Resource Pack

A collection of teaching materials, activities, resources
and guidance notes for participatory arts-based research

Developed by The Collaborative Poetics Network
With support from the Independent Research Foundation

The Collaborative Poetics Resource Pack is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License (CC BY-NC-SA 4.0)

Contents

If you are reading the electronic version of this document, then you can access each section of the pack quickly by just clicking on the relevant heading. Where you see this icon: 🔊. the resources are also available in audio-visual format on our website: http://blogs.brighton.ac.uk/collaborativepoetics/

Page/s

Page/s

Page/s

Authors and Acknowledgements

This pack was compiled by the following members of the Collaborative Poetics Network: Helen Johnson (University of Brighton), Carol Rivas (University College London), David Norbury (Group Change Consulting), Jenny Fennessy, Isilda Almeida-Harvey, Sandie Woods (London South Bank University), Jess Moriarty (University of Brighton) and Polly Blake (independent artist).

About This Pack

Don't panic!

You do not need to read this from cover to cover!

Read on for more about how you can use the pack…

Introduction to the Pack

The collaborative poetics (CP) method was established by Helen Johnson at the University of McGill's Participatory Cultures Lab in the summer of 2016. Her aim was to create a method that would enable people to work together to explore and tell their stories in ways which combined the best of the arts and of social scientific research methods. (You can read more about the University of McGill research in the Case Study near the end of this pack.) When Helen brought the method back to the UK, it ignited a great deal of interest from community groups, artists and academics of all stripes. Many of these people reported that they wanted to use this approach in their work, but lacked the resources to enable them to do so.

The Collaborative Poetics Network was founded at the end of 2017 on the back of this demand. One of our first tasks was to compile this pack. We have tried to fill it with a wide variety of activities, guidelines and stimulus resources for creating, editing and distributing collaborative arts-based research. These materials take you through a CP project from the very glimmer of a new-born idea through to the evaluation of your activities. We hope that you find these useful in helping you to tell your own stories in creative, informed and revolutionary ways.

Who is The Pack Aimed at?

This pack is aimed at anyone who's interested in exploring how they can combine the arts and (social scientific) research methods in their work. It is particularly intended for groups of people to work together to explore their thoughts and feelings on a topic, and to communicate these to other people in a way that makes them stop, think and feel. The idea is to use your personal experiences as a way to connect with others, to change yourself, and ultimately to change the world for the better.

We expect that everyone's starting point for this will be different. Some people will have an established group who meet to share their experiences or campaign on a particular issue and are looking for new ways to breathe life into their work. Others might be starting with a topic or experience that they want to form a group around. Whatever your starting point or skill base, you should find materials here to help you.

But I'm Not an...

At this point, you might be worrying that you aren't an artist or an academic. Rest assured that you have an important place here whatever your background. CP values experience and knowledge in all domains. Part of what we want to do, in fact, is challenge the idea that only academics can create knowledge and only artists can create art. You are an expert on your own experiences; your insight, your voice and your creations are significant and valuable. This pack is designed to help you to explore and evoke these experiences both systematically and creatively, regardless of your artistic or academic aptitude.

In each activity, we work on the basis that you will not be (or have access to) an experienced artist or academic. If you do have the benefit of drawing on artistic and/or academic expertise either from within or outside the group, however, this will often help you to get more out of the activities. In many cases, groups will only be able to work with an external specialist for a short period of time. If this applies to you, then we'd recommend that you think early on about when you can best use your expert. It might be that you want to bring an academic in for a couple of days to help you find and access key academic literature on your topic, for instance, or bring an artist in towards the end of a project to help realise and refine your creative outputs.

It's worth bearing in mind at this point that there are many benefits of creating art that have nothing to do with the 'quality' of the work you produce. There are also times when quality does matter (though you might find it hard to get a room full of artists or of academics to agree on what that actually means!). This is particularly important when you want to display your work to others with a view to changing their mind about something. (For more about this issue, look at the section on When 'Quality' Matters.) So, whether and how you work with an artist will depend in part on what you want to create and why. If you do bring an artist (or academic) in, though, just remember that you will need to pay them! They may well do this kind of work for the love of it, but they also work to eat, buy clothes and pay their rent!

How Can I Use the Pack?

The materials in this pack are intended to be used by groups of at least 4 people, though some of the activities could be used by individuals working on their own. Beyond this, the pack is designed to be a flexible resource that can be dipped in and out of to suit. You could use it to plan everything from an hour long one-off session to an intensive yearlong (or longer!) CP project. Most of the activities can also be adapted or extended in different ways, so feel free to play around with the materials. You are welcome to reproduce sections of this pack in both its original and adapted form, but please do credit us as authors and, where making revisions, make it clear what these are. We'd also love to hear about how you use and adapt these materials. (See Feeding Back on the Pack for more about this.).

However you are planning on using the pack, we recommend that you read the opening sections (up to the end of the Introduction to Carrying Out Your Project section) before you get started. This will give you a good idea of what CP is about, what CP practitioners value and what kinds of things you can expect to encounter when you start to do this kind of work yourself.

Putting it all Together

When you are undertaking a larger project, you may want to draw on different groups of resources at different times. For example, some activities, such as Ink Blots or the Exquisite Corpse may work particularly well when the group is new and still getting to know each other. As another example, if you only have access to an artist or academic for a short while, you might consider saving activities that would benefit from their input for this period.

While the idea behind CP is to work and grow together as a collective, there may be times when the group only has resources or co-researchers available for one or two sessions. In this case, we would recommend maintaining the CP ethos by all looking at this resource pack beforehand and agreeing on which two or three activities would be best to do within the constraints you have. Choices may depend partly on the make-up of the group, the setting you have for your activities, and any accessibility constraints that group members may have. For example, some people may find it easier to express themselves through drawing and visual imagery than through words. These individuals may find the visual and cut-up approaches to be more accessible.

Finally, when planning projects remember to allow time for co-researchers to choose and resource activities, and to share and reflect on their experiences within the group. Consider too whether/how you wish to showcase your work, and what pathways to impact you need to plan out. (The Displaying and Distributing Your Work section contains more guidance on the first of these.)

Companion Website

This pack is available to download from the Collaborative Poetics Network website: http://blogs.brighton.ac.uk/collaborativepoetics/ The website also includes further information on the CP method and network, including: past and future events; case studies; supporting materials for this pack; and an opportunity for you to contribute your own thoughts and experiences about CP.

Feeding Back on the Pack

We would love to hear your thoughts on this pack, whether it be praise, suggestions for how we could change things, stories of how you have used the resources in your own work, or examples of the work you created. You can email your feedback directly to Helen Johnson at: h.f.johnson@brighton.ac.uk or submit a comment or short case study via our website: http://blogs.brighton.ac.uk/collaborativepoetics/ Please do make sure that you have permission first from anyone whose work you send us or who is referred to/pictured in your comments. (You can find further guidance on consent, anonymity and other ethical issues in the Ethical Issues and Concerns section.)

Introducing Collaborative Poetics

What is Collaborative Poetics?

CP was founded in 2016 by Helen Johnson following a National Centre for Research Methods-funded pilot study at McGill University's Participatory Cultures Lab. In this study, Helen worked with a group of young spoken word artists to explore how poetry could be used as a research tool, and to use poetry to explore and illuminate lived experiences of discrimination. There are two key features of the CP method:

1) Collaborative poetics uses arts-based research.

Arts-based research is a broad term, which covers a range of approaches that use the arts in some way as a tool for data collection, data analysis and/or data dissemination. This group of methods have the potential to change radically what we mean by both research and art, presenting new perspectives on longstanding social issues. Arts bring to this a humanity, emotionality, playfulness, accessibility and creativity which are often neglected in social scientific research (e.g. Savin-Baden and Wimpenny, 2015). While research methods bring systematic, robust and authoritative ways of exploring and communicating human experience, as well as a body of literature that can help shape our understandings of this.

Working with art has been found to have important and wide-ranging benefits, including strengthening social relationships, reducing stress, increasing self-esteem and working through difficult emotions (see e.g. Staricoff, 2004). Art is also a powerful tool for social change. It is healing, sustaining, empowering, transforming, revolutionary, and creative in every sense of the word (Scher, 2007). It is important to note, however, that this is not a pack for doing art therapy. The authors of this pack are not therapists and, while our work may have therapeutic benefits, it should not be considered to be thera*py*.

2) Collaborative poetics means working together as a group.

Research is collaborative when all members of a research team (or 'research collective' as it is termed in CP) work together as equal status participants. This means that we value the different knowledge and skill sets, and different ways of working that each participant brings with them. It also means that everyone in a project has a say in what direction the work takes, what it is trying to achieve, how it is used and so on. Because of this emphasis, we tend to refer to everyone in a collective as a co-researcher, rather than dividing the group into (high status) researchers and (low status) participants.

Collaborative research is important to us for three reasons. Firstly, it respects the different knowledge and skills that artists and academics each bring to the table, as well as the importance of expertise by experience. Secondly, it places co-researchers at the centre of a project, so that they can set the research agenda, help determine its direction and become empowered to speak their truths. Thirdly, it emphasises the importance of the group over (or as well as) the individual – we work for the benefit of one another, of our communities and of society at large.

In practice, few research projects are fully collaborative. Some co-researchers may be involved for only a short time. Others may be brought in as subject specialists. It is also quite common for collaborative projects to be set up by one individual who then approaches (or forms) a group to help develop and realise their vision. This last

way of doing things can be quite effective, but also brings constraints with it, particularly if (as is often the case) the research has external funders with their own agendas. However you go about this, it is important that you remember that in CP you are part of a collective, where everyone's views/expertise is valued. This can be pretty hard for those of us who are used to setting our own agendas, but it is well worth the effort!

Critical Resilience
Through collaborative, arts-based research, CP works to enable personal development, improve wellbeing, strengthen communities, empower co-researchers and create meaningful social change. One of the ways in which we balance these commitments to individual and social change is through the concept of critical resilience (also called resistance-based resilience or the social justice approach to resilience). This sees individual resilience not as an alternative to, but a pathway towards, activism and social change. So, we help people to thrive in challenging circumstances, but use this as the basis for challenging the inequalities that create these circumstances in the first place.

Further Resources
If you want to find out more about CP as a method, we would recommend that you look at our website (http://blogs.brighton.ac.uk/collaborativepoetics/) and/or read the Johnson et al (2017, 2018) articles in the References list at the end of this pack. For more on critical resilience, have a look at the Traynor (2018) and Hart et al (2016) texts in that list.

Photo © Viktoriia Kryvonos

Back to Contents

Our Manifesto

One of the defining features of CP is the ideological principles and values in which the method is grounded. Our work is unashamedly value-laden and political in character. We have sketched out this ideological framework in a manifesto. This manifesto underpins all of our work.

Collaborative Poetics (CP) Manifesto

Our CP network is inclusive* innovative* an ever-evolving community of practice* crossing multiple-disciplines and fields* learning as it grows* **Our CP work is** framed by a commitment to social justice* about social change* committed to collaboration* focused on experimentation* about intercultural dialogue* promoting leadership through innovative action* embedded in freedom and playfulness* impactful in intention* **We are** passionate* activists with social consciences* concerned with protecting creative thought* not afraid of risk* **For us CP practices are about** working with others to explore lived experiences* tackling discrimination* addressing difficult questions * utilising the visual, the written or spoken word* collective wisdom* experimentation without judgement* robust practices, theoretically informed* creative contemplation* **But above all CP is about** promoting and supporting open dialogues* the creative process* valuing difference* showcasing the value of the arts* enchanting our worlds*

For guidance on how (and why) to produce your own manifesto, have a look at the Designing a Manifesto section of this pack.

Getting Started

Getting a Research Collective Together

This section outlines things to consider when setting up a research collective. It highlights the planning, organisation and decision making that needs to take place, so is worth reading through even if you already have a collective in place.

Demand
It is important to identify the need for the collective and to be aware of what already exists in the area. The need may have been identified by an organisation, community group, service providers, service users, or through research or service evaluations. Scoping what already exists, why and where there is a need,, and providing supporting evidence for the research collective is an essential starting point. This will also pave the way to preparing a bid or proposal for funding to support the planning, running and delivery of the CP project. (See Funding for more on this)

Aims and Goals
Establishing SMART goals (specific, measurable, agreed upon, realistic and time-based) aids clarity for everyone involved. It is helpful if this is part of a shared decision making process, but if the initiative is being financially supported, the funders may have identified goals and outcomes of their own.

Membership
Being clear about who the research collective is designed for will assist when advertising and promoting participation. Individual needs should be considered, as this may affect participation requirements, the setting and materials used, and the content of the sessions. With the right resources it should be possible to adapt to different levels of ability, skills or knowledge. An expression of interest may also be dependent on how the group will run, for example whether there is an expectation that co-researchers attend all sessions or whether they can attend as and when they choose. Facilitation and co-facilitation should be discussed within the collective. You will need to consider who will facilitate for different sessions and parts of the CP project. (See The Shape of a Session for more about the nature and function of the facilitator.)

Advertising for Co-researchers
If you're setting up a group from scratch, then you'll need to think about the kind of people you want to bring in as co-researchers and how you can reach them. This may be through face to face contact with individuals or groups in a community setting. Alternatively, leaflets and posters left in strategic places may be a useful strategy, or you might want to make contact via organisational or social networking websites. Think about what information you need to include at this stage, e.g. the purpose of the collective/project, the benefits of participating, and practical considerations such as where and when sessions will take place, group size, session/project length and what resources are available to facilitate the CP work. Make sure that you read over the section on
Ethical Issues and Concerns before starting to advertise for co-researchers.

The Group
The project aims and objectives will help shape the group structure and activities. The collective may be designed as a closed group with the same co-researchers for

all sessions, a semi-open group where new members can join when someone leaves or stand-alone sessions where co-researchers decide when they wish to attend. This, in turn, will be affected by whether the length and shape of the CP project.

Preparing Co-researchers
Getting in contact with co-researchers before the start of the group will assist in identifying any particular needs or requests in a confidential space, and provide opportunity to clarify expectations and answer questions. It can also be beneficial for anyone who is anxious or undecided about whether it is the right place for them, and can be the starting point in building a relationship of trust and respect.

Ground Rules
Ground rules have been described as basic principles and shared expectations to promote a safe space and the effective running of a group. They may be introduced during the initial meetings with potential co-researchers but should also frame the collective decision making for every research collective. They may be discussed and agreed at the beginning of the programme or at every session. Establishing ground rules is a two-way process incorporating expectations from all parties. It may include a verbal or written agreement addressing language, behaviour and attendance. (For more on this see the subsection on 'Contracting' in Ethical Issues and Concerns.)

Planning the Content
Planning the content is important in relation to expenditure, resources, space, staffing and adapting to different needs. Having some flexibility and opportunity to diversify and adapt sessions can promote a more user friendly and collaborative approach and be more responsive to co-researcher preferences.

Evaluation
The SMART goals identified at the beginning will be beneficial in shaping the evaluation and outcomes from the group. The design of the collective will influence the evaluation process (open groups, closed groups and number of sessions). You might want to carry out some form of evaluation at the end of each session, for example, or at the midway point and the end of a project. Evaluation should be undertaken in a collaborative and flexible way to meet different needs and to be responsive to requests for change. (For more about this see Evaluating Your Project.)

Crossing Boundaries Between Art and Academia

Your research collective may include artists and academics or these may be brought in temporarily. Either way you may find it helpful to consider the different ways of working of these two groups. Artists may be more focused on the creative process, for example, with academics more concerned about outputs. Members of these different groups may also have different perspectives on what an output *is*, with artists viewing the artwork as the core output and academics focusing instead on articles in academic journals. Artists may see themselves as ending their involvement when the group sessions end and academics may need to maximise the impact of the work over a long period. Artists may be used to reflective spaces and academics to working at speed. Academics may lack confidence in doing art, and artists may find academic processes time-consuming, difficult and obtuse.

These are very broad distinctions, however, and it's worth remembering that different artists and academics work in diverse (and sometimes conflicting) ways. You may also find that the experts you work with differ in terms of how open they are to the idea of bridging boundaries between the arts and academia. Either way, it's best to be clear and open about different aims, expectations and ways of working from the outset. This enables differences such as these to be discussed and worked through within the collective ,with a view to fostering mutual support and understanding.

Designing a Manifesto

This section uses the example of the Collaborative Poetics Network's manifesto to explore what, why and how the design and development of a manifesto might be of value in a CP project.

Introduction
The Collaborative Poetics Network designed our manifesto as part of our first year of work together. The idea came from one of the group members, who, after having read an inspiring manifesto from *Ciao Checca,* a 'slow food' café in Rome, Italy (http://www.ciaochecca.com/images/manifesto.pdf) returned back to work with her colleagues at the Disruptive Media Learning Lab of Coventry University to consider the development of a team manifesto. The experience of thinking through the form, function and meaning of a manifesto proved to be a worthwhile activity in the Lab, and for the Collaborative Poetics Network, and the process is shared here so that others might consider doing something similar.

Form and Function
As CP will typically involve working with others on issues addressing social injustice, disadvantage, the need for equity, and other dimensions of social and political enterprise, your research collective might feel it is helpful, in coming together, to state your shared intent, values and beliefs through the creation of manifesto. An important consideration is to agree the reason for the development of the manifesto, and its main aim and function.

Why
A manifesto, in simple terms, is a statement or declaration of a group's aims or purpose. Often used in a political context, it is also useful to apply to arts and social change work. The idea of the Collaborative Poetics Network developing our manifesto was introduced during one of our regular meetings, with a view to helping further strengthen our working relations, and helping to define our practice/ambition. It was important that the idea was endorsed by everyone as a worthwhile activity to spend time on, otherwise it could have ended up being a superficial gesture towards our group cause, with risk of it being an empty set of words.

