



WITHIN REACH: CREATIVE WAYS TO ENGAGE AND WORK WITH COMMUNITIES

Dawn Mannay - Cardiff University

mannydi@cardiff.ac.uk

Flying Start Conference – Now We
Are 10!

Monday 12th September 2016

City Hall, Cardiff



CONTENTS

Biographic journeys

Informed policy and provision

Creative, visual and participatory methods

Mothers and daughters on the margins

Mature students

Children and young people who are looked after

Young parents

Summary

REQUEST TO SHIFT THE LENS

Social scientists explore other peoples lives

Asked to share my own journey today

Shifting to the other side of the lens

Contextualising my later research



NOTHING IS MORE TELLING THAN A STORY

The story I was invited to tell

<http://inspiring-women.org.uk/2012/08/24/determination-and-degrees-dawn-mannays-story/>





BIOGRAPHY'S BEQUEST

Rejecting 'hard to reach'

Listening to communities

Going beyond the surface statistics

Appreciating complexity

Informed policy and provision



CREATIVE METHODS

Photoelicitation

Collaging

Sandboxing

Mapping

Narratives

Film

Artwork

Music

VISUAL ANTHROPOLOGY — A HISTORICAL LENS

19th Century

Photographic methods

Analyses and represent 'other' cultures

Embedded in power relations

Imperialism

Photography became part of the objectifying gaze of the colonial project

THE COLONIAL PROJECT

A picture held us captive...

Reductive realism

Regulatory system

Hierarchical ordering of race

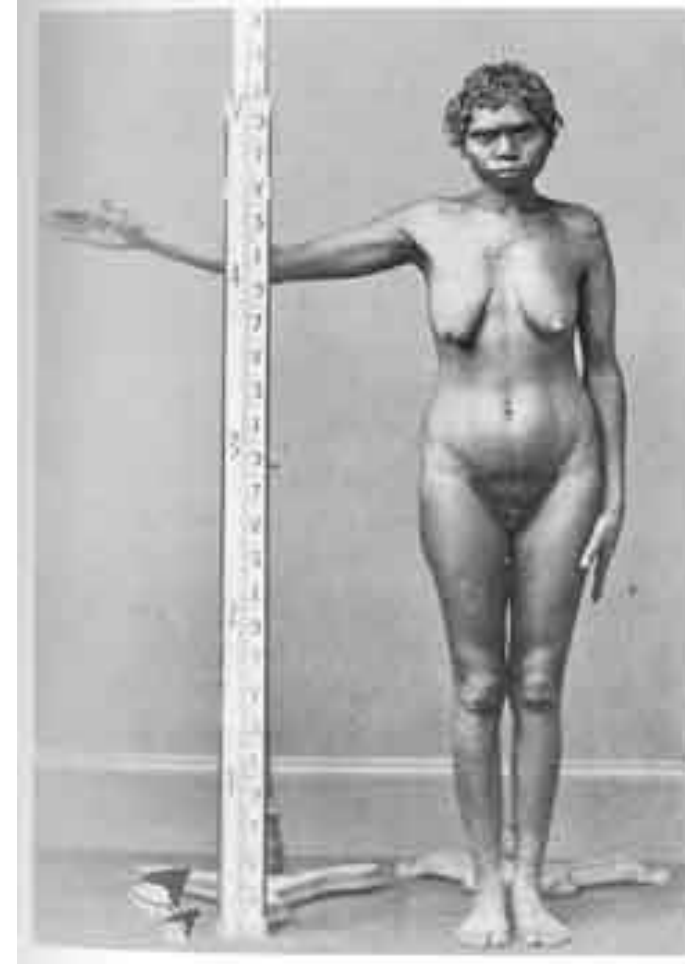
Pseudo-science

Authoritative evidence

Photograph is a construction of culture

Truthfulness of the appearance of things

The indignity of speaking for others



SILENCED VOICES

The ability to create written and especially printed records depends on a number of social, political and economic factors

Tight binds between literacy, archives and the colonial authority in making of history

Oral cultures are dominated by power

Invisibility marginalised groups

Or high visibility of demonised caricatures – ‘porn poverty’

(see Byrne et al 2016)

Spatial folk devils (Mannay 2015)



VISUAL VOICES

Material products that emanate from the domestic activities of women, such as needlework, pottery and other crafts, serve as a testimony of their lives and achievements in the same way in which written documents produced in a formal political environment provide information on administrative and legal processes

