; drawn on the ground and reproduced by Cornwall A (1992) ‘Body mapping and health RPA/PRA’ RRA Notes No 16. IIED. (Cited in Emmel, 2008)
Plate 3  The ‘ordinary villagers’ free scored flow diagram of conditions for sexual activity

(From Kesby, 2000)
Mapping
Mapping the Lived Experience in Chorrillo, Panama

Four maps (Powell, 2010)
Figure 2. A visual comparison of the four maps
Note: The bottom figure is an elevation map denoting the places that were drawn (color coded by person), with photographs that refer to the actual buildings and spaces. (Powell, 2010)
Walking / cycling / driving
The "go-along" interview
Go-along interviews
walk-along, drive-along
supplemented with photographs, diagrams, observation...
Uses (Kusenbach, 2003)
• understandings of everyday social and physical environments
• spatial practices – the ways people engage their environment
• linkages between biography and place
• the social architecture of settings – forms of relationships between people and how people situate themselves within this social setting
• social realms – interaction patterns and how place shapes the nature of interactions
TO THE BEAUTIFUL MEMORY OF

MEG

AGED 70 YRS
DEARLY LOVED WIFE
OF LEN

LOVED MOTHER
OF LENNY, JACKIE, STEVE,
JOHN & TRACY

LOVED BY ALL THE
GRANDCHILDREN
AND GREAT GRANDCHILDREN
LIFE IS NOT FOREVER, LOVE IS
FIGURE 3.1–3.4. Approaching the Baumgartner District Health Center; entrance to the Baumgartner District Health Center; reception area at the Baumgartner District Health Center; chairs in the waiting room outside HIV/AIDS clinic.
Art
What is art?
Performance
poetry, drama, representation
Representation (writing)

We expect the representation when we are interested in the text. When forms of the representation explicitly or implicitly express an interest in manifest ways to represent the text (Stets, 1997, p. 75).

Working with literature (De Cock & Land, 2006)
‘we report the temperature even when we are interested in the heat ... New forms of data representation signify our growing interest in inventing ways to represent the heat’ (Eisner, 1997, p. 7)
Three modes of engaging with literature (De Cock & Land, 2006)

- making academic texts ‘subject to critique’ using literary theory’, and the analysis of research texts to examine the rhetorical strategies used to construct them
- the ‘use of literary genres as alternative modes of representation’ for organizational knowledge and research’, e.g., writing fictional/semi-fictional research texts or the incorporation of literary forms such as poetry, drama, etc., into academic texts
- literature as a pedagogical ‘tool to explicate theory’, to illustrate and explicate themes and ideas or as a resource for critique
Concluding comments

- Innovation for innovation’s sake?
- Are interviews enough?
- The value of multiple methods
- Deepening research practice
- Bricolage and bricoleurs
- To show or tell?
- Keeping the issues in view
- Keeping it plumb
exercise

will you change your methods for your project? how? why?
what does that mean for:
  • your research aims?
  • your assumptions?