We agreed that our Network manifesto would, at its core, embrace perspectives articulating the group's understanding of CP, consider what our creative practice could strive to achieve through its mission and active commitment, and reflect a valuing of diversity. Further, with the upcoming 'Carnival of Invention,' a conference launching the CP Network (https://blogs.brighton.ac.uk/carnivalofinvention/), developing and sharing our manifesto was viewed as being a useful focus to present a collective voice to others.

How
A list of prompts was used, adapted from the slow food café example in Rome. This list was circulated to everyone in the group, with the suggestion that individually, we complete the sentences, adding in our own perspectives and ideas, influenced by our own disciplinary lens.

Example of the prompt sentences used to help create the Collaborative Poetics Network's manifesto:

- o   Our Collaborative Poetics (CP) network is …
- o   Our work in CP is …
- o   Everything we aim to do is …
- o   We do not …
- o   We have …
- o   For us CP practices are about …
- o   But above all CP is about …

Each set of responses was returned to the facilitator, who combined them into one document, and shared the findings with the group. The agreed next step was for the facilitator to combine these responses to create one set of concise perspectives. This was then circulated for comments and refinement. The combined final set of perspectives shared a collective view of what CP meant to all of us, whilst representing our diversity.

As a way of showcasing these at the Carnival of Invention, we agreed that each working group member's contribution would be portrayed, as well as the overall combined manifesto. For this we used a visual only slide show, played on a loop. We were also able to use original artwork from Polly Blake (one of the Network members) as a perfect background to accompany our words. This was helpful, since we agreed that the visual representation of the manifesto was an important consideration.

You can see our completed manifesto in the pack (Our Manifesto), and the slide show featuring each individual contributor's responses online (http://blogs.brighton.ac.uk/collaborativepoetics/about/)

Summary
Creating a group manifesto can offer an energising and valuable way for a research collective to come together to share a public statement about their work and ambition. In our Collaborative Poetics Network, the manifesto served to bring together our different experiences and disciplinary lenses, in order to set out our shared understanding and aspirations for our CP practice. Manifestos can help us to comprehend one another's ideas and beliefs within the group, but they should also be publicly shared with a wider community, enabling others to appreciate the sentiments and purpose of such practices. Above all, the most crucial aspect of bringing together a manifesto, is that the words should be followed-up with authentic action, evident for the wider community to see.

Writing a Research Question

What is a Research Question?
A research question is the question that you are trying to answer with your study. The kind of question you ask will depend on what you are interested in finding out, why you want to find this out, and what you think knowledge about your problem/issue would look like (what researchers call 'epistemology'). Research questions can therefore look very different, depending on the project you are carrying out. You might also have multiple research questions, addressing different aspects of a problem.

Coming up with a Research Question for your Study
Thinking of a research question isn't always easy. In fact, it's often the thing that students struggle with most when they come to design their own research for the first time. It can be useful to ask yourself a few questions to help kickstart this process, such as: What am I interested in? What is there that isn't sitting well with me at the moment? What do I want to know? What do I want to resolve? What do I want to achieve with my research? One helpful thing about these questions is that they focus on finding out something that you don't already know. This is important, as you don't want a research question that is really just a disguised statement about what you think you already know. (It's surprising how often this is the case, even with really experienced researchers!)

Many research collectives will already have a broad topic or area that they are interested in, which has brought them together. In this case, you can move straight on to exploring your topic further, to see find aspects of this you want to focus on in your research. Useful questions to ask yourself here are things like: What is it about this topic that I'm interested in? Why is this topic important to me? What do I already know about this topic and what else do I want to find out about?

Remember that you will ultimately be asking these questions as a group, so it's important that you work together on this. You might start by reflecting on the above questions individually, before sharing responses in the collective. Use this discussion to generate a list of topic areas, with related aims and questions. You might find it useful to complete a table like the one below. (This is partly completed with a fictional example from a collective who are interested in the sense of community in their local neighbourhood.)

Topic areas	Aims	Questions
Feeling like part of a community	To find out about whether people feel like they're part of the local community.	Do residents feel like they are part of a local community? Do they want to be?
	To increase feelings of belonging amongst local residents.	What would it take for people to feel like were part of a local community? What does 'belonging ' mean for local residents?
Children and families	To see whether people feel like there is enough to do with their children locally.	Are parents happy with the activities on offer for children locally? Do families go to existing

		events/activities/centres locally? Why/why not?
	To find out what other activities parents would like to see on offer.	What activities would parents like to see available locally for young children/older children/families? Would parents make use of these if they were available? What might stop them doing this?
	To put together a case to fund a new family programme at the community centre.	What demand is there for more family activities in the local area? What impact would a new family programme have on children/families/the wider community? What would it offer that is currently missing, and why is this important?
...		

Once you have done this, there are a further set of questions you will need to consider as a collective, namely: Which of these areas is most important to us as a group? Can we address multiple questions or do we want to focus our efforts on just one? Do any of these questions cluster together, so that we can address several in one project? What can we realistically achieve (given the time/money/other resources available to us)? You then need to think about how this might feed into research design. The first thing to think about here is whether you are looking at quantitative research, qualitative research, or some combination of the two (often called 'mixed methods.')

Quantitative Questions
Quantitative research deals with numbers. These numbers are used to describe and/or explain a dataset. Quantitative research questions fit under two main headings:
1) Questions about difference explore variability in a dataset. They might be descriptive, such as – Do more men or women access this service? Other difference questions are analytical, and explore cause and effect relationships, such as - Do people feel better about themselves after taking part in this intervention? (In this latter case, the effect the researchers are looking at is wellbeing and the projected cause of this is the intervention.)
2) Correlational questions look to see how different aspects of a dataset cling together. E.g. Is there a correlation between the length of time someone has been living in the local area and how active they are in the local community? Although it's tempting to interpret it in this way, it's important to remember that this does not show cause and effect – It may be that people are more active in the local community because they have been living there longer or it might be that people remain longer in the community because they are more involved. Equally, there could be a third factor which has caused both effects – Such as having lots of family members living nearby.

When forming quantitative questions, it's important to be clear on what you variables are and how you are measuring these (remembering that we need to generate data in numerical form). In the final example above, for instance, the variables would be length of time a participant has lived in the local area and the extent to which they are active in the local community. I might measure the first of these variables by recording the number of months a participant has lived full time within a certain postcode area. The second is more tricky, but could be formed by asking participants to rate how often they participate in a series of activities (e.g. volunteering, attending local clubs, responding to local government consultations) and then adding these ratings up to form an overall total.

Qualitative Questions
Qualitative questions are more open than quantitative questions. They are often exploratory (or inductive) questions, which seek 'to find out about,' 'to understand' and to 'explore.' This means that they are useful for exploring areas that we don't know much about or where we aren't sure exactly what we expect – or hope – to find. Qualitative questions are good at getting beneath the surface of a problem, to understand why something might be happening, what it means to experience a particular problem or how people make sense out of an issue. They are not suitable for cause and effect questions. So, you might ask 'What do local residents think about discrimination in their neighbourhood?' or 'What are young men's experiences of seeking counselling?' rather than 'Are people more likely to experience discrimination in poorer areas of the city?' or 'Does being a man make you less likely to seek psychological help?' (These last two questions would be more suitable for a quantitative design.)

Where quantitative questions are closely defined at the outset, qualitative questions may also evolve as you move through a study, coming across new issues and seeing problems in a different light. This reflects the more circular and messy nature of qualitative, compared to quantitative, research.

Feeding Research Questions into Research Design
As the above discussion indicates, there is a close relationship between the kind of research question you have the research methods you use to tackle the question. In fact, probably the most important lesson about research methods is that you should use the right tool for the job – You can't use a qualitative method to address a quantitative question or vice versa; it just won't work. The kind of research described in this pack is best for qualitative questions. This means that a CP researcher will typically be seeking to answer open, exploratory questions that seek to find out about people's experiences and understandings of a particular issue.

The creative activities in this pack can be used to collect data about these understandings, e.g. by writing poems which are then analysed using Thematic Analysis Creative activities could also be used as a tool for data analysis i.e. as a means for better understanding the issue or problem. Finally, these activities could be used for data dissemination i.e. to tell others about what you have found out, e.g. by creating Interview Poems, which are performed or published in a poetry chapbook.

Ethical Issues and Concerns

What are the practical ethical considerations for collaborative poetics?

Introduction
We might consider ethical concepts and principles in relation to particular disciplinary perspectives. Medicine and health, in particular, have been highly influential in research ethics. Whilst this can be appropriate, however, it's important to recognise that using principles from such bounded disciplines may not always be helpful, especially as they often are about dealing with the formality of ethics approval boards and committees. You should begin to consider ethical issues at the point a project is first conceived and then hold these in mind until (and sometimes after) the project has reached its end. It's important to note that this is not a tick-box exercise, but something which should be considered consciously and flexibly throughout the research process.

Ethical considerations to bear in mind at the outset, include 'knowns' such as gaining co-researchers' consent for different aspects of participation or their acceptance of terms for taking part. Using artful methods such as poetry adds further dimensions to an ethical framework however, and many of these are 'unknowns'. By this we mean that we do not know what will emerge in the moments of speaking or expressing through art form within the creative process. There may be sensitive subjects, normally unspoken, that the creative process plays on/elaborates. This can sometimes expose individuals' vulnerabilities either intentionally or unknowingly. Bringing awareness that we do not know, and paying attention as part of this process, is a step towards being prepared to take care of these moments as they arise.

With this in mind, the following ideas suggest general areas for consideration in implementing CP and a minimal structure of care for those involved. The overall considerations are an ethics of safety and compassion for co-researchers and other participants in the CP project. They are aspirational, and so are conditions that we aim for whilst knowing they are not always achievable. At intervals, we have included practical suggestions for facilitation.

Privacy of Individuals
Each individual involved has a right to their privacy. A practical way of maintaining our own and each co-researchers' privacy is to ask for confidentiality of anything said or created within the session. Equally, bear in mind that anyone involved has generously offered their time for the session and we assume that their time is not available outside of the agreed session.

Invitation
The manner in which co-researchers are invited to a CP session may influence the conditions for collaboration. Those taking part need to feel they are doing so on an equal basis to one another. Imbalance can be introduced if co-researchers are invited because their manager, carer or other persons, have suggested they are present. Questions to consider include: Do co-researchers feel they are invited and are present of their own free will? Have they made a personal choice to be present?

Suggestion 1. Create a programme outline for the time and content of each session and be clear that attendance is optional. If the programme is for a series of sessions perhaps you could allow people to attend a trial, and without commitment to continue.

Equal Status

Our aspiration is that each person present, including the facilitators, has an equal voice. However, we are also mindful of respecting a person's autonomy, anonymity and decision to take part and contribute. People may initially feel overwhelmed or baffled by what is taking place, and not feel able to have agency. In addition, being involved in a project might at times be unpleasant, uncomfortable or even painful for those involved. Equally, involvement might create opportunity for personal growth and renewal which would not occur otherwise. The important thing is that people have a chance to have their say and be more or less involved as they feel able, knowing that issues of agency and voice can change over time.

Suggestion 2. Consider how each person can be seen and heard at the beginning of your session. You could invite each co-researcher to speak for a short time so as to get their voice in the room. You may wish to invite them to talk briefly about how they are, what they are expecting from the session, or how they are arrived at the session.

Contracting as a Group

We have the opportunity to continue to align towards ethical aims of safety through contracting as a group. This may involve balancing the benefits of engagement with any risks and costs involved. Contracting can be as simple as suggesting a short conversation on how we want the sessions to be run and writing this down. This may result in the collective drawing up a set of ground rules, which everyone puts their name to. However, we must also be mindful about what contracting and 'safety' mean to everyone involved. This includes assumptions such as whether contracting is expected to last for the duration of the project or not, and whether individuals ever fully consent.

We suggest that a contract can never be something that is fully informed, as participants/co-researchers rarely understand all that they have signed up for or indeed, what is shared/produced as a result of what they have said. What is important is that the ethical stance of the facilitator and collective is about being socially responsible. Such issues and concerns may make us uncomfortable but they also introduce questions that need to be considered about ownership and being *authentically* involved.

Suggestion 3. Consider what could be important for safety for your collective. Introduce a question of how we care for each other within and beyond a given session. We could agree to keep anything that is said confidential. We could also acknowledge that the session may evoke emotional responses and that we can choose to take a break as a group/as individuals at any time.

Boundaries

A minimal structure for a collaborative session creates certainty of boundaries. This knowledge can be freeing for many co-researchers, so they feel okay in stepping into

a time-space dedicated to their creativity. Clear boundaries include keeping to clear, agreed start and end times for each CP session. An outline agenda can also increase the confidence of those taking part. It's important to keep the whole collective in mind, as any changes to the flow of the session need to consider everyone involved. An over-running end time, for example, is likely to create an imbalance in the group where some may want to continue speaking, whereas others need to leave for other commitments.

Suggestion 4. Publish agreed start and end times for your meeting ahead of time and keep to those times. Create an outline agenda and negotiate changes to the outline within the collective.

Reflecting and Shared Meaning
CP as an arts-based method is subjective, which means that each individual has their own unique interpretation of the research and art they are exploring/creating. It's important to honour individual truths, so that each person is seen in their interpretation of meaning. You may find that some interpretations align, and themes emerge, and this can be a powerful way of finding a voice as a collective. At the same time, we need to respect those who do not share that voice. In some cases, bringing forward a lone voice can highlight difference, social injustice and carry significance for those who would not normally be heard in society. We suggest therefore that the actions of the collective are about striving for integrity, and that it is okay for perspectives to change. This involves being aware of ourselves and of others, and as necessary, engaging with the messiness and complexity of cultural interpretation.

Suggestion 5. Honour everyone's contribution to joint reflection and shared meaning, and take care of those who may feel marginalised, particularly where they differ in opinion, because these are important contributions. Take time to see the emergent themes and, equally, the differences across the collective.

Content and Confidentiality
Ethical issues need to be considered throughout the project's lifetime, and therefore consent should not be seen merely a precursory step related to initial project approval and co-researcher involvement. We do not know what may be created within your project for example. So as to protect the interests of those involved, you may wish to agree that any content is kept private within the collective unless there is consensus from all involved that it can become public. If the context of the meeting contains sensitive information you may decide to include confidentiality within your contracting. The key point is to keep the dialogue open, so that co-researchers can feel able to express their views, concerns and preferences, and know that these views will be respected.

Note that in the UK, new laws around data protection (GDPR) have changed how we are legally required to handle data. You will need to familiarise yourself on these if you are working in the UK, to understand how you should hold and process information on others, and what you need to do about informing co-researchers and others that you will be handling information about them. Further information can be found at: https://ec.europa.eu/commission/priorities/justice-and-fundamental-rights/data-protection/2018-reform-eu-data-protection-rules_en

Summary
Ethical considerations for co-creativity within CP, as with any creative intervention, will depend upon the context and the uniqueness of a particular session. The above guidelines should therefore be considered only as starting points for taking care of those involved in a project. They are designed to invite co-researchers into sessions with a spirit of openness and generosity.

Further Information
You can find a lot more information on ethical issues and concerns in a wide variety of research contexts on the British Psychological Society website:
https://www.bps.org.uk/news-and-policy/bps-code-ethics-and-conduct We would recommend that you read over the Code of Ethics on this site, particularly if you are engaging in a larger CP project.

Designing Learning Outcomes

Learning outcomes (LOs) tell co-researchers what the workshop is designed to enable them to do, and what they will be required to do in order to complete the work/session. You should discuss the LOs at the beginning of a session and again at the end to see if co-researchers feel that they have been met. LOs usually refer to one or more of Bloom's three domains of learning: knowledge, skills and attitudes (Bloom and Krathwhol, 1956).

Bloom's description of the cognitive and affective domains directly informs many of the principles of LOs currently adopted in UK higher education. The *cognitive* domain relates to knowledge and thinking. The *affective* domain (e.g. Krathwhol, Bloom & Masia, 1964) relates to emotions, attitudes, appreciations, and values. These give rise to outcomes such as increased: awareness, interest, attention, concern, responsibility, ability to listen and respond in interactions with others, reflection, criticality, and commitment to accuracy.

Intended LOs should:
1. be written in the future tense ("by the end of the session co-researchers will be able to…")
2. identify important learning requirements
3. be achievable and demonstrable - Although we expect co-researchers to *know* and *understand* things after participating in an activity, session or project, LOs should describe what they will be able to *do* if they know or understand something, e.g. 'state', 'explain', 'list', 'describe' 'apply.'
4. use clear language easily understood by co-researchers
5. use active verbs that spell out what co-researchers will be able to do

Learning Opportunities
At the end of each session/workshop, co-researchers should be able to reflect on what they have learned and relate this to the LOs outlined at the beginning. This might include considering prompts such as:
1. This session has provided me with opportunities to explore ideas or concepts in-depth.
2. This session has provided me with opportunities to bring ideas and information together from different topics.
3. This session has provided me with opportunities to apply what I have learnt.

You may find it helpful to think about what you want the answers to these questions to be and design your LOs to reflect this whilst accepting that every co-researcher will have their own experience and understanding.

Some Useful Verbs to Use in Writing Learning Outcomes
*   **to know:** (to be aware of and remember something) *define, describe, identify, label, list, name, outline, reproduce, recall, select, state, present, extract, organise, recount, write, recognise, measure, underline, relate, match, record.*
*   **to comprehend**: to understand something (organise facts in such a way as to make sense of them) *interpret, translate, estimate, justify, comprehend, clarify, defend, distinguish, explain, generalise, exemplify, infer, predict,*

rewrite, summarise, discuss, perform, report, present, indicate, find, represent, formulate, contrast, classify, express, compare, recognise, account, select.