'I quilt because I don't want my history, my story to die. Quilting gives me a voice when I can't write or speak' (Goggin 2003)

ROBERTA BACIC

Politically-significant stories

Arpilleras - Pinochet's Chile - tapestries or quilts sewn by women that 'speak out' visually about political repression and human rights abuses through their stitches

Convey processes of resistance, memory and the search for truth and justice in a context of repression



PARTICIPATORY-PRODUCTIONS

Participatory-productions – social scientist as the participatory facilitator

Research ‘with’ not ‘on’ participants

Participant led

Presenting the everyday lived realities rather than the sensationalised

Engenders a space for empathy

Empowering marginalised groups

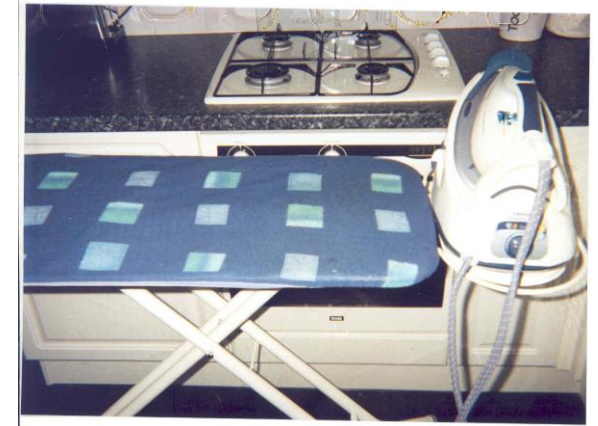
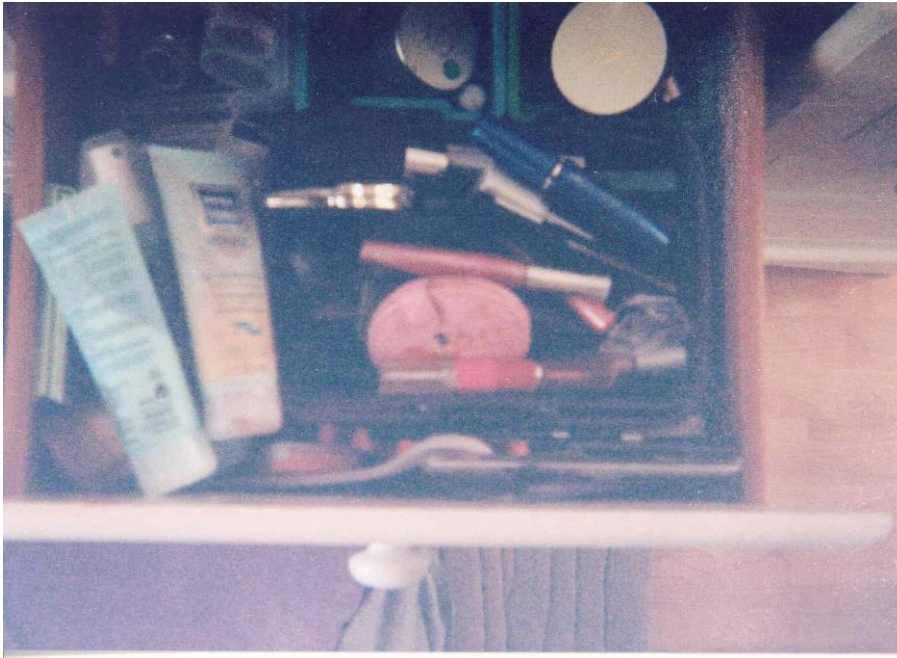
Participatory or partially participatory?

