



GiRLhOod
Gang



DRAWING ON CREATIVE METHODS TO UNDERSTAND THE EVERYDAY LIVES OF WOMEN AND GIRLS

Young Women and Girls in
Contemporary Scotland and Beyond
Glasgow Women's Library

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OVERVIEW

Reflections on visual journeys

Fighting familiarity

Negotiating closed doors and constraining deadlines

Media messages

Temporality

Possible selves creative activity

Reflections and feedback

FIGHTING FAMILIARITY VISUALLY

Introducing a visual element to the process of data collection can potentially provide different ways of knowing and understanding (Gauntlett 2007)

Defamiliarisation - over time our perceptions of familiar, everyday situations become veiled by a web of taken for granted meanings - art can address this automatization by forcing us to slowdown our perception, to linger and to notice

Art, therefore, may be an element that can overcome the confines of language, open up experience and make the familiar strange

Mothers and daughters on the margins

‘overshadowed by the enclosed, self-contained world of common understanding’

MAKING THE FAMILIAR STRANGE



CAN VISUAL METHODS RENDER THE FAMILIAR SETTING MORE PERCEPTIBLE?

'the technique acted to counter the tacit and normalizing effect of knowledge, which operates by taking ones group experiences and assuming these to be paradigmatic of all. Employing these methods, then, gave me a new insight in to my participant's worlds; thus, the application of self-directed visual data production provided a gateway to destinations that lay beyond my repertoire of preconceived understandings of place and space; unravelling the diversity of urban experience and making the familiar strange and interesting again' (Mannay 2010)

Participants lifeworlds and spaces (Richardson 2013)

NEGOTIATING CLOSED DOORS AND CONSTRAINING DEADLINES

Artefacts can tell how a particular aspect of material culture is entangled in our everyday lives (Chapman 2000)

'Narratives and objects inhabit the intersection of the personal and the social' (Hurdley 2006, p. 717)

Visual Artefacts (Grant, Mannay and Marzella 2017)

Unseen elements - introduced to mundane (but important artefacts) located in areas beyond the space selected for the interview



MEDIA MESSAGES STIGMA, CLASS AND MOTHERHOOD



Moral maze motherhood – experienced by many BUT...

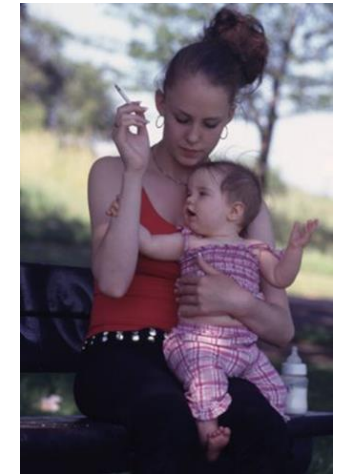
Figure of *chav* mum circulates within a wide range of media...Through the figure of *chav* a new publicly sanctioned wave of middle-class contempt for the lower classes is bodied forth (Tyler 2008)

Class not a protected characteristic - impacts on public perceptions and social policy – ‘*otherhood*’ (Mannay et al 2018)

Photoelicitation

Analysis of 167 online images

Failed maternal subject - photographs that attempted to classify mothers ‘like them’



TEMPORALITY — PAST, PRESENT, FUTURE

Possible selves

Mothers and daughters (Mannay 2014)

Timelines (Adriansen 2012; Berends 2011; Mannay and Creaghan 2016)

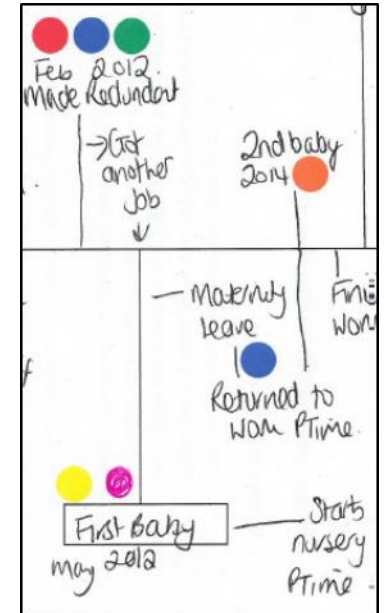
Emotion stickers (Gabb and Fink 2015)

Bubble activity

Collage (Awan 2007; Mannay 2010)

Sandboxing

Motherhood (Mannay et al 2017)



POSSIBLE SELVES ACTIVITY

Using the materials provided create a drawing, collage or combine the materials to create a representation of your possible future self including the things that you want for your future.

When this is completed discuss with a partner.



REFLECTIONS ON THE POSSIBLE SELVES ACTIVITY



DIOLCH - Q&A



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