- **to apply:** apply knowledge and comprehension to a problem or situation
  apply, solve, demonstrate, change, compute, manipulate, use, employ, modify, operate, predict, produce, relate, show, select, choose, assess, operate, illustrate, verify.

- **to analyse**: to divide something into its constituent parts and examine the relationship between the parts (analyse information into its constituent elements and their relative values) *recognise, distinguish between, analyse, break down, differentiate, identify, illustrate how, infer, outline, point out, relate, select, separate, divide, compare, contrast, justify, resolve, examine, conclude, criticise, question, diagnose, categorise, elucidate.*

- **to synthesise**: put together information in new or original ways, produce a unique or original plan (to combine objects or ideas into a complex whole) *arrange, assemble, organise, plan, prepare, design, formulate, construct, propose, present, explain, modify, reconstruct, relate, re-organise, revise, write, summarise, account for, report, alter, argue, order, select, manage, generalise, derive, synthesise, enlarge, suggest.*

- **to evaluate**: to judge or assess the worth of something (make critical judgements), *judge, evaluate, assess, discriminate, appraise, conclude, compare, contrast, criticise, justify, defend, rate, determine, choose, value, question, measure.*

- **to create:** *originate, image, begin, design, invent, initiate, state, create, pattern, elaborate, develop, devise, generate, engender.*

Activity

To help you identify your Learning Outcomes we suggest you carry out the following steps:

1) Consider the context in which the session occurs:
   a. What is the purpose of the session?
   b. What should co-researchers be developing/learning?
   c. How might this session be relevant to their wider learning/experience?
   d. What prior learning are we assuming or requiring?
   e. What is the appropriate level(s) for the co-researchers you are working with?
2) Note the main topics, themes or content the session needs to include.
3) Decide the main purpose(s) of the session and write this/these simply and clearly, considering:
   a. what the session is designed to enable co-researchers to learn/achieve (to know and be able to do)
   b. the behaviour they would need to display to demonstrate this

Finally, when writing LOs make sure that you take the 'target' co-researchers as the audience. This will encourage you to use language that co-researchers will understand.

Funding

So, you've had an idea for a project but you need some money to make it happen. This section should help you to get that money!

We consider three main types of funding separately but they are not mutually exclusive. For example if you get a free venue for your activities through informal funding (or what is sometimes called 'support in kind'), and then apply for formal funding to pay for the activities themselves, the formal funders may like the idea that you have got something in place already. This not only means you will be asking them for less but it also shows you are an achiever.

If you are new to funding applications, try for small funds of under £10,000 first. These have much shorter application forms. However, the budgets for small grants need to be carefully written to make sure you have not forgotten anything – people often do miss things out, and then find that the grant does not cover all their expenses. This means that either the project has to be reduced or you have to pay some expenses from your own pocket, neither of which is ideal.

Larger sources of funding are needed for more ambitious projects. However their forms are often complex, and require a very detailed budget. They may also require a two-stage application – at the first stage you write a brief summary and at the second stage the full detail. If you are applying for an academic grant you also need a track record in leading projects or need to have a team with such a track record. If you are applying for an arts-based grant it is better if you have some sort of evidence of your artwork (such as a website or Instagram). On the other hand, it's worth bearing in mind that large grants are very prestigious, and the effort involved in getting a grant of several hundred thousand pounds is less than the effort involved in getting lots of small grants that add up to the same amount.

Informal Funding

One way to get funding is simply to approach people you think might be interested in your project. This could be through small businesses or charities or local arts venues, for example. To do this effectively you could write what is often called a 'stakeholder analysis' such as the table below. A different type of stakeholder analysis is described in Engaging People Outside of the Collective.

Stakeholders are simply people with a possible interest in your project or who may be affected by it in some way. Brainstorm this table with your collective. You could add a column tasking different group members with contacting different stakeholders. Try asking local projects that are related to yours in some way how they got funding, for further possibilities.

Organisation or person	Name of person to contact (It's always better to have an actual name; you may need to phone a general phone number for an organisation to get this)	Why would they be interested in my project?	What do I want from them (e.g. money, time/expertise, materials, free venue)	What will they want me to do for this money?

Crowdfunding
You have probably heard of crowdfunding. This is where you put a summary of your project and the money you need on a special website, and individuals or organisations then contribute the money you need. There are a number of websites that you can use for this; you can find these online by searching for 'crowdfunding'. But before you do, we suggest you read the information on https://www.moneyadviceservice.org.uk/en/articles/crowdfunding--what-you-need-to-know.

Formal Funding from Organisations
This relates to organisations who regularly offer funds for research or art work. The main formal funding organisations can be subdivided into government agencies and charities, trusts and foundations. If you're new to writing formal fundraising applications, then applying for funding through one of these organisations can seem a pretty daunting thing to do. However most funding organisations are very supportive. They usually put a lot of guidance materials on their websites and they are likely to be supportive if you phone them for advice. They will not be judgmental if you're new to writing a funding application, but on the contrary are likely to encourage you to give it a try. Know that grants are not just for academics. The Arts Council for example offers grants specifically for artists, and the National Lottery is another potential source of money (see https://www.lotterygoodcauses.org.uk/funding).

Grant funds are not loans. Instead of your paying back the money at a later stage, the funder will want to see that you have done what you said you would do. Each funder will have a different interest in how the money is used – some will want to see that members of the public benefit in some way, others may want you to hold an exhibition or workshop at the end of the project, and still others may look for academic outputs like journal articles. Some commercial funders (e.g. multinational companies) may simply give you money so they look good, and will therefore want to see clear acknowledgment of their contribution in outputs, marketing materials etc!

Usually the project should not start until you are given the funding, so this is not a way of rescuing a project that has run out of money, but rather getting money to pay

for a new project. However you could have undertaken a small project and want to copy it in a different setting or with a different group of people, or expand it in some way. In fact projects that build on existing work are often attractive to funders because they can immediately see that your ideas are doable and that you are the right person to do them! They give you a track record in the project you are proposing.

So Where do You Start?
First you need to work out where to apply. There are a number of websites and organisations offering help and support to those seeking funding for projects of all types and scales, and these sites are usually an excellent place to start. Most offer free resources (often with registration), though some may make a charge to use their search and advice facilities. When you are starting out it is best to stick with the free sites. We have already suggested the Arts Council and the National Lottery for artists. Suitable more academic grant givers include the Wellcome Trust (https://wellcome.ac.uk/), the Economic and Social Research Council or ESRC (https://esrc.ukri.org/), the British Council (https://www.britishcouncil.org/), and the Independent Social Research Foundation or ISRF (http://www.isrf.org/) who funded us to work on this resource pack.

You can find lists of funders or individual funders online by typing searches that are relevant to what you are doing - think of the approach you are using and also the aim. For example if you want to use some of the creative Writing Activities in this pack as the focus of your project, and your research collective is made up of people who have recovered from drug addiction or alcoholism you could do searches such as "poetry project funding" or "addiction project funding". Alternatively, you could look at the promotional materials for similar projects to see what logos they have on them and which organisations those logos represent.

Once you have found some possibilities you need to look at their guidance to make sure their requirements match what you want to do. If they are not a good match they will not fund you – remember you will be competing with other projects – so do not waste your time. This match needs to be in terms of:

- Reasons why the funding is being offered – what activities do they want to fund and what do they expect projects to achieve?
- Ethos and ideologies – for example are they interested in culture or social change, health or public engagement work?
- Geographical location or types of collaborator– some organisations will only fund local areas, and some will either explicitly exclude foreign collaborators or SMEs (small and medium sized enterprises) or recommend they are included in your project.
- The amount of money they offer. Check that this fits with your expectations. There is no point applying for £2000 to a funder who usually grants several hundred thousand pounds, as your project is unlikely to meet their requirements. Don't make the mistake of thinking that a cheap project will be more attractive to them – they are usually more interested in value than cost.

If they seem to be a good match, read their guidance on *how* to apply (which is likely to be accessible online). This may be few paragraphs or a really detailed document depending on how formal the application needs to be. It will include deadlines and how to submit your application (e.g. by email, online form or post). It will also give you content requirements and word limits (or sometimes character limits).

Once You're Ready to Write Your Application
The first and most important rule is to **take your time** to prepare your application. It is usually better to delay sending an application if it is not ready, even if it is frustrating to have to wait till the next deadline. This is because some funders will not consider resubmissions if you fail to get funded. If at all possible, involve your whole collective from the start. All funding applications are improved if the people the project is meant to target, help or involve can feed into them from the outset; but with collaborative poetics this can be an integral part of the whole collaborative process.

Sometimes you will be asked to write a few paragraphs or pages explaining what you want to do, and sometimes you will need to fill in an application form with specific sections and a rigid layout. Either way, the things you need to explain are likely to be similar:

1) You will need to write a statement saying what exactly you wish to be funded. This should say:
   - What your project involves - you need to write down the aims of the project
   - The reasons for doing it (why it is needed)
   - What it is going to achieve - e.g. who your project benefits
   - What is special about your project that means the funder should value
   - How you plan to do the work. Write up an activity plan of all the different tasks involved - what needs to get done, when it needs to be done, how long each task will take, which ones are critical and have deadlines that must be kept to, what the timelines are, how much will each one cost, which ones require payments.

2) You will also need to say:
   - What and who is needed to make your project happen (funding, networks, collaborations, agreements, people). The list should include not just people in your research collective but also people outside it, and a variety of other items such as what rooms will you need to book, who will provide

refreshments or equipment or materials, whether you need anything printed or photocopied

- What the **outcomes** will be (using the SMART approach described in Getting a Research Collective Together).
- What form any outputs from your project will take (for example will you display the results of the collaborative poetics exercises you do online, will you make them into a performance, will you hold an exhibition, or will you use them to write a report of what people said and did). See Displaying and Distributing Your Work for more on this.
- How you plan to manage any ethical issues – see Ethical Issues and Concerns

3) You MUST demonstrate that your project is genuinely feasible. The funders will be especially interested to know this, so you must convince them that it is doable, in time and to budget. This means thinking through any possible problems that might prevent the project from starting or finishing and explaining how you will overcome them. It also means giving a clear timeline for the project with key events and key deadlines. Use the SMART approach described in Getting a Research Collective Together to help you with this.

4) You need to make sure that your application is clearly written. Try explaining your idea to a few people you know (and can trust not to take your idea for themselves!). Ideally you should be developing your idea as a research collective and in that case you can test out different explanations on each other. For example you could all write a three minute pitch for the same idea – like applicants do on the TV series *Dragon's Den* if you are familiar with this. You could vote for the best pitch and use it as the core of your proposal. The key elements should be that your idea is clear and that your audience pick up on all the important points. You need to maintain this clarity when you write your whole funding application.

5) Get expert input too if you can.

6) If possible, get somebody on board with a track record for completing similar projects if you do not already have this in your collective.

7) Try and find someone who has successfully applied to this funder before – if you do not work in an organisation this may be hard to do, but it is a great way of seeing what sort of things work with this funder and what type of language to use with them. Sometimes you can find other people's applications by doing a search on Google e.g. 'Arts Council application' but this can take a lot of effort. Some funders have summaries or reports of completed projects on their websites and these are excellent for giving you an idea of the types of project that get funded and what the funder expects in your application.

Final Draft Stage

Once you are happy with your application you will need to do some final checks:

1) Make sure you have kept to the word or character count; excess words will be disregarded. Indeed online forms will simply cut off the extra words. If you have too many words, go through and try to lose unnecessary ones, e.g. 'in order to' which can be replaced by the simpler 'to'. If you have to follow a character rather than word limit, use short words for things that you may usually use longer words for. An example is 'use' instead of 'utilise'.

2) Make sure you proof read your work. It may not seem relevant to you if you make a few typos. But the funders will see this as an indication that you will be sloppy in managing the project and will lose confidence in you.
3) Check and double-check that you have fulfilled all requirements. For example if you need to attach supporting documents make sure you do so.
4) Give your draft to someone outside your research collective who knows nothing about the project. Then ask them what they think the project is about. If they get it wrong and if they do not pick up on all the important points, then you have not been clear enough and you need to revise the application. It is likely that you will have to revise your draft several times before you get it right.

Once You Have Submitted
1) Make a note of the date when the funder expects to inform people of whether their application was successful or not. This might be in a few months' time, so you may have to be patient. If the date passes and you have not heard, wait a week or two and then phone them to find out what has happened. Sometimes there are delays in the process. They may also be willing to pass on feedback to you if you were unsuccessful and this can help you in redrafting and submitting to a new funder. (There's more about this below.)
2) You cannot apply for funding from two funders for the same project unless you tell them both you are doing this. If you are successful with both, they will expect to each give you just some of the money. If you do not tell them and are successful you will not end up with extra money – funders expect you to keep a proper budget of expenditure to prove you spent the money on exactly what you said you would. Some funders like detailed itemisation down to the number of pens you bought, others do not require such detail. But usually you cannot use money that was funded for one type of expense, such as someone's fees, for a different type such as food, without prior permission from the funder. Similarly, any trips paid for by funds are likely to be carefully scrutinised by the funders to make sure you didn't just use the money for a holiday!
3) Funding is usually 'all or nothing'. It is rare (though not unheard of) for funders to say they will only fund some of your project. Though sometimes they will say that funding for the last stage is conditional on the rest of the work having been successful. You may also be asked to slightly amend your plans before they give you the money, which is especially likely if you're making a two-stage application.

What if You Were Unsuccessful?
All funding applications are competitive. You may have the highest success rate with small local organisations, but they may give you materials rather than money and the value of these may be very small. The larger formal grants typically have success rates ranging from 1 in 5 to 1 in 10 of all applications, and this can be much lower with large academic funding bodies.

The first thing to remember is not to take it personally or feel disillusioned if your project was not funded. It is not a rejection of you or your work. If you have ever watched skill based competitions on TV such as *MasterChef* or *The Great British Bake-Off* you will see that the winner of one series is sometimes much worse than

the winner in a different series of the same programme. It simply depends on whom you are up against on the day. The second thing is to remember that you have not wasted your time: practice makes perfect, so the more applications you write the better you will get at them.

You could resubmit the application to a different funder (though with some schemes you cannot submit to an allied funder within 12 months either - check the guidelines). If you do submit the project somewhere else, if you were given any feedback do take notice of it. Never disregard any feedback comments - even if you disagree with them, other funders may not!

Good luck!

Overview: Things to Consider at the Start

There is a lot to consider when setting out on a CP project. To help you get started, we've put together a handy checklist. This rests on 5 'ps': **P**urpose (what you want to get out of your project); **p**articipants (co-researchers who will form the research collective, how you will find them and what they will do); **p**rocess (what you will do and what you need to achieve this); **p**roducts (what you want to create and what you will do with this); and **p**ost-project (how you will evaluate your work and what will you will do once the project has ended).

Purpose	• What are the aims and objectives of the project? • What do you want to create? • What do you want to achieve (for individual co-researchers/the collective or wider community/society as a whole)?
Participants/ co-researchers	• Do you already have a group? • If so, can everyone in the group work on the project? Do they want to? • If not, how will co-researchers be selected? What are you looking for in co-researchers? What *don't* you want? • Will the research collective be open to new members? (What) limits will there be on this? • What does each co-researcher need to contribute? • Do you have a project lead? Do you want one?

Process	• What kind of things do you want to do in the project? • Do you need funding for your work? If so, how will you get this? • Do you need permission from anyone (such as an Ethics Committee or head of an organisation you want to work with) to carry out this work? • Where will sessions take place? Is everyone in the collective able to access these? • Does the venue have the resources you need, such as wifi, flipchart pads or means of making tea and coffee? • What other resources do you have/need? • What timescale are you working with? • How often will you meet? How frequently? • How will you keep track of the work you have done together? How/when will you review this?
Products	• Do you want to create an end product? • If so, what do you want to create (e.g. a conference presentation, poster, exhibition, video, poetry book, report, academic journal article)? • How will you disseminate this? Who to? • Who will have copyright of what you create? Who will be named as authors?
Post-project	• How will you evaluate your work? • (How) will you keep track of the impact your work has had? • What will happen to the work you have created as an individual/a collective? • How will you support one another/yourself once the group work has ended? • What will you do next?

Carrying Out Your Project

Introduction to Carrying Out Your Project

There is no set prescription for conducting either arts-based or participatory/collaborative research. These approaches are organic, flexible, creative and tailored to each research collective. This means that the process, outputs and shape of CP will vary between different groups/contexts, and sometimes even within the same project. There is no 'one size fits all' approach. With that in mind, it isn't possible to provide a formula for carrying out CP. What we have included here instead is a set of guidelines: tips and tricks; project stages; guidance on how to run a CP session; and advice about how to engage others in your work.

Tips and Tricks

Be Flexible
This is probably the number one rule of CP! It's good to have plans and a clear direction for your project at the outset; but you need to be prepared to deviate from these. Often the most exciting and significant things that happen are unpredictable. So, by all means, go into your project with a timetable, defined aims/objectives, a set of activities you want to carry out and the resources you need to make this happen; but don't let this stop you from discovering something new or doing something you didn't expect to do when you started out on your CP journey. Being flexible also means being prepared to listen to and learn from others, allowing others to change the way in which you view the world. This is what CP is really about after all!