Critical ‘easy marriage’ visual and the participatory

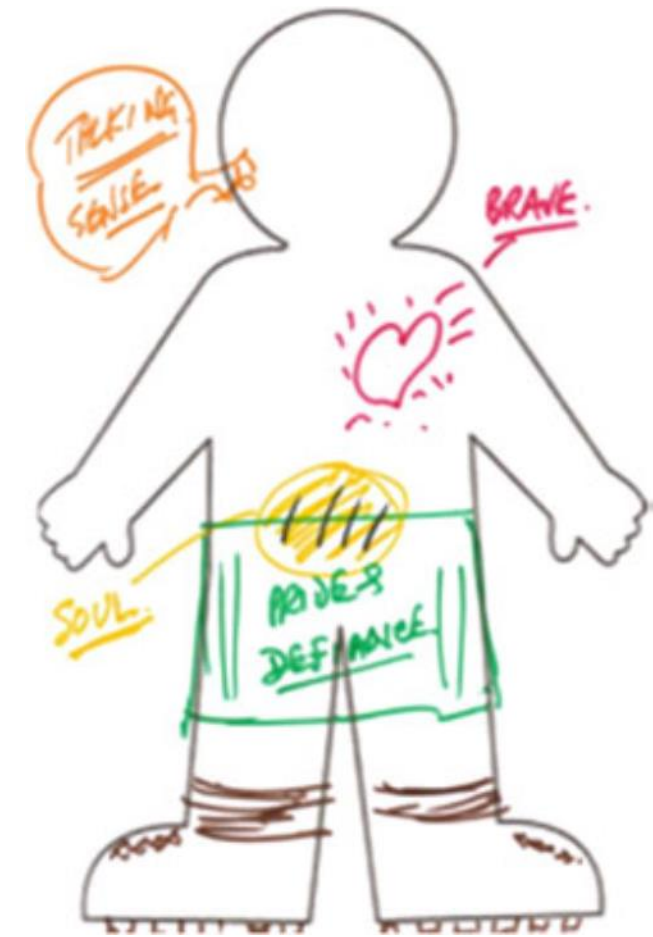
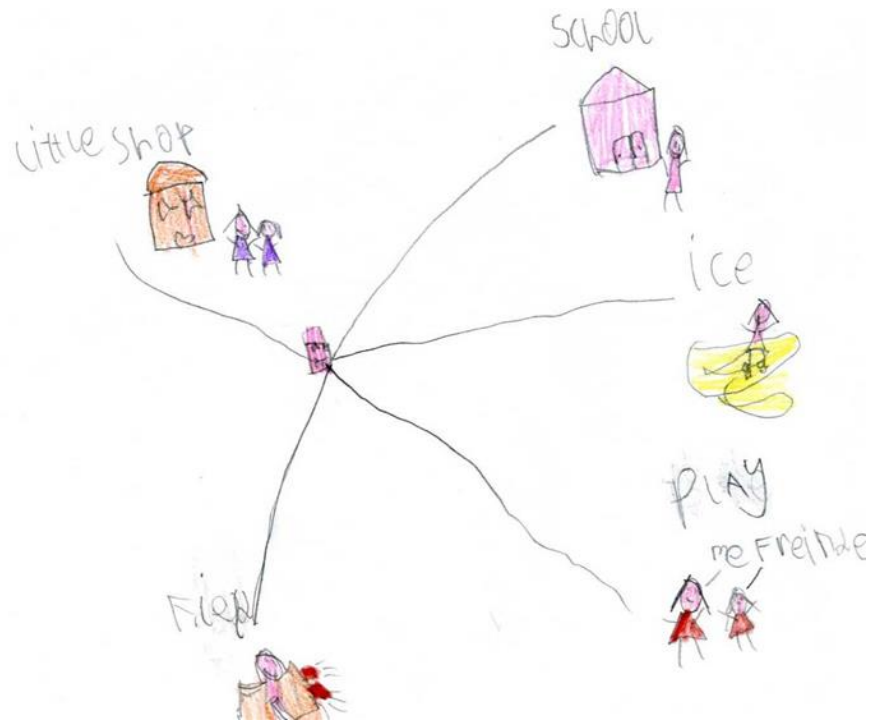
PHOTO-ELICITATION AND ONLINE ANALYSIS



PHOTO-ELICITATION AND PHOTO-VOICE



MAPPING AND DRAWING

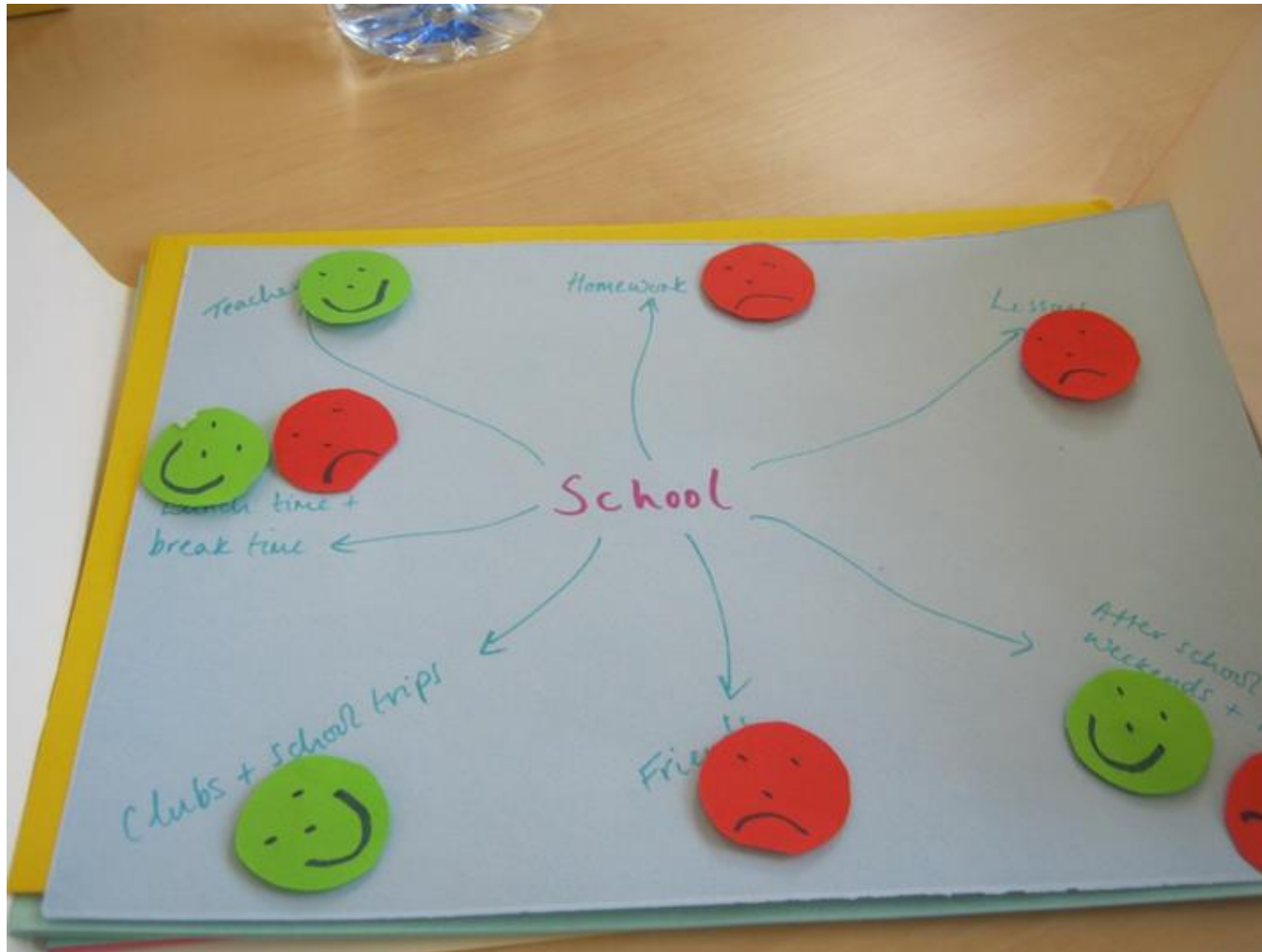


COLLAGING

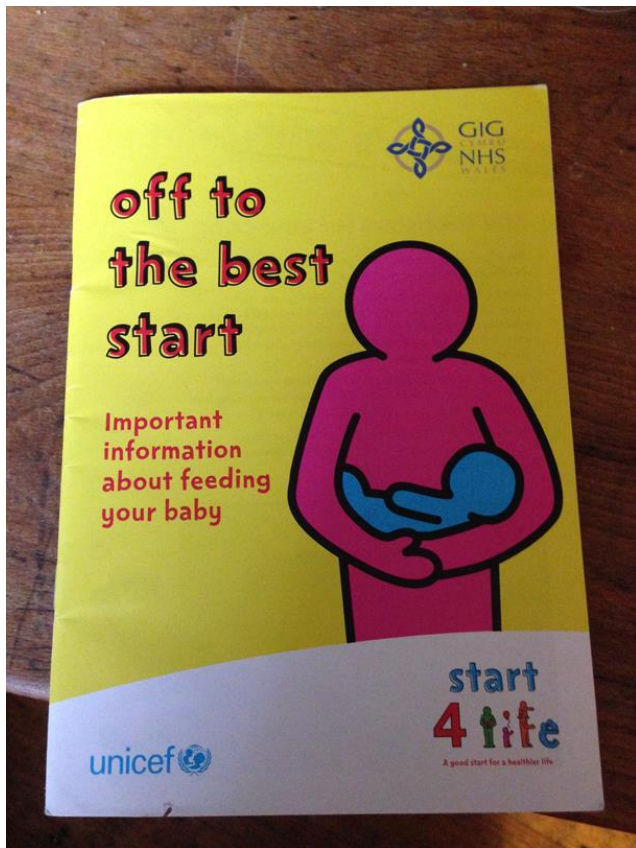
IN DEBT



STICKER ACTIVITIES



ARTEFACTS



SANDBOXING



BRICOLAGE

Suitability and 'childishness'

Artistic ability

You will do my 'participatory' method!

Suite of methods

Flexibility