That said, it's a good idea to set some limits on the degree of flexibility you will allow in your project – Are there parts of your project that are set in stone because of the requirements of funders for example? Is there capacity for sessions to over-run or do you need stick to the planned time? (How much) can co-researchers commit to doing work outside sessions? (Often the best creative work can happen outside group sessions, but not everyone has the time, energy or inclination to work in this way.)

Skill Up
In any research collective there will be individuals with a range of different skills. One co-researcher might be great at drawing, another good with words, others may be skilled at deciphering dense academic writing, communicating with policy makers or facilitating group work. This also means that there will almost certainly be times for everyone when they feel they don't understand what's being asked for or don't feel able to do it. We have tried to make this pack as accessible as possible, so that co-researchers feel able to tackle CP work regardless of their background and experience; but there will inevitably be times when you still feel all at sea.

Fortunately, the advantage of working in a collective is that you can all learn from one another. With this in mind, it's a good idea to spend some time at the start of your project working out what skills you have in the collective and identifying where co-researchers would benefit from some training/practice. You can then ask members of the collective to lead sessions aimed at teaching others these skills.

(These individuals might also lead that particular task when you get to it or even take on a distinct role, like promoting your findings to a particular organisation.)

It's likely that you will pick up on some areas where none of the collective feel confident and/or you have no willing teachers. We have provided lots of teaching materials in this pack to help you get over that hurdle. If you have the resources, though, this is a great time to reach out to experts who aren't part of the collective, to see if you can bring them in to do some training sessions. Finally, it's worth remembering that everyone will leave their comfort zone at some point (and probably several points). These can be the most illuminating and stimulating moments if you let them happen!

Collaborate with Others
CP is all about cooperating and interacting with other people. This means working with others to learn new skills or find out things you didn't know (as described above), as well as collaborating to explore your experiences and feelings about a topic, and to produce creative pieces that represent these. Most of this collaborative work will take place within the collective, but there might also be times when you want to bring in a specialist to lead a session, teach you a new skill or help you to complete a particular task.

In an ideal situation, your CP project should be collaborative throughout, from the initial idea through to dissemination of your work. This means that every member of the collective would decide together what they want to focus on, what they want to achieve and how they want to do this. In reality, however, there are often one or two people who take a greater role in setting the project's direction and/or seeing it through to its conclusion. This might be a community practitioner, academic or artist who has a vision they want to realise and maybe some funding in place to help this happen. The composition of a collective can also change over time, with co-researchers dipping in and out of the project as they feel able, old co-researchers leaving, and new co-researchers starting.

However your project unfolds, the important thing is that you *work towards* collaboration. Doing your best to make sure that everyone is listened to and everyone's views are respected. One good way to help ensure this is to agree a set of ground rules at the outset. Asking any new co-researchers(or temporary participants) to sign up to these when they join the group. (There's more about this in the 'Contracting' subsection of Ethical Issues and Concerns.)

Know When to Take the Lead
Working as a collective doesn't mean that everyone will play an identical role to one another. It's important that co-researchers feel able to lead sessions (or the discussion) where they feel that they have something to give (and it's equally important that people feel able to take a back seat at other times).

Be Realistic About What You Can Achieve
Hopefully you will start your CP project full of enthusiasm about what you want to achieve/create. This is great, but you do need to temper your enthusiasm a little bit! Be realistic about what you are able to achieve with the time and resources available to you. It's worth noting that the investment required of you for a CP project is likely

to be greater than you think. I'd recommend that you start off with just one output in mind, whether it be a video, play, poetry book, show, exhibition, academic paper or something else. You can always add to this later, if you find you have the capacity. It's also a good idea to avoid defining your output/s at the start of the project if possible, letting this evolve instead as the project progresses – remember the flexibility rule!

Allow Yourself to be Vulnerable (But Take Care of Yourself)
You will probably be surprised at how CP work affects you emotionally. Even when working on a relatively 'safe' project, co-researchers often find their emotions plucked in ways they hadn't anticipated and with an intensity that takes them aback. Talking, writing and creating around our lived experiences can be exposing, bringing up unexplored, forgotten or long buried thoughts and feelings. This vulnerability can be empowering and enlightening, but it can also be upsetting.

It is important to look after one another and yourself. Everyone should feel able to speak (and be silent) or to step away from the project at any point, and there should be clear support mechanisms in place to help people through difficult moments. One good strategy here is for each co-researcher to keep a reflective diary. These are personal diaries in which you explore the challenging, unexpected and/or intense thoughts and feelings that come up for you throughout the project. They can take any form you like, with as many entries in them as you see fit, but they should be considered private to the individual, unless you (and others) are particularly keen to share the contents with others.

(See the section on
Ethical Issues and Concerns for more on dealing with vulnerability in CP work.)

Project Stages

There are four broad stages to a CP project. These are described briefly below, with reference to the key tasks you will need to carry out, the stumbling blocks and challenges you might encounter along the way, and sections of the pack which you might find useful at each stage. In reality, there is some blurring between these stages, and you may move back and forth through them at different times. This is absolutely fine, and flexibility is really key with this kind of work, so treat these as a useful guide, rather than a straitjacket to imprison yourself in!

Stage 1: Knowledge Exchange
This stage is about setting things up and mapping out the terrain you will be working in. It's also about working out what you as a research collective already know, and building on this to create an armoury of artistic and academic knowledge.

Key Tasks:
- Establishing the group
- Defining the focus and parameters of the project
- Learning about theoretical and methodological underpinnings
- Learning about the art form/s you want to use

Stumbling Blocks and Challenges:
- Lack of group cohesion
- Reinforcing power inequalities

Useful Sections of this Pack:
- Introducing Collaborative Poetics
- Getting Started
- Carrying Out Your Project

Stage 2: Skill Development
This stage is about developing the tools and techniques you will need to make your project work. As you do this, you will start to see your project take shape in new, and sometimes unexpected, ways.

Key Tasks:
- Experimenting with research methods
- Experimenting with the art form
- Further defining the project directions/scope

Stumbling Blocks and Challenges:
- Failure to learn/teach skills adequately
- Lack of engagement
- Conflict/imbalance in research collective

Useful Sections of this Pack:
- Writing a Research Question
- Ethical Issues and Concerns
- Carrying Out Your Project
- Shorter Creative Activities
- Teaching Materials

Stage 3: Sharing Stories

Stage 3 is where the real work happens. This stage is about sharing stories with one another, and rendering these into creative pieces which you can share with others if you wish. This is the point at which you start to really bond as a research collective (or where it becomes apparent that that bonding isn't going to happen without the collective making some substantive changes).

Key Tasks:
- Exploring and sharing personal stories, experiences and understandings
- Creating and disseminating outputs

Stumbling Blocks and Challenges:
- Failure to invest (personally/emotionally) in the project
- Distress
- Group conflict
- Losing steam
- 'Low quality' outputs
- Failure to engage others in your work

Useful Sections of this Pack:
- Ethical Issues and Concerns
- Shorter Creative Activities
- Bigger Projects
- Developing Your Work
- Displaying and Distributing Your Work
- Teaching Materials

Stage 4: Wrapping Up

Wrapping up is about reflecting back on what you have done and thinking about what comes next. How formal and involved this process is will depend in part on whether you have funders or others to answer to, and on whether you plan on carrying out CP work again in the future. Either way, you will need to make sure that you agree at this point on if/how the work you have produced and stories you have shared will be used in the future, and that you make sure measures are in place so that co-researchers aren't dropped without a safety net.

Key Tasks:
- Project evaluation
- Moving on (and keeping in touch)

Stumbling Blocks and Challenges:
- Difficulty contacting disengaged co-researchers
- Lack of safety net/follow up
- Abandonment of participatory principles

Useful Sections of this Pack:
- Ethical Issues and Concerns
- Project Evaluation: Measuring your Success

The Shape of a Session

This section begins with an overview of the shape of a CP session. We start with the role of the facilitator in shaping the session, propose a model outline and then discuss the intentions behind each section in turn.

Role of the Facilitator
Not every session will have a facilitator, but many will, and you will almost certainly use a facilitator at some point in your CP work. This role may also be taken up by different co-researchers at different points in a project. Indeed, we would recommend that you try not to use the same facilitator throughout, since this risks compromising the equal status nature of the research collective.

The facilitator's role is a complex one. The aim is to be part of the group and, in the longer term, to act as a co-researcher with equal say as to how the overall shape of the session evolves. Towards the beginning of the session, the facilitator needs to take care of the involvement of all to ensure there is agreement on intentions. The facilitator may need to take this lead whilst avoiding taking a project manager or leadership role. The ideal is to aim for a group where each individual is an equal co-creative decision maker and contributor to the life of the research collective(see Heron, 1996).

Suggested Shape of a Session
The following are important parts of a session. We suggest them in the order below, to achieve collaboration, ethical considerations, purpose, artful interactions and sense-making. These stages assume that you will already have identified the activity/activities you wish to use in the session. These may have been chosen by a facilitator or project lead, but ideally will have been selected collaboratively.

Either way, you will need to make sure that everyone in the collective is happy with the chosen activities and that they allow everyone to participate fully. This means you will need to check whether anyone has a disability, dyslexia or other particular need, and make sure that the materials are provided in an accessible format. It may be necessary to change the resources used (e.g. size of paper, colours, use of scissors, use of images/words) and/or the way in which these are presented/engaged with (e.g. physical environment, spoken vs written presentation).

1) Check in – equal introduction time for each co-researcher
2) Brief overview of intentions – facilitator
3) Contracting – all
4) CP activity - all
5) Reflection: Reading of creative pieces and conversation as a collective -all
6) Next steps - all
7) Closing – all

Shape of a Session in Detail
1) Check-in
Equal introduction time for each co-researcher.

The check-in serves to fulfil a number of aims:
    a. From an ethical perspective, a check-in offers each co-researcher an equal time to speak. The aim is to start as we mean to go on by respecting everyone as equal.
    b. A check-in models collaboration from the very start of a session.
    c. The check-in process can be helpful, by giving us a sense of entering into the group process. It can be a transitioning from the business of our daily lives into a CP session.

The check-in process encourages us to speak, so that we are more present in preparation for the conversations we will have. For this reason, it should not be treated as an opening position in an argument and we should not answer or continue any themes others may bring. This is a chance to speak about how you are, what is going on for you. You may want to say, for example, what your journey was like to get to the session.

The facilitator's role is important to structure the check-in as an invitation. We suggest the facilitator uses a stopwatch or timer on their phone to literally give each person an equal amount of time. Five minutes might be enough or you may want longer for small groups. It might seem like a lot of time is devoted to this activity. In this sense, the idea is to 'go slow to go fast.' In other words, we see investing time in this activity to benefit the future wellbeing of the collective.

The order of those who speak is not important and we also suggest that facilitation of this process is an invitation to speak. People may want to take their time to add their voice and, if possible, the facilitator should avoid selecting individuals to speak. Although it can seem easier to go around the room in the order in which people are sat, it is less anxiety-provoking if co-researchers are invited to speak when they are ready to do so.

2) Brief Overview of Intentions
As mentioned earlier, the aim of the facilitator is to become an equal participant in the group. This ideal needs to be balanced with framing for the session, so that there is sufficient and minimal structure to work within. The brief overview of intentions can be given by the facilitator and planned as part of the invitation to the collective ahead of time. This time is also to ask for questions on intentions, and for the group to agree on their purpose in the session. We suggest that a few bullet points are written on a board or flipchart as needed to facilitate this coming together around a joint purpose.

3) Contracting
We view contracting as a group as an essential element to effective collaboration. This again is something the facilitator can help with to begin with and a conversation on contracting may naturally develop from the purpose conversation. Please refer to the

Ethical Issues and Concerns section in this pack for considerations on contracting as a group. Important things to include are: clarity on rights to privacy of individuals; agreement on confidentiality of what is said/created in a session; and how the collective will handle sensitive issues that are raised. You may also include respect for working together, and turning phones off or to silent mode. You can ask that individuals consider compassion for their own wellbeing as well as vulnerability of others in participating in exercises. You may also want to consider recording the sessions, so that notes can be transcribed and distributed afterwards. If you do wish to record, it's important that everyone agrees to that and that you agree on what commitments are made by the people making the recordings. The facilitator or another co-researcher may want to offer writing up a transcription of each meeting on behalf of everyone in the collective.

4) Collaborative Poetics Activity

The centre of a CP session are the CP activities. These are designed to allow expression through art. The art is part of the process of collaborating and need not necessarily be to a 'high standard.' The aim is to allow each of us to express ourselves in whatever form we feel is happy with and the activities themselves are part of a process of collaborating. (See the section on When 'Quality' Matters for more on this.) This technique is designed to bring co-researchers' full selves into the collaboration, including feelings, intuition and thoughts. These activities are vehicles for expression.

5) Reflection: Reading of Creative Pieces and Conversation as a Collective

The next step is to have space and time to reflect on the CP activity. This rests on an understanding of change which can be quite different to the ways in which we are used to thinking about this. We can be used to project management and 'leadership' of change in our organisations. CP is different, because it focuses on the social cohesion and mutual creativity of a community. We believe that change happens from the heart of a collaborative collective. We do not know what thoughts, issues, ideas and actions the conversation will stimulate. This is why we aim to facilitate a conversation to the point where the group begins to speak for itself.

This reflection is an important step in the process of sense making as a collective. The CP techniques from the previous step may have opened up important issues, and talking about this in a supportive way can start to bring meaning to those involved. It is important these conversations take place in a compassionate way. The conversation is in appreciation of the art from the previous step and so should not be directed at individuals. Considering shared themes in creative pieces may be a good way of focusing the conversation towards issues rather than individuals. These themes may later be developed collectively.

6) Next Steps

This stage is important in empowering the collective in decisions on the direction and plans for future sessions. The facilitator role can be rotated to others or individuals may volunteer to develop ideas or themes for future collaboration.

7) Closing

Time keeping is important and we suggest sessions are brought to a close by gathering as a collective for the last five or ten minutes. There are different ways to

end well, and you may want to prepare some ideas ahead of time. You may decide to sit in silence and invite individuals to say 3 words that sum up or evoke how they feel. Another idea is for co-researchers to draw how they feel. Small groups may be able to 'check out' by each person saying briefly what they are looking forward to next.

Summary
Working within the constraints of busy people's diaries can mean that time is squeezed, particularly for repeat sessions. Timing can vary significantly depending upon your ambition, availability of co-researchers and the depth of engagement.

We suggest you schedule a minimum of 2 hours for a one-off CP session. This is to give time for a sense of group cohesion and purpose to develop.

We have recommended the above shape of a session to take care of the interests of the individuals involved, to be clear on purpose and to model the desired behaviour of a collaborative collective. These conditions for working as a collective can help foster a community, in elaborating and expressing through art techniques and in making sense of collaboration. In this way, we can foster social change, allowing us to thrive in communities and creating impactful change for the good of society.

Sample Session Plans

One of the key challenges in carrying out CP is working out how to bring all the methodological tools, creative activities and other tools/techniques together into a coherent project. As you become more familiar with this pack, your research collective and with CP as a method, you will find this happens more easily. You can be forgiven, however, for being somewhat lost at the outset! To help get you started we have put together two sample session plans. These assume that the collective has already been assembled, and has decided on a topic they wish to explore with CP. You might want to use these alongside The Shape of a Session section.

Each of these sessions should ideally be around three hours long, and led by one or more facilitators from the research collective. If you have access to someone with previous expertise in CP, then this would be a great time to bring them in to help get your collective/project up and running.

Session One: Introducing the Method

Session overview:
1) Getting to know one another and breaking the ice
   - You might find the Ink Blots activity useful for this.
2) Introduction to the CP method
   - See What is Collaborative Poetics? for an overview
3) Overview of the resource pack
   - See: Introduction to the Pack, Who is The Pack Aimed at?, How Can I Use the Pack? and Companion Website
4) How to carry out CP research (overview)
   - See Carrying Out Your Project
5) 'Cut-up' Poems activity (or alternative activity/activities of your choice lasting up to one hour)
6) Exploring examples of CP in practice
   - See Case Study in this pack, and The CP website (http://blogs.brighton.ac.uk/collaborativepoetics/) for further examples. There are also lots of great examples of arts-based and participatory/collaborative research in the Annotated Bibliography
7) Writing a group manifesto (statement of values)
   - See Our Manifesto and Designing a Manifesto
8) Writing a Research Question
9) Homework and discussion
   - This is a chance for co-researchers to raise any questions they have with one another, and to set tasks for the following session. You might want to use the Homework Sheet for this.

Session Two: Designing Your Research

Session overview:
1) Review any questions, thoughts and ideas noted by co-researchers on the homework sheet
2) Writing our group manifesto/statement of values

- Collate responses to the values prompts from the homework sheet and refine these to a coherent series of statements in response to each of the prompts. It's fine to have multiple responses to a single prompt, provided you all agree with this as a statement of collective values.

3) Writing our research question/s
   - Share responses to research question prompt from the homework sheet and agree on draft research question/s (remembering that you can return to and revise these as the project progresses).
   - You might also need to use this time to complete the research questions activity from the previous week.

4) Mapping our basic research design
   - Discuss these questions in your group:
     o Where will our data come from? Participants? News articles? Online forums? Etc.
     o If we have ps, who will they be? Ourselves? Members of the local community? Representatives of other stakeholder groups?
     o How will we recruit them?
     o What will our data look like? Poems? Photographs? Words?
     o How will we get hold of our data? Interviews? Focus groups? Questionnaires? Postcards? Getting people to write poems, take photographs etc? If we are using non-participant data, how will we decide what to get and where to get it from?
     o What will we do with your data once we have it? How will we analyse this?