Drawing or collaging or photo-elicitation or narratives or film or objects or sandboxing or just interviews?

CURRENT WORK WITH YOUNG PARENTS

Photoelicitation, collage, collaborative sandboxing, timelines, emotion stickers

Service engagement, health, everyday experiences

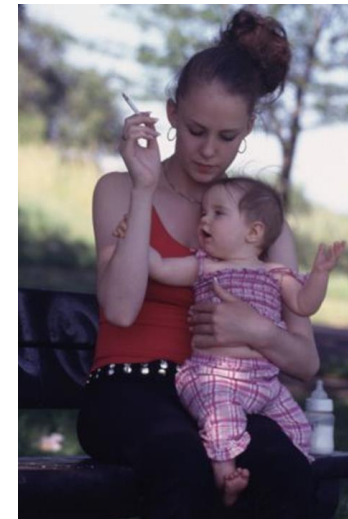
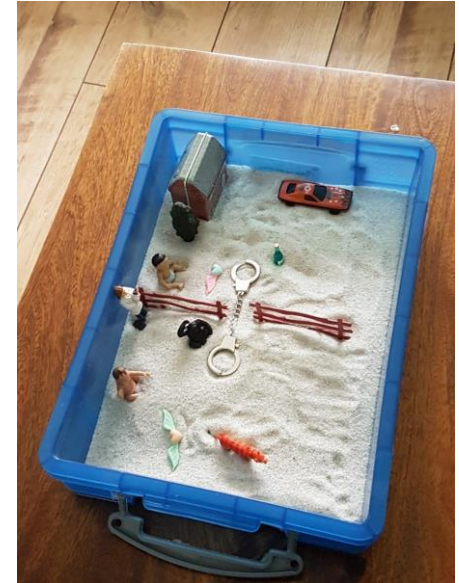
Opportunities versus access denied

Mobile phone – monitoring

Wider societal discourses and everyday interactions

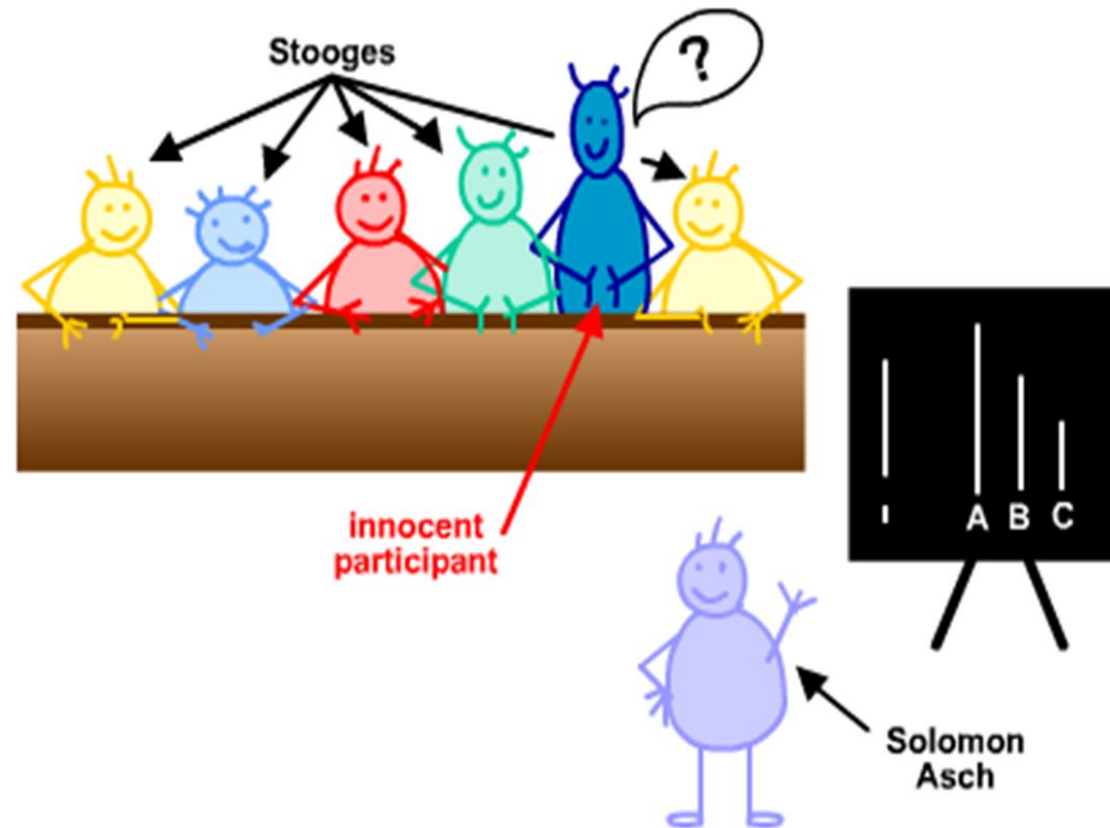
Other ‘older’ mothers

Not being listened to



WORKING WITH VISUAL DATA

VISION OR VISUALITY?



VISION OR VISUALITY?



WINDOWS TO THE DEPICTED WORLD?

The audience, then, actively make their own meanings from an image. Yet, if the research is interested in the ways in which people assign meanings to pictures the study of images alone as, as data whose meaning is intrinsic, is a mistaken method (Banks 2001)

The reading of visual images then suggests that the message lies within the visual image

Analysis provides the opportunity for the image to speak?

But cultural assumptions, personal knowledge and the context guide our reading

HOW THEN CAN WE KNOW THE IMAGE?

To gain an understanding of the internal narrative of the image

Imperative to acknowledge the role of the image-maker

The notion that the most salient aspect in understanding a visual image is what the maker intended to show is often referred to *auteur* theory (Rose 2001)

ASSUMPTION AND EXPLANATION



READING THE IMAGE



Night time

APPLYING AUTEUR THEORY

Tina: You probably would have mentioned the college and the driving... and my Mum's house obviously but you wouldn't have known anything about the way I feel about the night



ACCESSING INTERNAL NARRATIVE

Tina offers me an insight into aspects of her world that I would not have considered salient and reveals a subjective relationship with the night sky that I have no prior knowledge of (Mannay 2010, p.100)

Images then can be understood not as simple windows to the truth but rather as contested and subject to multiple readings; and asking participants to interpret their images has become standard practice for many social science researchers (Luttrell 2010)

ETHICS, ANONYMITY AND IDENTIFICATION

Cautionary tale of Vidich and Bensman's (1958) study 'Small Town in Mass Society'

Publication of the study was met with an angry response from the participants

Recognise themselves and others in the research despite the use of obligatory pseudonyms (Clarke 2006)

ANONYMISATION AND VISUAL DATA

Visual data production

Artistic interpretations and photographs documenting the immediate local area, participants and their friends and family

Concerns such as concealed identities and preserving anonymity become methodologically challenging

DO WE NEED TO LOOK?

Payne (1996, p. 19) argues that 'humans see as well as hear and think. If the locality is relevant, then it is even more important than in other walks of sociology to see what it looks like'

BUT Crow and Wiles (2008, p.9) contend, although research that only includes 'safe' photographs can be accused of losing 'something of the discipline's edge' once research data are placed in the public domain and re-worked in the media the impact and interpretation of visual images become extremely difficult to control

CITY PORTRAITS — PAUL SWEETMAN



WHAT ABOUT PARTICIPANTS WHO WANT TO BE SEEN?



My name is Anne-Marie and I am 19 years old, I have a daughter called Emily who is 5 years old and another baby due in November 2008. I have been with my partner for 3 years now and we rent a house together. He works full time and I finished working full time back in March, when I found out I was pregnant again.