5) Outputs
   - Discuss what you want to produce as a group. E.g. a poetry chapbook, exhibition, video, performance, academic paper/s

6) Resources
   - Consider what is available to you and how you want to use this. This will involve thinking about things like money, space, time and available materials.

7) Ethical issues
   - See
   - Ethical Issues and Concerns

8) Research timetable and forming a plan of action
   - Work out what time you have available and what, if any deadlines, you have to deal with. Then work together to map out a draft timetable, including key deadlines, stages of the project and concrete actions. You can always revise this at a later date if need be.
   - Consider whether/how you will work on the project between sessions, and how you will keep in touch with one another.

9) Closing discussion
   - This is a chance for co-researchers to raise any questions they have with one another, and to set tasks for the following session.

Finding an Artist or Academic to Work With

So you have your core group in place (see the section on Getting a Research Collective Together) or an idea and some co-researchers, but you want to bring in some expertise from an academic and/or an artist. If you don't know where to start, these pages aim to help you.

Finding an Artist
You could harness the power of the internet and social media/word of mouth. For example you could put a call out by sending a tweet mentioning our own Twitter stream @CollabPoetics. Or you could look at a site like Instagram - many visual artists use Instagram to show their work and this would enable you to find one that suits your style before you contact them. You could go to local art centres, galleries, theatres or music/poetry venues and see what they suggest. You could also look for relevant local or national artist groups to contact. Your local library or local paper may have details of groups in your area. The artists' newsletter (https://www.a-n.co.uk/news/), an online publication, may also provide leads.

In the UK, the Poetry Society (https://poetrysociety.org.uk/) are a good point of contact to find out about poets you might want to work with, while Apples and Snakes (https://applesandsnakes.org/) are a good source for links to spoken word poets specifically. Both sites have biographies of poets on their websites. Some sites also allow you to post up notices asking for artists. The Arts Council website is particularly useful for this. This site also has guidance on rates for artists and information about Funding opportunities. Once you have your artist in place you would be in a good position to apply for one of these grants.

Once you have found a possible artist, how do you approach them? The simplest way is by email or through their website if they have one, or via their social media pages. Don't forget to give a brief summary of your idea and what you will offer them in return for their help. It's also helpful to ask if they can reply by a certain time (making sure that you give them enough time for this!). Unlike academics, they may not use e-mails very much.

Finding an Academic
There are several different ways in which you might find an academic to work with. These all involve a little bit of work, but a small amount of effort at the start is an efficient use of your time as it will make quick success more likely:

1) Look for conferences or events that are relevant
2) Focus on a university or college near you
3) Use 'find an expert' search engines

1) Relevant Conferences or Events
You can use special sites such as: https://www.conference-finder.org/ or https://www.conference-news.co.uk/ or search online for 'conference in [your topic]'. An Eventbrite (https://www.eventbrite.co.uk/) search is also an excellent way to find relevant events. You can then contact speakers listed as attending the conference or special event, if their talk or presentation seems relevant (search their names and where they are from, as listed in the conference/event programme). Even better, if

the event is cheap or free, go along and network, and see if anyone is interested in joining your research collective.

2) *Focusing on a University or College Near You*

Find their website online or go to the local library/phone the institution and get their prospectus. There are now three possibilities, depending on the university:

a. Many universities are now setting up public engagement or co-design (sometimes called co-production) groups. These may be made up of administrative staff who specialise in these areas and who are there to support staff across the university. Often they also include, or at the least maintain a list of, academics who are active in this field of research. Co-design work and public engagement work both overlap with the approach taken within CP. So if you contact one of these groups with a broad outline of what you want, they are very likely to be able to put you in touch with academics who will not only be interested in your ideas but will have some practical experience (and knowledge of how to get relevant funding) already. You can be more informal with this approach than if you contact an academic directly and you will not have to do such a 'hard sell,' as this type of group is already invested in the approach you will be taking, but you should still be clear about your plans.

   If you cannot find a relevant group you could contact the national coordinating centre for university public engagement work:
   https://www.publicengagement.ac.uk/

b. Some universities have set up schemes where students/academics are 'loaned out' to the community for a while. Both the university and the community group benefit from this so called 'knowledge exchange'. Here are two examples, at Oxford University (https://www.careers.ox.ac.uk/the-researcher-strategy-consultancy/) and at University College London (https://www.ucl.ac.uk/teaching-learning/news/2015/jul/volunteering-services-unit-and-ucls-academic-departments). Similarly, the University of Brighton has the Community University Partnership Programme (https://www.brighton.ac.uk/business-services/community-partnerships/index.aspx) which specialises in connecting, and supporting links between, academics and community partners.

c. Alternatively you can look for an academic by topic. The university may have a 'find an expert' link on their website and you can then just type in your topic and a list of names will pop up. This is relatively uncommon though, and even when universities have them they are often incomplete, so it's more than likely that you will have to do some detective work. Start by looking for a relevant department. For example if your topic has something to do with prisons or the police, look for a criminology department. If you are interested in drug addiction, look for a department that specialises in that. Universities are usually divided into Faculties or Schools and then Departments so you may, for example need to look within the Faculty of Social Sciences or School of Psychology to find a Criminology Department, or the Medical or Health Sciences Faculty to find a Centre/Department for Addiction Studies. You might be able to guess from this that different universities use different words

for what is broadly speaking the same topic, so don't restrict yourself to just one term for your topic when you look.

Once you have found a likely department, you will have to look at the profiles of all the researchers in the department to find possible people to work with. Look at the keywords they use to describe their interests. We suggest a number of tips to maximise success:

- Always contact a named academic and always use their direct email – do not contact their PA or the department administration or your efforts are likely to be wasted.
- Don't waste time contacting a top professor – such as a Dean, Vice-Principal, or the Head of Department as they probably are already fully committed. Indeed an Associate Professor/Reader or Senior Lecturer/Senior Researcher is often a good type of person to target. They are experienced enough and senior enough to be able to take on extra work of the type you will be suggesting, but will not be as tied up in other work as a full Professor will be, and they may also be keen to do some creative work to develop their cvs for promotion.
- Give a short summary of your plans in the main body of the email, and not as an attachment. When we say short, we mean it! Just a few lines of text – and make them punchy - This is effectively a marketing pitch.

Sample Email/Letter

Dear Dr Bloggs

We are developing a project on disability access in sports centres and since you have expertise in disability and the environment we thought you would be a great choice to become the expert academic in our group.

Specifically we will be using an approach called Collaborative Poetics to explore the experiences of people with disability in sports centres. The first stage will be to form a collective – a group of artists, academics, and people with disabilities. This group will then decide on the artistic approach that we will use to explore our chosen theme and we will collaboratively design the project, and apply for funding if appropriate.

We hope you see this as an exciting opportunity. You will be a co-applicant on any grant we apply for (and indeed you may even by the lead applicant, if this is agreed with the group). We would hope to publish articles on the project and also, depending on what approach we take, we could end up with outputs that we could exhibit or that could be used in talks and meetings to share with others. You can see some of the work of existing group members via this websites: www.dummywebsite..co.uk and www.dummywebsite2.co.uk.

Please could I come and meet with you or talk by phone sometime in the next few weeks to discuss this further?

Yours sincerely.
Hope Fulman

- Always make it clear that the academic will have something to gain from working with you. This might be access to your group for other research they are doing (expanding their network), or it could be benefitting from your knowledge or skills in a partnership that neither of you could achieve alone. It could even be access to funding that they might not otherwise be able to get. Also make it clear that you will value their input in any work you do together.
- Follow your email up with a second one a week or so later if you have not heard back; it could be that the academic was busy or away and missed your email, or that it went to 'junk emails'. In the second email say at the end something like: "I would be grateful if you could reply even if you are not interested so that I do not continue to bother you and can look for someone else instead." If they do not reply to this, try once more, but with a phone call. Be polite rather than irritated that they have not emailed back though, as effectively you are asking for a favour!

3) *Using 'Find an Expert' Search Engines*

Two sites, Google Scholar (https://scholar.google.co.uk/) and Microsoft Academic Search (https://academic.microsoft.com/), are particularly useful here. Using Google Scholar you can quickly find current and influential experts in the topic you are looking for. On the left hand side of the Google Scholar screen you can select by year. For each item in the list, the authors' names are underlined and hyperlinked. Clicking on them will take you to more information about them so you can see their suitability and where they are based.

Microsoft Academic's search tool has a feature that allows you to click on a "Cited by Authors" tab and visualize the web of researchers who have cited the work of the academic you are looking it, which can give you further leads.

Back to Contents

Engaging People Outside of the Collective

In CP you will be working as part of a research collective comprised of members of the research community, artists, researchers, representatives of community organisations and others. CP is a co-operative inquiry (Heron 1996) and each person involved is seen as a co-researcher. This is an ideal that we aim for; but it can be compromised by external pressures, e.g. you may be held accountable by funders, your boss or others who have their own views about how you should engage others. Where possible, however, we hope that your collective will wish to broaden its reach by considering how you can engage a wider community in/through your work.

This section takes a project perspective to influencing others external to the collective. It assumes you will work as a collective to engage others, but you may also agree that at times these activities can be carried out outside of the collective, e.g. to influence change in others or to report back to line managers. In this section we focus on engaging others in your project once it has been conceptualised, and generally also undertaken. You will also need to consider how to engage others at the start of your project. See the section on Getting a Research Collective Together for more on this.

The five main questions you need to answer when devising your engagement plan are:
1) Which people outside the collective should you try and engage?
2) Why do you need to engage them – what outcomes do you want?
3) When and what should they be told or shown?
4) What medium, or platform, and style should you use?
5) Is your engagement plan doable within the time, funding and other constraints you have?

Who Should You Try and Engage?
Your research collective is likely to have value beyond your group of co-researchers. It could have the potential to touch the lives of many people in one way or another. These people are sometimes called 'stakeholders' in your project. External stakeholders may be broadly divided into five groups:

1) Those who fund your project or provide your project with resources
2) Those whose work you use in your project – for example if you base a session on existing published materials.
3) Practitioners - people who work professionally in jobs such as education, healthcare and community activities that your work may 'talk to' or relate to or affect either directly or indirectly
4) Academics and artists who have an interest in the approach you have used
5) Members of the broader public ('citizens') whose social issues or social problems are being represented or considered in your work or that may be otherwise affected by your work.

You need to make sure you choose the right people to engage, and this might not be as obvious you think. To maximise the impact from your project, you should try and engage each of the five groups above to at least some extent. The responses and

feedback generated through your engagement activities are likely to add to any reward you gain from the project itself. However, you need to make sure that within these groups you target the right people and that you do not miss out anyone important. It is a good idea therefore to begin by brainstorming to develop a list of all possibilities. We suggest you take the five groups listed, and do a mind map or a 'spider diagram'. This should be a collaborative group activity to be really useful. Think of the people outside your collective at different levels of social interaction when you do this and just keep adding more and more branches out until you run out of ideas. The main interaction levels are:

- the micro-level - those people closest to you such as your family and friends
- the meso-level - your local community
- the macro-level – everyone else – so broader society, and large companies or institutions (Bronfenbrenner, 1979). An institution can be anything from a bank or pharmacy or theatre, to the Royal Academy of Arts, universities, the prison system, the NHS or the government.

Some people like to place large commercial or powerful institutions, such as the 'food industry', or the 'alcohol industry' in its own level between the meso- and macro-levels, which they call the exo-level.

The figure below illustrates this model with an example of the different people who might need to be engaged at different levels of influence if you are considering a new policy in a rainforest in the Amazon. In this fictional example, the new policy will make it harder for anyone to chop down trees in the rainforest. As you can see, not only are there different levels of influence, but even at the same level you need to consider people with many different perspectives on the same problem.

Figure: Developing a list of people who might need to be engaged, using as an example a rainforest lumbering project to show the diversity of groups
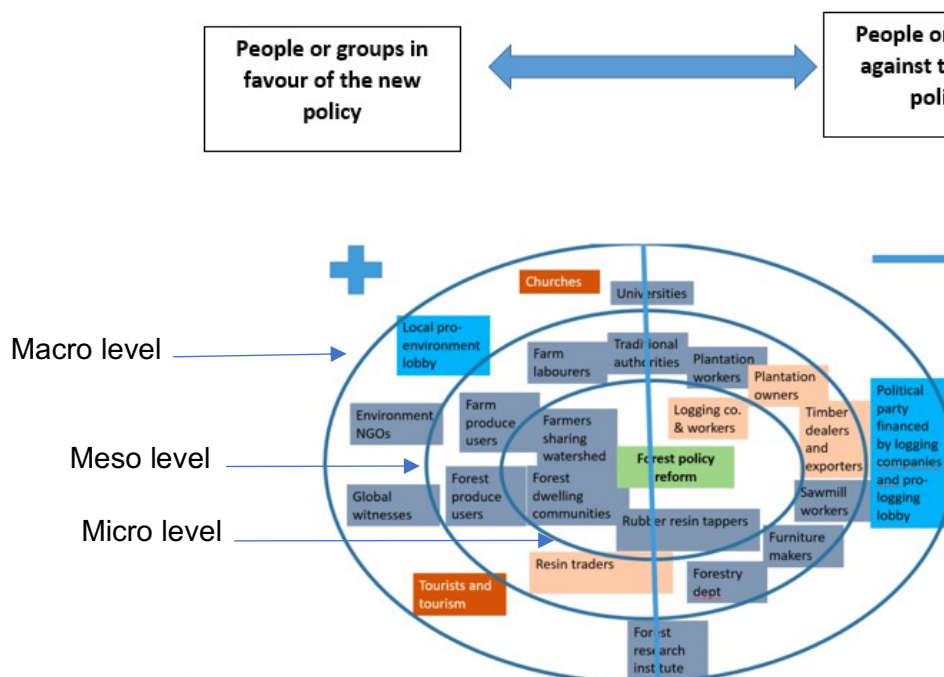
Once you have got your group list, highlight those external others who you think are most important to your project. Remember that you may need to directly influence people at one level to indirectly change the lives of people at a different level even though the indirect effect is your actual goal. However it may also be important to influence people across the levels.

Imaginary Case Study: Substance Misuse and Homelessness

Consider a project about the intersection of substance misuse and homelessness, developed with the ultimate goal of helping people get off the streets. You might need to engage local politicians so that they will be motivated to fund a specialised addiction treatment and rehab centre, and these budget holders may be seen as the most critical stakeholders to engage. But you might also need to engage the local community so that they accept this new centre in their midst and perhaps even volunteer in the centre. Finally, you would want to engage with the homeless community in order to maximise the positive impact and relevance of the project to them. It is worth bearing in mind that none of these communities are homogeneous. The homeless population, for example, includes many people who are not drug users, as well as those who have used drugs but would not be considered to be addicts. These individuals may well be (understandably) concerned about the stimatising effect which such a project could have on them, and this is something you would need to consider too.

Next, you might develop a systematic and structured plan of how to engage the people you have chosen to engage. This is known as a stakeholder analysis matrix – that is, a table of the important features that you should consider for each external other.

How to Do a Stakeholder Analysis
We have begun an example stakeholder matrix below, followed by more detailed explanation.

Table: Imaginary, partial stakeholder matrix for a study on 'Gotcha' Prison
Note that this may not be representative of the group considered.

External other (group)	Contact person and their details	Values, concerns and interests	Impact/outcomes	Issues, un-intended outcomes, ethical challenges	Engagement activities
Gotcha Prison - prisoners	Mr Locke, Prison Warden, Paddy.locke@gotcha.co.uk, gatekeeper, need to persuade him	Prisoners: equality as human beings, poor treatment and being devalued and suicidality as concerns,	Giving prisoners aspirations and recognising competencies, getting warden to see this….long term impact could be determined by what prisoners do when they are released,	Warden resistance, confidentiality issues, sensitive topics, tensions between more and less engaged prisoners	Need questionnaire to measure outcomes – give before the engagement activity and 6 months after. Activity need to show prisoners'

		interested in distractions and skill learning Warden: Believes prisoners should be there, interested in saving money over prisoner comfort, interested in knowing whether collective's work could undermine him	shorter ones through greater satisfaction with warden		varied competencies as developed in the collective's work, hence multiple forms of expression. Need to show warden he will not be undermined, frame things as improving his career as he is the person who could block the whole engagement process???
Group 2…..					

In the first column of your stakeholder analysis table you should write down all the groups outside the collective that you wish to engage. Specify where these groups are (e.g. in the community, in a school, in a prison), the specific type of person you wish to reach (e.g. prisoners), the conduit or gatekeeper of any engagement work (for example, the prison warden) and, if you know it, an individual's name as your main contact. In the next columns, write down what you understand their values, concerns, and interests to be. Values can be summarised as the principles by which people live their lives. They are hard to change and so you need to work with them not against them. Values are however affected by beliefs and those you can change through your work.

Now you need a column summarising what outcomes you would like to result from engaging others. This is your 'impact' column and is of core importance in any social action project. Think of the social impact of engaging others in your CP project as your intended positive change in these others. To be intended, it needs to have been pre-specified, and when you do this, it provides a structure that helps you to work out the types of activity that would best result in that change.   So doing this stakeholder analysis table may seem like a bit of extra work, but it will make it much easier to design an effective engagement activity.

Creating social change through your project and engagement work may be the only outcome that you seek. However, it may be useful for further funding or promotion to measure the project's impact; indeed if you are an academic you are expected to do so. This means your outcomes may need to include pre-specified measurements. These can be numerical – such as amount of local government funding allocated to the marginalised groups whose situation you foregrounded in your work. Or they can be subjective, qualitative accounts by people, for example illustrating their increased

awareness of an issue. For more detail go to the section on Evaluating Your Project. The project's output, on its own, does not count as impact unless it leads to change.

Remember that you may have short and long term impact and engagement aims. Going back to the example in the box above, your ultimate goal may be to get people off the streets who are kept there because of an addiction to heroin. But your short term goal may be to simply raise awareness of their predicament so that it gets noticed and discussed by people and becomes seen as a social justice issue. Your penultimate column will contain any anticipated problems or issues you may have with your engagement of this stakeholder – this may be your most important column! Unintended outcomes from your work – which may have a negative impact on some people – should be considered here, as should Ethical Issues and Concerns, which we consider in a separate section.

In your final column, use the information from the previous columns to think up your engagement plan for each stakeholder. Then look down this column and see where several stakeholders could be engaged through the same approach. This might be a good place to start your engagement work.

Theoretical Concepts

Koon and colleagues have pointed out that by framing ideas in a particular way, you can engage others to effectively:
"shift the terrain of the debate, transforming social phenomena into problems, implying a set of solutions, forming coalitions of interest and mobilizing specific policy responses."

There are two different types of reaction or shifts in terrain that you can expect, depending on your framing:

- When the vulnerable, e.g. abused children, are seen as having problems not of their own making, the appeal is to social justice – we feel a moral imperative to help them by getting involved and we feel good about ourselves when we do. This is the response that we aim for in CP for social action.
- When people are seen to be the problem e.g. popular images of drug users as being in control of what they do, the problem is often constructed as social (dis)order - we feel a moral incentive to protect them but we do so by throwing them a few coins and keeping our distance as benefactors, trying to restrict the "bad." Compare this social disorder response, which we do not promote through CP, with the more involved response described in the Imaginary Case Study: Substance Misuse and Homelessness box.

Why do you Need to Engage Others Outside Your Collective?
As discussed previously, arts-based research projects can affect others in deeply emotional, creative and visceral ways. They can also affect people outside your collective in more instrumental ways. This can occur on three different levels:
1) Socially – the way people interact with others in their daily lives, or in extraordinary moments or events

2) Culturally – changing normal ways of thinking, values and beliefs
3) Economically - financial and commercial effects, but also indirect effects such as improving people's skills so they can get better jobs.

Table: The Value of Art in Arts-based Research Projects

Art's value/impact	Explanation	Engagement suggestions
Intrinsic	'Art for art's sake', as symbolic, spiritual, aesthetic, symbolic, and reaching out to the individual's spiritual, cultural, intellectual and emotional being	Exhibitions, placements in formal or informal and surprising places. Lets the art speak for itself
Instrumental	Intended to have an impact on a larger scale - socially, economically, culturally, politically, environmentally	Most effective when it involves some form of interactivity – which can range from an 'experience' (moving through a playful sensorial space) to working through an interactive web-page. See 'Displaying And Distributing Your Work' for more details.
Economic	Generally institutional – that is, involving the community of practice of artists, art projects and organisations, which may lead to both formal and informal new groups and institutions being formed. But it may also include the indirect effects of learning new skills or even opening the imagination to new ways of thinking	Will need to involve people able to provide the resources to enable these impacts, for example commissions or working spaces in which the community of artistic practice can flourish. Thus may involve business plans combined with any other type of engagement approach

You will realise that the instrumental impacts are those that lie at the heart of our CP manifesto.   As the word 'instrumental' suggests, you need to consider not what you want your stakeholders to know, but rather what you want them to do with your work.

Advertising provides a great instrumental engagement model. Usually, the aim in advertising is not simply to get people to take notice of what you are saying at the time that you say it, but to remember what is said, by whom and to do something with this (in advertising it is usually to use the a product. As in advertising, it may be helpful to have a memorable strapline or name for your project, and up to three key messages – all of these maybe visual, textual or sound-based (or even smell or taste based).

Social action creates active people in society who critically engage with issues, reflect on the issues and their relationship with them, and take responsible action. Successful engagement for social action therefore requires approaches that promote and (personalise) interest and opinions, critical reflection and possibly even further social inquiry. However sometimes you need to tread more softly. So what are the major differences between groups of external others that you may need to consider? Here are some broad suggestions:

1) Project funders and resource providers may not wish to engage with your project or may not have time to do so. In some cases you will have been supported so that they can spend money that they would otherwise lose, or to tick a community engagement box. See Displaying and Distributing Your Work for suggested solutions. Of course you need to consider whether you should try and change their beliefs or whether this will be a lot of hard work for minimal gain. Your stakeholder analysis matrix may help you decide.

2) Those whose work you have used in your project need to be informed of this usage. This is not just politeness, though that is important, but it may also be necessary to conform to copyright laws (see https://www.bbc.co.uk/copyrightaware/what-is). To be on the safe side always ask their permission. You can offer to involve them in your engagement activities – either to endorse them or to experience them – thought they may well decline as they are likely to get many such requests. Engagement work with these people may tend to information rather than social impact.

3) Practitioners – these people may be very enthusiastic about any engagement work you do and are also one of the main groups with whom you can have strong impact. So you should invest much of your engagement work with these groups. You may have to go to their place of work – indeed see this as an opportunity to reach more people. See Displaying and Distributing Your Work for some ideas.

4) Academics and artists who have an interest in the approach you have used will seek you out if they have heard about you, so to reach these groups you need to ensure there is good awareness of your work. You can do this by putting up posters at places they frequent such as galleries and universities, and through internet-based information packs, for example (See Displaying and Distributing Your Work). Initial engagement work would likely be more informative than interactive but could be followed up by interactive work to keep them interested.

5) Members of the broader public will have varied responses to your work but should be one of your main engagement foci if you are aiming for social action. You may have to do a bit of research in the community to find out what types of engagement activity might work best. If you use community groups, remember that you may be preaching to the converted, so do think about groups where you could have more impact even if they are more challenging to engage. CP is intended to be used as a force for social action and so citizen engagement pulses through its very veins.

Plan of Engagement (When and How)?
This should be worked out from your stakeholder analysis. See also the section on Displaying and Distributing Your Work. We suggest you consider cascading your

engagement activities at several different times through your project's lifetime and in several different places.

What Medium or Platform, and Style Should You Use?
You need to work backwards from your desired outcomes. Questions you need to ask are where your activity will take place, what are the constraints, how durable do the materials need to be, and so on. Your style will depend on factors such as the age and educational level and interests of your target group, and any accessibility issues they may have.

Is Your Engagement Plan Doable Within the Time, Funding and Other Constraints You Have?
It may be helpful to add a column to your table with costs and time requirements for your planned activities, and even make or break deadlines. If you then realise your plan is not doable, think what your priorities are and reconsider your plans.

We wish you every success!

Reflection

Introduction to Reflective Practice

Introduction
This section provides an introduction to reflective practice. It incorporates an outline of some models and approaches that can be used to give shape and structure to the process. You should use this alongside the lecture slides at the end of this pack (Reflection). The introduction is followed by examples of reflective activities using arts-based approaches for personal development, learning from experiences, and promoting change.

What is Reflection?
A range of terms have been used to explain reflective practice for example:
- Exploring experiences
- Learning by doing
- Making sense of the world around us
- Problem solving
- Thinking about what you are doing
- Thinking on your feet

The metaphor of a photograph may be used to remind us to look at ourselves in the past, what we were doing then, and where we are now. Other metaphors have included a lens or magnifying glass to consider reflection as getting a bigger, clearer perspective on an event and looking at situations or experiences in a deeper way. Bassot (2016) describes three components of reflection including the experience, the reflective process and the action that results from the new perspectives we gain through reflection.

A three step approach is also introduced by Oelofsen (2012) to incorporate curiosity to question assumptions, looking closer to understand situations, and transformation as a result of learning from the experience. It is recognised as an ongoing circular process of learning and development to improve practice. This, in turn, leads to active experimentation to try out what has been learnt (Kolb, 1984). Although action is a key component in reflective practice it also relates to a state of mind and drive to develop (Moon, 2004).

How to Reflect (Linked to Reflection slides in this pack)

Slides 3-14:
Reflection may be started by reviewing the content of an experience or experiences, including what you saw or did and your reaction to an experience. This may lead to a consideration of the emotions you felt and any changes in behaviour. It's important to move from the description of an event to a deeper level, to evaluate what was good or bad about the experience and the underlying meaning of the experience. This provides opportunity to explore the factors that contributed to the outcome, an interpretation of events, and insights that can lead to action and transformation.

Gibbs' model (1988) provides a structured approach to the reflective process incorporating a description of the associated event, feelings, evaluation, analysis, conclusion and action plan. The model considers feelings and how these may shape

thinking and behaviour before, during and after an event. The evaluation component provides the space to look at the positive and the challenging aspects of experiences, and moves on to analysis to explore what contributed to the outcome and possible explanations that can help planning for the future. It promotes returning to situations but can also acts as a prompt to look at what research or academic literature has to offer on a topic. It can assist in identifying where further training is required. This leads to an action plan providing further opportunity to reflect on what might be done differently next time and learning from experiences.

It is important to recognise that reflection is not a linear process and may involve going through each aspect more than once, reflecting afresh on the event or examining responses.

Slides 15-18:
The model by Driscoll (2007) encompasses the same elements but combines them into three headings (what, so what and now what) to reflect on events. Like Gibbs (1988) the final stage (now what) promotes exploration of action and learning from experiences.

Slide 19:
Reflection may take place after an event, but Schon (2016) reminds us that it is an ongoing process and that we are thinking and reflecting as things are happening and making decisions about what to do next in action as well as after action.

Slide 20:
Bolton (2010) uses the metaphor of a mirror to capture three foundations of reflection, incorporating the uncertainty of discovery in new situations, playfulness to try new things (and question whether they work), questioning the experience, and examining ourselves in the process.

Slides 21-24:
The 'me, my, more, must' approach outlined by Wareing (2016) also provides a format to engage in reflexivity in order to explore personal values, thoughts, feelings and concerns that influence experiences and incorporates what has surprised or puzzled us, in order to promote development.

Slide 25:
Writing a letter to yourself provides a narrative style of reflection (Zannini et al, 2011; and see the Write a Letter to Yourself activity in this pack). This can be written for individual use or shared with your collective through writing or reading aloud. This act of sharing can provide further reflection and development. Written reflections can be repeated over a period of time and be a helpful tool to review development and change in practice.

Slide 26:
It is important to consider the use of arts-based approaches to reflect, for example the use of poetry. Moore (2015) explored how poetry helped in listening to experiences and deepening understanding, and provides a series of questions to guide the reflective process. This approach lends itself to individual or group reflection and development through the act of listening and reading poems.

Summary
Reflective practice can help us develop new insights and understandings. There are a range of models and approaches available to facilitate the process and links thinking, feeling and doing undertaken individually or in a group (Ghaye, 2011).

Stepping Into Your Creative Space

Imagine stepping into your creative space.

This is a place where there are no pressures to achieve a particular standard.
You do not need to perform to a level set by any authorities.
You are not being judged by others.

This is a place where you are free and creative -
what-ever you do is valued; there are no right answers.

This is a place for fun and enjoyment;
child-like enjoyment of taking part for the sake of it;
of times of happiness in creating.

How about trying out stepping into art in a practical way?
Decide on a place nearby, see where the boundaries are to your special space.
This is your creative space and we treat it with care.

Now go to the boundary of your creative place and stop there for a moment.
Notice any worries, concerns or thoughts going through your mind right now.
With one hand, reach to your head and imagine pulling up those anxieties by their
roots and leaving them outside of your creative space.
Did that work or are there any more worries?
Continue to pull out your worries one by one. Perhaps you can name them and
leave them on the floor outside of your creative space.

When you are ready, step into the luxury of your space and feel the sense of flow
within.
How do you move in your space – have a try – move and enjoy its freedom.
If any more worries approach, carefully take them to the edge of your space and put
them outside. Remember to say 'thank you' as you are relieved of these worries.

Now step out again into your normal world and get back into your pattern of worrying
and anxieties.

If you have time, try repeating these steps.

We invite you to step over the threshold from life worries to art, to a time-space
where you can be free to experiment with poetry, drawing, writing, sculpting with fun,
childlike play and enjoyment. The activity of art is both serious and playful, it is a
time-place for you to express your being without feeling constrained or judged by
others. We invite you to art of your choice for art's sake and to participate in this way
with the CP techniques.

Photo © Clint Randall Limited

Shorter Creative Activities

Introduction to Shorter Creative Activities

In this section you will find a set of creative exercises suitable for single group sessions lasting anywhere from 15 minutes to 1.5 hours. These are split into three groups: 1) activities for generating creative writing and poetry; 2) activities for generating visual art; and 3) activities for developing and editing your work. In each case, these can be taken as standalone exercises or built on to one another to produce a more lengthy and involved CP project. The Writing to Prompts exercises can also be strung together to make a longer activity. Finally, one or more of these shorter activities can be combined with the activities from the Bigger Projects section of this pack, as part of a larger CP project.

Whether you are planning on using several of these exercises together or just doing a short, one-off activity, it is important that you set the group up properly from the start and that you have a good overview of what CP is all about. With this in mind, we would recommend that you read over the sections from the beginning of this pack to the end of the Carrying Out Your Project section, paying particular attention to Our Manifesto and to the subsections on Getting a Research Collective Together and Ethical Issues and Concerns.
.

Writing Activities

'Cut-up' Poems

Approximate Length of Activity
45 minutes-1.5 hours

Background
The cut-up method was popularised by William Burroughs through work such as Naked Lunch (1959), though its origins go back further to 1920s Dadaism. It has been used by poets, songwriters, video artists and others since to kick-start the creative process and throw their work into new light.

Why Do It?
This activity offers an easy and fun, 'hands-on' way of creating poetry. It is a great introduction to poetry and poetic inquiry for co-researchers who lack confidence in their own writing or who are just getting started with exploring a difficult/provocative issue. The Beat Poets used the cut-up method to tap into the unconscious, and to access deeper, hidden meanings. So, this activity can also be a way of disrupting, recreating and subverting texts, and of seeing the familiar with new eyes.

Example Learning Outcomes
By the end of this activity you should:
   o   Have started to think about the focal topic
   o   Be able to look at your chosen texts differently
   o   Have composed a new creative piece which takes ownership of the original texts

You Will Need:
   o   A pair of scissors and glue stick per co-researcher
   o   A piece of plain paper per co-researcher
   o   Four pages of text for each co-researcher (either originals or photocopied). These could come from you or be brought in by co-researchers. The types of text you use will make a big difference to how this activity plays out. You could, for example, pick four academic articles which speak to the topic you are exploring in your collective. This is a great way of learning about how academics have approached an issue, while also allowing you to disrupt and subvert their ideas. Using newspaper or magazine articles, meanwhile, can act as a pathway to exploring/critiquing popular representations of a topic. Another option is to use this as a way of making new meaning out of your own poems; this offers both a useful editing tool and a way of exploring your own ideas from a different angle. Finally, some researchers have used the cut-up method as a way of creating poetry from interview data (e.g. Biley, 2006).
   o   The Tips for Creating Cut-up Poems handout in the Teaching Materials section of this pack (one copy visible for each co-researcher)

What to Do
   1) Take the four extracts and cut them up however you like. For example, you could assemble them as quarters of a new whole or cut up individual words/phrases.
   2) Now reassemble these pieces into a new text, using the plain paper as a base. As Burroughs (1963) says "cut the words and see how they fall." Move

them around on the page until you are happy with their positions. You can use the Tips for Creating Cut-up Poems handout to help guide you through the activity from this step on.

3) Glue them in place.
4) Read over your new text and edit it so that the joins don't show. Feel free to add words, take out and change words at this point. You may find that you need to change some pronouns and associated phrasing so that the voice is consistent for instance, or you might find another way of creating coherence around voice.

Photo © Viktoriia Kryvonos

Extensions and Variations
You can easily vary this task by using more/fewer texts or mixing different types of text together. There are also a number of online tools that will mix texts up for you. Try: http://www.languageisavirus.com/cutupmachine.php#.WeX0K0zMxYg or http://www.lazaruscorporation.co.uk/cutup/text-mixing-desk Another possibility is to preserve the poems in their cut-up form, so that you have visually arresting mosaic poems.

Finally, co-researchers could supply texts for one another, bringing in articles from the news, for example, or cutting up each other's poems. If you are going down the latter route, though, it's important that all co-researchers are fully on board with this and are given the option of not supplying poems to be cut-up – Poems can be very precious to their authors, particularly when they deal with emotionally difficult subjects, and the act of cutting these up can feel like disrespecting both the artistic work and the experiences they express. All in all, this option is best saved for groups who feel comfortable with one another and authors who are willing/able to distance themselves a little from their writing.

Autoethnography

Approximate Length of Activity
45 minutes

Background
Autoethnography uses reflective (often creative) writing to explore the author's own personal experiences, and connect these to broader social, political and cultural issues and understandings. This 'requires that we observe ourselves observing, that we interrogate what we think and believe' (Ellis 2013: 10) in order to help us make sense of experience and offer insights into a particular culture or way of being. Writing about ourselves in this way can provide a detached viewpoint from which to examine our lived experiences. This distance can provide a space for reflection that can trigger meaning-making and offer powerful insight into our own identities. This activity encourages co-researchers to draw on autobiographical material and filter it through a character to foster the distance and resistance that are required for effective cultural and social critique.

Why Do it?
Hunt (2000) says that for some people, 'where the imagination sets to work on the raw material of the unconscious and turns it into art… engaging with their inner world has a strong self-developmental or therapeutic dimension.' This process can be transformational, positive, liberating.