I fell pregnant with my daughter when I was 13 years old from my 'first time'. Everyone thinks it won't happen to you but it did, to me. The father didn't want to know. My family didn't find out until I was 5 months pregnant. It was very tough but I didn't want to give up my baby or my schooling so I managed to have both. I went back to school when Emily was 4 months old and completed my GCSE's, coming out with 10 A-Cs.



I moved in with my partner after my GCSE's but I still continued at sixth form and gained 3 A levels and an AS level whilst running a house and looking after my family. This enabled me to start working for a high street bank.

'ETHICS OF RECOGNITION'?

This approach though, is not suitable to all types of research data, especially in a study such as this where the majority of the participants want some level of anonymity

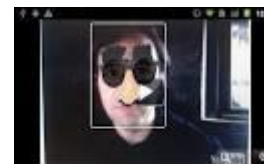
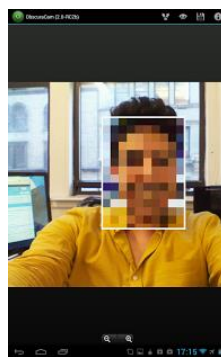
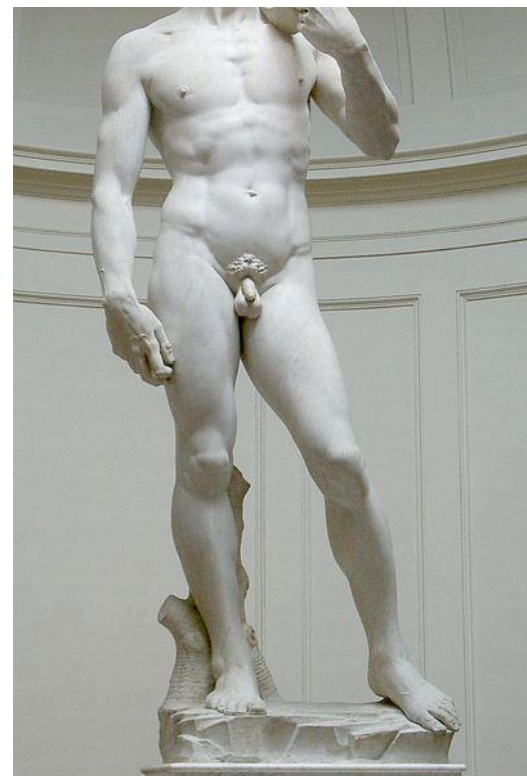
Sensitive topics - domestics abuse, abortion, violence, divorce

Images cannot speak – whose voice?

Time immemorial

How can images be disguised ethically?

DO THESE DISGUISES WORK?





DISSEMINATION WITHOUT THE PICTURES

Poetry - I like rough pubs (Mannay 2013)

Dialogic epistolary form – letter writing (Carroll 2015)

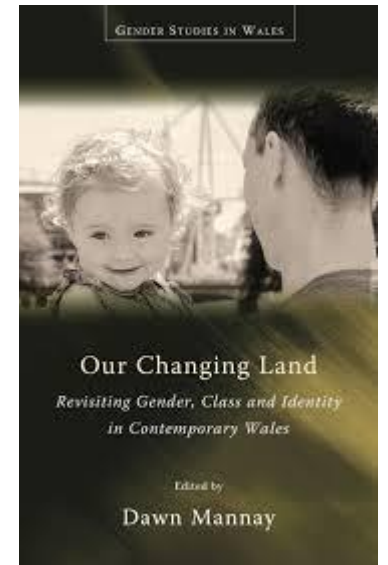
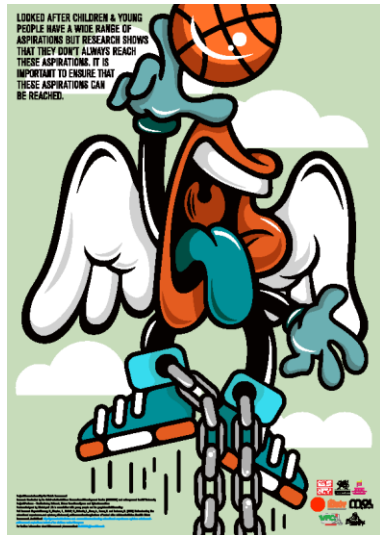
Play – Under us All – (Richardson 2015)

Visual re-representations

VISUAL RE-REPRESENTATIONS



<http://sites.cardiff.ac.uk/cascade/looked-after-children-andeducation/>
<https://www.youtube.com/user/ministryoflifty>