Connecting the self and autobiographical experiences to help us make sense of ourselves and our wider community can develop empathy and understanding, self-knowledge and a greater sense of connection with other members of a group. It can support us in:
   o Exploring life experiences
   o Learning by making
   o Confident writing
   o Reflection on self
   o Making sense of the world around us and our own place in that world
   o Knowledge creation through creative play

This process seeks to democratise academic writing and resist its dominant white, male, oppressive narratives. Autoethnography can therefore engage us in a process of self-study and storying the self that can help us to resist oppressive discourses, and that this can lead to a more enhanced sense of self.

Example Learning Outcomes:
By the end of this activity you should:
   o Have developed your confidence with writing poetry
   o Be able to reflect on the process of writing about yourself
   o Be able to share your experiences with a supportive group

You Will Need:
   o Paper and pen or electronic device to write on
   o A photo from your past that has positive memories for you. (This activity works best if the photo depicts one or more people.)

o Space to sit and write

What to Do:
1) Working individually, write down a description of your photo.
2) Now imagine you can step into the photo and talk to the people/yourself in it, disrupting the story somehow. (If your photo doesn't show any people, then focus on the photographer and/or other people who are out of shot.) Write about your encounter.
3) Resolve the piece by reflecting on how you feel about the image/experience now.
4) Now take your written notes and rework these as a poem. You might find it useful to refer to the Tips for Creating Cut-up Poems worksheet in this pack to help you.
5) Read your pieces in groups of three, and discuss. Think about how you felt about this activity and what you learnt as well as how you feel about the final pieces themselves.

Extensions and Variations
o Spend time rewriting the poem. (You might find it useful to refer to the Activities for Developing Your Work section in this pack for this.)
o End the session with a group discussion about identity and writing
o Combine this with the Writing with Poetry Forms activity, using one of the forms in this exercise to guide you in step 4.

Freewriting for Emotional Recall

Approximate Length of Activity
15-30 minutes

Background
Freewriting is a method which is used to help generate ideas, images and words – the raw material for poetry and creative writing. The idea is to let the words emerge in as uninterrupted a flow as possible, switching off your inner editor while you write. This activity combines freewriting with 'emotional recall,' a technique described by Carolyn Ellis (1999: 675) as "revisit[ing] the scene emotionally." The activity uses 'grounding' prompts drawn from mindfulness practice to aid this recall. Rather than using these prompts to help ground people in the present moment, however, they are harnessed to help participants ground themselves in the experience they are recalling.

Why Do It?
This activity is a great way of exploring memories and experiences in emotional and physical depth. This can be very therapeutic, and may well be an end in itself; but it can also be a great starting point for exploring a particular issue or sharing perspectives on an issue through creative pieces. The activity can also provide a means for moving on from the experiences we choose to recall, reconsidering them in the light of our current understandings/lives or perhaps using them as a way to write new stories for ourselves.

Example Learning Outcomes
By the end of this activity you should:
- o   Be able to recall a personal experience in (emotional and physical) depth
- o   Have started to think about how this memory impacts on your current life (and vice versa)
- o   Have some raw material which you can use to compose a creative piece

You Will Need:
- o   A pen and piece of paper per co-researcher
- o   A clock or stopwatch
- o   Someone who's prepared to guide the activity

What to Do
1) Decide who will be guiding the activity and who will be writing. The writers will be asked to write freely, with no corrections or crossing out for ten minutes, with the guide providing encouragement, prompts and a check on time. Decide at the outset whether co-researchers will be given the opportunity to share their experiences/freewrites at the end, and make sure that this is clearly communicated within the collective.
2) The guide should start by asking the writers to think of a particular event or moment. The focus of this should come from the project/workshop focus, but examples are: a time when you were happy; a time when you felt threatened; when your experience of x began; or a 'watershed' moment in your experience of x. Give co-researchers a few minutes to think of something and

try to really place themselves in the moment. The writers can close their eyes while doing this, if they feel comfortable doing so.

3) The guide should then ask co-researchers to start writing, slowly and gradually feeding in the following prompts as they write:
    a. Think of five things you can see.
    b. Think of four things you can hear.
    c. Think of three things you can feel.
    d. Think of two things you can smell.
    e. Think of one thing you can taste.

Make sure co-researchers are given plenty of time to respond to each prompt before moving on.

4) Once the ten minutes has elapsed, revisit the learning outcomes. You can then do any of the following:
    a. end the session or move onto another activity (With either of these options you should first give co-researchers a little time to consider what they want to do with their own freewrite. This could be anything from throwing it away, to keeping it for personal reference, to reworking it to share it with others.)
    b. share freewrites/experiences in the group
    c. facilitate a discussion on what it was like to carry out this activity
    d. carry out some editing exercises on the freewrite texts

Extensions and Variations

One obvious variation is to play around with the time that co-researchers have to write, giving more time for more experienced writers or when a longer period of reflection would be helpful, for instance, or less time for co-researchers who are new to this kind of reflection/writing.

You can also vary this exercise by using a different starting prompts. Examples include:
    o Think of a time you felt loved (or rejected)
    o Think of a time you overcame a difficult challenge
    o Think of a time you shared in a friend's happiness
    o Think of how you felt when you first walked into this room

There are a number of ways in which you could extend this activity too. One useful set of extensions focuses on writing new stories for ourselves. Suggestions here are to ask co-researchers to write a new ending to a difficult or troubling personal story, or to follow this up with a discussion or new free write focusing on how they want to move forward from this experience into a positive future.

Write Yourself a Menu

Approximate Length of Activity
30-45 minutes

Background
The idea of this activity is to describe yourself as though you were a set menu. The inspiration for this came from Charles Bernstein's (n.d.) list of language experiments, and from the increasing use of poetic (and sometimes rather over-blown) language to describe food on café and restaurant menus.

Why Do It?
This is a simple, fun activity, which can be used to explore some difficult ideas or simply to play around with language and get used to writing creatively.

Example Learning Outcomes
By the end of this activity you should:
- o Be able to play around with language to convey evocative and/or fun images
- o Have created a menu which describes some aspect of who you are or would like to be

You Will Need:
- o A pen and piece of paper per co-researcher
- o A set of creative menus to help guide and inspire your writing – the more descriptive the better! These could be brought in by a session facilitator or other co-researchers. (Asking co-researchers to find their own sample menu/s can be a great way of getting them thinking about the activity before the writing starts.)

What to Do
1) Start by looking over the sample menus in your group.
    a. Think about the kind of language these menus use (what images this brings to mind, how it makes you feel, and how much detail is given)
    b. Look at how the menu is set out visually
    c. Make a list of stock (pun intended) words and phrases that the menus use, for example, 'home cooked,' 'on a bed of,' 'drizzled with.' You could also add any words/phrases to this list that you find particularly juicy (pun again, sorry!), like 'on or off the bone,' 'crushed,' or 'suffused with hints of.' If you have access to a flipchart or whiteboard, you can get a nominated writer to jot these down there; otherwise, each co-researcher will need to make their own copy of this list.
2) Now think about your own menu. The first step here is to consider who you are writing this for and what you want the menu to achieve. For example, you could be using the menu to: sell yourself to a potential lover ("I am succulent, sweet and freshly marinated"); explore your strengths, weaknesses and vulnerabilities ("crumbles gently under the pressure of over-cooked demands"); challenge people's preconceptions about what it means to be you ("a rich, honey-glazed crust encasing rare tender loin"); describe who you are now to a younger version of yourself ("hung for thirty years in a cold pantry to reach this delicious state of apathy"); or sketch out an ideal self to which you

would like to aspire ("Chef recommends this low food mile self, locally-sourced, yet bursting with exotic flavours").

3) Working individually, divide your paper into three sections, and write these headings at the top each section in turn: starters, main course, dessert. (You can add in other sections later if you get the urge. Possible options here include: sides, beverages, digestifs and salads)

4) Now start writing out the dishes on your menu, under these headings. You can make your menu as short or long as you like (for example writing it as a set menu with few or no options, or designing an eclectic mix of dishes). Use the word list you created in step one to help you, and feel free to go back to the sample menus again if you get stuck at any point. You can let this activity take you any way you want to go and don't necessarily need to stick too closely to the food focus, e.g. you might write about something "dashed with charisma" or "a zesty 'jus de chaos,' made to our own house recipe."

Extensions and Variations

A variation on this activity is to write a group, rather than an individual, menu. This could be a fun way of describing what the group is all about to others, as well as providing a useful framework through which to think about your group identity and aims. One way of extending this exercise is to think about the final presentation of the menu. This could be on paper, with or without illustrations, or as a performance, with the menu presented by a waiter/waitress to an eager (or perhaps indifferent!) customer.
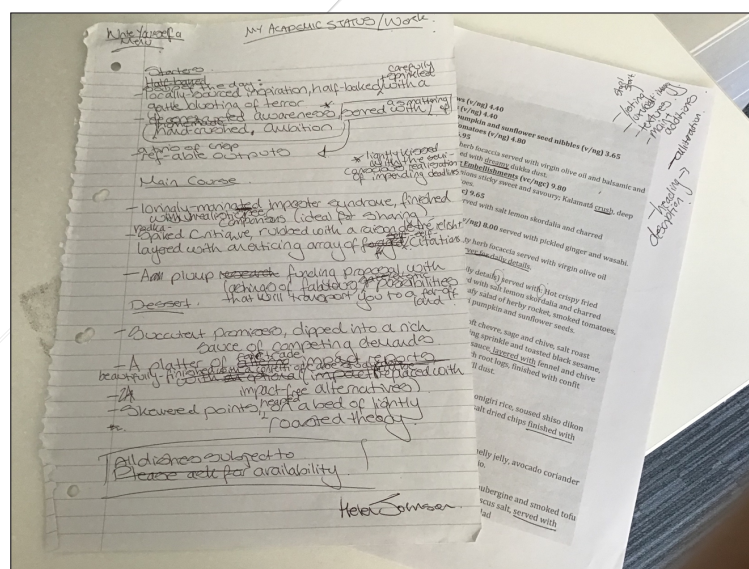
Writing about Values

Approximate Length of Activity
5-10 minutes

Background
Writing about values exercises are designed to encourage people to reflect on what they feel is important in their lives (e.g., family, health, honesty). The idea is that reminding people of what they value either in their life or about themselves can help them to feel less threatened psychologically by events, information, or situations (Cohen & Sherman, 2013; Steele, 1988). When people are feeling less threatened, they might feel more able to cope with such threats or less bothered by them day-to-day. The activity asks people to spend time reflecting on how they value one area of your life, for example, being a mother, which theory suggests can offset psychological 'threats' from other areas of your life, for example, not making healthy choices, or being stereotyped.

Why Do It?
This activity is a great way of thinking about what is important in our lives. Not only can this feel like very positive experience, it may well help people to feel more able to deal with psychological threats. It is best completed before people might encounter a threat, such as giving people feedback about their health, but can work well without no immediately obvious threat present. The activity can also provide people with a psychological technique – encouraging them to reflect on important values – that they can use to reassure themselves if they are feeling threatened in the future.

Example Learning Outcomes
By the end of this activity you should:
   o   Be able to recall and reflect on important core values
   o   Have a technique to help overcome psychological threats in the future

You Will Need:
   o   One copy per co-researcher of one of the Your Values (Structured Version) worksheet. There are two versions of this in the pack. The structured version is particularly useful for less experienced/confident writers or where there is less time to play with. Either will work well for this activity, however, so the important thing is that the group agree together which version they would like to use
   o   A pen and extra paper per co-researcher
   o   A clock or stopwatch
   o   Someone who's prepared to guide the timing and administration of the activity

What to Do
   1)   Nominate one person to act at timekeeper – everyone will be given 5-10 minutes to complete the exercise. NB: if the group collectively decides they would like longer either at the start or when the time has elapsed, that is fine.
   2)   This exercise should be completed individually. The writers should each take a copy of the worksheet, read the instructions there carefully and write honestly, without paying attention to spelling or grammar.

3) Once the ten minutes (or agreed time) has elapsed, the person leading the task should allow people to complete the bit they are writing.
4) Co-researchers can then be given the opportunity to share their thoughts and feelings about their important value with the group, considering both what they wrote and what the implications are of this. This discussion should be held in a supported and confidential way, with reference to the ethical guidelines at the start of this pack.

Extensions and Variations
One variation is to play around with the time that co-researchers have to write, giving more time for more experienced writers or when a longer period of reflection would be helpful, for instance, or less time for co-researchers who are new to this kind of reflection/writing.

In addition, people could write about a specific value that they decide is common to all of the group. It's important that this is one of the most important values to each member, as the exercise benefits people the most when they are reflecting on their most important values. (Such values tend to be relationship based.)

Writing to Prompts

These prompt activities can be taken as single sessions, or as part of a longer project allowing for progression from warm-up to full collaborative writing.

Approximate Length of Each Writing Prompt Exercise:
30 mins+ across 1 or 2 group sessions

To keep at bay thoughts of perfectionism and low confidence, it's best if the writing time for each exercise is limited to 7 minutes, plus 5 - 10 minutes of sharing and feedback per co-researcher. How long you spend on this, how many sessions you split this over and whether or not you choose to share your work with one another can all be adapted to suit the group's needs.

Background
Writing to prompts is an emotionally safe way of getting started with writing using an external topic as a focus. It leaves an element of choice, in that people can choose to delve into a personal sphere or not. It is also an inclusive way to support new writers and help them build confidence. The suggestions below are a combination of activities used by contemporary writers such as Caroline Bird, Luke Kennard and John McCullough in writing workshops with new and more experienced writers.

Why Do It?
Generally, there is a lot of material already within ourselves, from complex trauma, to experiences of aggravation in the supermarket queue, to the stillness that has caught us by surprise during a nature walk. Being in the context of a group is a challenge whether people know each other already or not. Prompt activities can help us to draw on this material in a non-challenging way, helping us open up to and work with the group.

Prompts can also act as a bridge to collaborative writing, forming a balanced dynamic between the need to be accepted and the need to be our very unique, freed selves. Writing prompts should be open enough to help frame co-researchers' writing in a way which allows them to hold a vulnerability within that balance. Prompts can work as a warm up too, helping people to see each other and progressively shed the layers of fear that may stop their creativity from opening up.

Overview of Activity
1. Airing the Cupboard
    Duration: 30 minutes+ across 1 session
    Aims: To help people explore their creativity and build confidence around their writing and story building; to open up to one another and bond as a collective. (This last aim is applicable even if you are an existing group, as you may not have worked together in this way before.)
    What you will need:
    - Someone to facilitate the activity
    - Pen and paper for each co-researcher
    - A clock or stopwatch

- o A selection of small 3D objects (for instance seas shells, broches, toys, a soap bar) at the ratio of one object per member of the group (These can be provided by the facilitator or brought in by the group.)
- o An opaque bag to put the objects in
- o A sound recording from the British Library Sound Archive https://sounds.bl.uk
- o A laptop, phone or any other internet-enabled device equipped to play sound
- o Access to the internet
- o A flipchart or whiteboard, and pens would be also useful, but aren't essential

2. Bringing Out the Linen
   Duration: 1 hour+ across 2-3 sessions
   Aim: To use creative writing as a tool to explore personal themes safely without exposure
   What you will need:
   - o Someone to facilitate the activity
   - o Pen and paper for each co-researcher
   - o Access to a computer, laptop or tablet
   - o Access to a projector, if the group is larger than 5 people
   - o Access to a photocopier or a printer
   - o Access to the internet to show https://youtube/LOifUM1DYKg from mins 4 - mins 15 (full screen time is 11 minutes)
   - o 1 copy per co-researcher of 'Drinking My Poem' by Mairead Byrne (2007)
   - o 1 copy per co-researcher of 'Goodnight Irene' by Mary Ruefle (2013)
   - o 1 copy per co-researcher of William Carlos Williams' poem 'This is Just to Say' (Williams, 1938)
   - o A flipchart or whiteboard, and pens

3. Writing Collaboratively
   Duration: 1 hour+ across 1 or 2 sessions
   Aim: To help the group build connections and to start writing together
   What you will need:
   - o Someone to facilitate the activity
   - o Pen and paper for each co-researcher
   - o A clock or stopwatch
   - o Access to a computer, laptop or tablet
   - o Access to a projector if the group is larger than 5 people
   - o A flipchart or whiteboard, and pens
   - o Access to a photocopier or a printer
   - o 1 copy per co-researcher of 'The Problem' by Jane Hirshfield (2015)
   - o 1 copy per co-researcher of 'Did It Ever Occur to You That Maybe You're Falling in Love?' by Ailish Hopper (2016)
   - o It would also be helpful to have access to a laptop or other internet-enabled device and speakers, to play some audio readings.

A Note About Discussion and Sharing
For prompts to be effective and to achieve the learning outcomes, it is important that everyone in the collective is clear that any participation in discussion or sharing of writing should be voluntary. It may be helpful for the group guide or facilitator to frame feedback and discussion with specific questions such as: What did you like/dislike about the writing? or What surprised you/shocked you/inspired you? This can help build confidence in the group, as people won't feel it as critical analysis, but rather as an opportunity to share personal interpretation, which is always valid.

Extensions and Variations
Flexibility and openness nurture creativity and make activities accessible and inclusive. Writing prompts don't have to be written. They can take different formats: audio recordings; drawings; collages; physical performances. Equally, the examples shared to illustrate the prompts can be provided in different formats. You can play poems from the Poetry Archive (https://www.poetryarchive.org), The Scottish Poetry Library (https://www.google.com/search?client=safari&rls=en&q=the+scottish+poetry+library&ie=UTF-8&oe=UTF-8) or The Poetry Foundation (https://www.poetryfoundation.org) websites for example, or from YouTube (https://www.youtube.com). Please ensure, though, that you access and use resources with the appropriate copyright license.