SUMMARY

Visual methods can enable;

Participatory relationships

Introduce new topics and issues; and 'fight familiarity'

Resist the 'social work' interview

Ways to work outside the confines of language

Inform policy and practice agendas

But need to take a mosaic approach, consider interpretation and enable ethical yet impactful dissemination

REFERENCES

- Bacic, R. (2013) 'Arpilleras: Evolution and Revolution' Keynote Paper, *3rd International Visual Methods Conference*, University of Wellington, Wellington, New Zealand, 2-6 September 2013.
- Blinn-pike, L. Fife, B. and Myers, A. 2012. Women with breast cancer: Photo-elicitation interviews using photographs of women with the same disease. *Visual Methodologies*, 1 (1)
- Brady, G. and Brown, G. 2013. Rewarding but let's talk about the challenges: using arts based methods in research with young mothers. *Methodological Innovations Online*, 8(1), pp. 99-112.
- Byrne, E., Elliott, E. and Williams, G. H. 2016. Poor places, powerful people? Co-producing cultural counter-representations of place. *Visual Methodologies* 3(2), pp. 77-85
- Carroll, K. (2015) 'Representing Ethnographic Data through the Epistolary Form: A Correspondence between a Breastmilk Donor and Recipient', *Qualitative Inquiry*, ifirst edition <http://qix.sagepub.com/content/early/2015/02/21/1077800414566691.full.pdf+html>
- Crow, G. and Wiles, R. 2008. Managing anonymity and confidentiality in social research: the case of visual data in community research. *ESRC National Centre for Research Methods NCRM Working Paper Series 8/08*.
- Johnson, G. A., Pfister, E. A. and Vindrola-Padros, C. 2012. Drawings, photos, and performances: using visual methods with children *Visual Anthropology Review*, 28 (2), pp. 164-177.
- Lowenfeld, M. 1979. *The world technique*. London: Allen and Uwin Press.
- Mannay, D. 2016. *Visual, narrative and creative research methods: application, reflection and ethics*. London: Routledge.
- Mannay, D. ed. 2016. *Our changing land: revisiting gender, class and identity in contemporary Wales*. Cardiff: University of Wales Press.
- Mannay, D. 2015. Myths, monsters and legends: negotiating an acceptable working class femininity in a marginalised and demonised Welsh locale. In: Cree, V. E., Clapton, G. and Smith, M. eds. *Revisiting Moral Panics. Moral Panics in Theory and Practice* Bristol: Policy Press, pp. 19-29.
- Mannay, D. 2013. 'Who put that on there ... why why why?' Power games and participatory techniques of visual data production. *Visual Studies* 28(2), pp. 136-146.
- Mannay, D. 2010. Making the familiar strange: Can visual research methods render the familiar setting more perceptible?. *Qualitative Research* 10(1), pp. 91-111.
- Mannay, D., Staples, E., Hallett, S., Roberts, L., Rees, A., Evans, R. and Andrews, D. 2015. *Understanding the educational experiences and opinions, attainment, achievement and aspirations of looked after children in Wales*. Cardiff: Welsh Government. <http://sites.cardiff.ac.uk/cascade/looked-after-children-and-education/>
- Richardson, M. 2013. Embodied intergenerational: family position, place and masculinity. *Gender, Place and Culture*, ifirst edition <http://dx.doi.org/10.1080/0966369X.2013.855710>
- Richardson, M. 2015. 'Theatre as Safe Space? Performing Intergenerational Narratives with Men of Irish Descent', *Social and Cultural Geography*, ifirst edition. Available at: <http://dx.doi.org/10.1080/14649365.2014.998269>
- Rose, G. 2001. *Visual methodologies*. London: Sage.
- Sweetman, P. and Hensser, L. 2010. City Portraits - Research output: Non-textual form › Exhibition https://www.southampton.ac.uk/mediacentre/news/2010/jul/10_78.shtml
- Wiles, R., Prosser, J., Bagnoli, A., Clarke, A., Davies, K., Holland, S., and Renold, E. 2008. Visual ethics: Ethical issues in visual research *ESRC National Centre for Research Methods Review Paper NCRM/011*. ESRC National Centre for Research Methods, University of Southampton. Available: <http://eprints.ncrm.ac.uk/421/1/MethodsReviewPaperNCRM-011.pdf>

Thank you
for
listening!



Handwritten signature in red ink.