Example Learning Outcomes
At the end of each activity everyone should:
  o have a piece of writing in response to each prompt used
  o feel more connected to the collective, and more willing to collaborate within it
  o have started to engage with the main theme creatively, through new ideas and approaches
  o feel more confident about writing

1. Airing the Cupboard

Approximate Length of Activity
30 minutes + across 1 session

Example Learning Outcomes
By the end of this activity you should:
  o have created one piece of writing in response to the prompt used
  o feel more confident about your writing
  o feel more confident sharing and collaborating in the group

You Will Need:
  o Someone to facilitate the activity
  o Pen and paper for each co-researcher
  o A clock or stopwatch
  o A flipchart or whiteboard and pens would be also useful but aren't essential.
  o A selection of small 3D objects (for instance seas shells, broaches, toys, a soap bar) at the ratio of one object per member of the group. (These can be provided by the facilitator or brought in by the group.)
  o An opaque bag to put the objects in

- o A sound recording from the British Library Sound Archive
  https://sounds.bl.uk
- o A laptop, phone or any other internet-enabled device equipped to play sound
- o Access to the internet
- o A flipchart or whiteboard, and pens would be also useful, but aren't essential

What to Do
Decide who will be guiding the activity and who will be writing.

Writers should be encouraged to be bold and dramatic in their writing. Please pick one or more of the prompts below, and then ask the co-researchers to write on this in silence for 7 minutes, doing their best to write without stopping and without censoring themselves. The facilitator's main role here is to provide encouragement and a check on time.

1) Writers to write a poem starting each line with **I saw…**
2) Writers are invited to open a door, recreate what is behind it, and react to this, using these prompts to structure their writing:
   a. When I reached the edge of the desert I saw…
   b. You told me
   c. I couldn't
   d. It was as if
   (Activity included with kind permission from Luke Kennard.)
3) Writers are invited to write a piece on theme of 'The Art of…'
   (Activity included with kind permission from Luke Kennard.)
4) Individuals are invited to pull out an object from the bag, and use it to write a story from the perspective of that object
5) co-researchers to listen to the chosen recording from the British Library, and then respond creatively to the soundscape, through drawing or writing. (This is also a good activity to use as an icebreaker.)

2. *Bringing Out the Linen*

Approximate Length of Activity
40 minutes+ across 1 or 2 sessions

Why Do It
As human beings with an extensive backlog of experiences to draw on, we are not lacking material. But we are not always ready to bring it up in our own minds, let alone make our thoughts and feelings public. Yet, as Brené Brown says: "Vulnerability is the birthplace of … creativity. " (Brown, 2015) The following prompts will help participants to reveal intense and challenging thoughts and emotions without feeling exposed. It is important to remember in doing this that only you know what is and isn't real in your own experience – you have the authority to tell and claim your own story.

After the warm up activities in 'Bringing Out the Linen,' these prompts are likely to seem be a bit more personal. With that in mind, it's important to remember that how deep you delve and how much you share with others are both entirely up to you.

Example Learning Outcomes

By the end of this session:
- o have created a piece of writing in response to each of the prompts used
- o feel more confident about your writing
- o feel more confident sharing and collaborating in the group
- o have explored and reflected on being vulnerable through writing and on the value of creativity

You Will Need:
- o Someone to facilitate the activity
- o A clock or stopwatch
- o Pen and paper for each co-researcher
- o Access to a computer, laptop or tablet
- o Access to a projector, if the group is larger than 5 people
- o Access to a photocopier or a printer
- o Access to the internet to show https://youtube/LOifUM1DYKg from mins 4 - mins 15 (full screen time is 11 minutes)
- o 1 copy per co-researcher of 'Drinking My Poem' by Mairead Byrne (2007)
- o 1 copy per co-researcher of 'Goodnight Irene' by Mary Ruefle (2013)
- o 1 copy per co-researcher of William Carlos Williams' poem 'This is Just to Say' (Williams, 1938)
- o A flipchart or whiteboard, and pens

What to Do

1) Watch Brene Brown's video clip https://youtube/LOifUM1DYKg from mins 4 - mins 15. This covers themes of: owning our story; showing up; being seen; living bravely. Some of these could stir challenging thoughts and emotions. With that in mind, it is important to have a quiet space if necessary and to hold a place of compassion and support in the group.
2) Group to take 2 minutes to discuss the video clip in pairs. You could then share your thoughts in the whole group if you wish.
3) Facilitator or group guide to write on the flipchart: 'Creativity, what does it do for you?' Group to discuss.
4) You should then carry out one or more of the following activities. It doesn't matter what order the group choose to do these in or how many activities you decide to carry out:
   a. Co-researchers individually read over the poem 'Goodnight Irene' by Mary Ruefle. Inspired by the poem, writers are invited to spend 7 minutes creating a piece using repetition of a set of words or phrase.
   b. Co-researchers individually read over Mairead Byrne's 'Drinking My Poem.' Inspired by this piece, writers are invited to spend 7 minutes writing about something familiar as if they are seeing it or thinking about it for the very first time.
   c. Co-researchers individually read over William Carlos Williams' poem 'This is Just to Say.' After, writers are invited to spend 7 minutes writing a "sorry not sorry" poem or piece of creative writing.
   d. The facilitator writes on the flipchart "When the world is not watching, I…" Writers are invited to spend 7 minutes writing a poem starting with that sentence.
   (Activity included with kind permission from Caroline Bird).

e. Writers are invited to spend 7 minutes writing a piece about what scares them (or someone they know) the most.

3. Writing Collaboratively

Approximate Length of Activity
30 mins+ across 1 session

Why Do It?
The prompts below will help the collective to build connection and start working together. As that happens the group should become more open to collaborating with one another.

Example Learning Outcomes
By the end of this activity, you should:
- o have created one piece of writing in response to the prompt used
- o feel more confident about your writing
- o feel more confident sharing and collaborating in the group
- o have a few ideas about approaching writing collaboratively in your project

You Will Need:
- o Someone to facilitate the activity
- o Pen and paper for each co-researcher
- o A clock or stopwatch
- o Access to a computer, laptop or tablet
- o Access to a projector if the group is larger than 5 people
- o A flipchart or whiteboard, and pens
- o Access to a photocopier or a printer
- o 1 copy per co-researcher of 'The Problem' by Jane Hirshfield (2015)
- o 1 copy per co-researcher of 'Did It Ever Occur to You That Maybe You're Falling in Love?' by Ailish Hopper (2016)
- o It would also be helpful to have access to a laptop or other internet-enabled device and speakers, to play some audio readings.

What to Do
1) Each co-researcher should individually read over 'The Problem' by Jane Hirschfield.
2) The facilitator should then guide a whole group discussion about this poem. Towards the end of this discussion the group should work to identify one core issue, theme or problem raised by your project, on which to focus your writing. You can them follow one of 3 different approaches, depending on the number of co-researchers:
   a. Breaking the problem into sections, writers choose one to write about each. At the end, everyone can come together and edit the poem as a group.
   b. With the group split in half, each half can work on writing about the problem. Once they finish, both pieces of writing are shared and the group can create one piece of text from the two.
   c. With the group split in half, one half writes about the problem and shares. The other listens and responds by writing a piece of their own.

Groups discuss initial writing and response as part of merging both pieces of writing into one.

3) Each co-researcher should then read individually over 'Did it Ever Occur to You That Maybe You're Falling in Love?' by Ailish Hopper.

   a. Facilitator to lead a whole group discussion, exploring/discussing the piece

   b. Using the same approach as described in step 2, writers now write about a solution to the problem.

4) The facilitator should then bring the activity to a close by leading a whole group discussion, exploring individuals' experiences of writing collaboratively, and discussing different approaches to writing together on a collectively-chosen theme/subject.

Writing with Poetry Forms

Approximate Length of Activity
30 minutes-1 hour, depending on the form you are working with and the size of the group

Background
A poetic form provides a set of rules for a poem. These rules determine what the poet is able to write in terms of things like line length, number of stanzas (verses), number of syllables, rhyme scheme, subject matter, even the shape of the poem on the page. Name a feature of a poem, and you'll probably find there is a form somewhere that plays around with it! There are many, many different poetry forms, some of which are pretty new and some, like tanka and haiku, which are very old indeed.

Why Do It?
Writing with forms is a great (and often fun) way of stimulating creative writing and pinning it down on the page. Because forms restrict what/how you can write, they limit the pool of words, rhymes, sounds and so on that you can draw from, and this can be enormously helpful if you are struggling to get an idea down. Forms can also be deeply reassuring for the budding writer, helping them to feel more confident that what they are writing is good/authentic poetry. This doesn't mean that you should always write in a set form by any means, (and we could argue about what good or authentic poetry really is until the cows come home), but this confidence boost is very real, very helpful, and a great 'in' to poetry writing!

Example Learning Outcomes
By the end of this activity you should:
- o Have written a poem using a standardised form
- o Feel more confident writing poetry, and sharing this with others

You Will Need:
- o A piece of paper and pen per co-researcher.

What to Do
1) Decide on the topic you want to write about. This is likely to relate to the wider issues you are exploring and questions you are asking as a group; however you might want to pick an unrelated topic which allows you to play around with the forms in a more safe space. This might be the case, for example, if you are using this activity as a way of getting confident with writing and sharing poetry. In this latter case, it's best to pick a relatively unchallenging topic which everyone can speak to, such as the seasons, the senses, a funny encounter, or a favourite film. Either way, the activity works best if the whole group are working on the same topic, but you could adapt this, so that each individual chooses their own, individual focus (or even form).
2) As a group, choose one of the forms described below.
    - a. *Haiku* (Writing time: approx.. 10-15 minutes) This is a well-known Japanese form which typically produces a three line poem with 5, 7, 5 syllables in each respective line (though there are variants on this and arguments about the correct practice here!). Traditionally, haiku focus

on the cycle of the seasons, on a close observation of precise experiences in ordinary life, and on contrasting, concrete images; but in practice, there are a great many haiku that break these 'rules.'

b. ***Acrostics*** (Writing time: approx. 10-15 minutes) Acrostic poetry is a quick and fun way poetic form. The most basic acrostic form uses the first letter of each line to spell out a word, e.g. a poem about fire might start each line with the letters f-l-a-m-e. You can also use acrostics to create whole phrases, or write a double acrostic using the first and last letter of each line to create your word/s.

c. ***Concrete or Pattern Poetry*** (Writing time: approx. 20-30 minutes) Concrete poems play around with the shape of the poetry on the page, using the position of the words on the page to help convey their meaning. This could be very literal, e.g. a love poem written in the shape of a heart, or more conceptual, e.g. a poem about time boredom using increasing space between words to show time stretching out.

d. ***Nonets*** (Writing time: approx. 20 minutes) Nonets are nine line poems, that begin with nine syllables in the first line and count down to just one syllable in the final line. (So the second line has eight syllables, the third seven syllables, and so on.)

e. ***Palindrome Poetry*** (Writing time: approx. 30 minutes) This is a challenging form where you create a kind of mirror poem. There are (at least) two ways of doing this, both of which involve using the same words in the second half of the poem as in the first half. The easiest way of doing this is to repeat the lines in reverse order – so line one is the same as the last line, line two the same as the penultimate line, and so on. The more difficult option is to reverse the order of the words, so that your first word is the same as your last word, the second word the same as the penultimate word, and so on. In this version, you can play around with the length of each line in the second half of your poem, just so long as the words are repeated in reverse order. Palindromes usually have a 'bridge' word (or line) which links the two halves and is not repeated.

f. ***Univocalism*** (Writing time: at least 30 minutes) This is a fun form, but also probably the trickiest of those listed here, and therefore not for the faint hearted! It has just one rule, which is that you must write the whole piece using only one vowel, e.g. just the letter 'a' or the letter 'e.'

3) Now spend some time writing your piece individually. (Guiding times for each different form are given above, though you might want to stretch these, depending on how invested you are in this particular form/piece.)

4) When the time has elapsed, go around the group and give each person the option to share their piece (or not).

Extensions and Variations

We have given a few example poetic forms here, but as noted previously, there are many others out there. So the most obvious way to vary this activity is by working with a different kind of form. You can identify forms by analysing the structure of your favourite poems; alternatively, a quick online search will reveal a wealth of posts and pages which list, review and describe different poetic forms. Another way to vary this activity is by combining forms – e.g. a haiku that only uses the vowel 'e' or a concrete/pattern poem that uses a particular rhyming scheme. Finally, you can

use forms to create collaborative, group poems. A nice example of this is renga, which is an ancient genre of Japanese poetry, most famously associated with Matsuo Bashō. In renga two or more poets take turns to write stanzas in a poem. In its earliest form, the first poet would begin with an obscure three line stanza of 5, 7, 5 syllables and the second poet would end with a two line stanza of 7, 7 syllables. (This creates a form called a tanka.) There are now a number of different types of renga, however, with many producing much longer poems than this.

Write a Letter to Yourself

Approximate Length of Activity
1-1.5 hours

Background
Reflective practice has been described as aesthetic and artistic leading to developmental insight. It can provide a safe and confidential space to explore experiences about self, others and the wider society or group (Bolton, 2010). Zannini et al. (2011) used the reflective approach of 'writing a letter to yourself' after a mentoring programme. Bolton (2010) highlights how writing may feel safer than talking as it can remain private until ready to share with others. Reading aloud can be beneficial in telling a story, incorporating the emotion of the experience and promoting self-awareness, self-knowledge and insight. People may write and reflect on the same experience, thereby sharing different observations, perceptions and perspectives, or use different experiences. It can be used in a single session or a series of letters over a period of time.

The process of having a discourse with oneself can promote critical thinking and alternative explanations (Moon, 2004). Sharing the letter requires honesty, openness and trust. Letters may remain personal and confidential, may be shared with one other person or small group, or with the permission of the author may form a collaborative activity to produce a booklet or chapbook. The chapbook may contain poems, ballads or stories. Designing and producing the booklets may be undertaken as part of a group activity over a period of time focussed on a particular theme.

Why Do It?
Reflection is a key part of learning from experience. Reflection has been described in many ways for example:
- o Exploring experiences
- o Learning by doing
- o Problem solving
- o Thinking about what you are doing
- o Thinking on your feet
- o Becoming clearer about something
- o Making sense of the world around us
- o New ways of understanding

Bassot (2016) describes three components including the experience, the reflective process and the action that results from the new perspectives (ERA). A three step approach is also introduced by Oelofsen (2012) to incorporate curiosity to question assumptions, looking closer to understand the situation, and transformation as learning from the experience. It is recognised as an ongoing circular process to improve practice leading to active experimentation to try out what has been learnt (Kolb, 1984). Although action is a key component, reflective practice also relates to a state of mind and drive to develop (Moon, 2004).

Writing can be a beneficial way to learn from experience, either individually or in a group. The listener may reflect on the experience or may question, seek clarification or offer an alternative perspective. Writing a letter provides opportunity to reflect

alone on an experience or to share with a colleague or group. Recording the letters in the form of a diary or in an audio format can be beneficial to return to at a later date, promote recall and provide further opportunity for reflecting on experiences, meaning, learning and development.

Example Learning Outcomes
By the end of this activity you should:
- o   Be able to identify a learning experience
- o   Have written a letter and shared it with others

You Will Need:
- o   Paper and pen or electronic device per person to write the letter

What to Do
1)   Spend a few minutes thinking about a recent experience (good or bad).
2)   Decide whether you will be writing a letter to yourself in your own voice or in the voice of someone else.
3)   Working individually write your letter.
    a.   Start with 'Dear -----'
    b.   Let the pen flow, incorporating what comes into your mind and trying not to worry about grammar, spelling or sentence construction.
    c.   Say what you want to express, in the way you want to say it, and include how you feel. It is not a formal letter style and you can write it using the language and style that suits you.
    d.   Remember to sign it at the end.
4)   Read the letter to another person or small group. The letter can be shared allowing them to read on the page or the writer can read to the person allowing them to focus on listening to capture the mood and emotion as well as the content. Alternatively it could be recorded and an audio version shared. This can be helpful if there are any difficulties with reading or writing and allows both parties to return to it at a later date.
5)   The listener/s should then give constructive feedback on the content of the letter and their interpretation of what it's saying. This may be include reflecting back on parts of the letter or asking questions to clarify or summarise.

Extensions and Variations
- o   The letter could be recorded rather than written.
- o   The letter could be dictated to a note taker using words or British Sign Language.
- o   Letters could be written individually from a group experience or from an individual experience.
- o   The experience could be revisited and reflected on more than once.
- o   The content of the letter could be performed using mime or in the form of a play.
- o   It can be undertaken in one session or could be a series of letters over a period of time.
- o   It can incorporate different themes or different voices. For example 'write a letter giving advice to your past self' or 'write a letter to your biggest fear' or 'something you want to say to someone that you never said.'
- o   The letters can be written in a narrative style or as a poem.

o   Individuals or groups may write a series of letters which are turned into poems to include in a chapbook.

Additional Information
Further information about methods and models of reflection can be found on the Reflection slides in the Teaching Materials section at the back of this pack.

Using Creative Writing to Dislodge Writers' Block

Approximate Length of Activity
60-80 minutes (plus 5-10 minutes per person optional sharing time)

Background
This activity is adapted from an exercise carried out in the Researching Discrimination through Poetry study (described in the case studies at the end of this pack and also in Johnson et al, 2107, 2018). In that project we used fictional re-writes of classic studies as a means of exploring and subverting academic work on discrimination. Here, we use similar techniques to view our own writing through new eyes, and help shift the curse of 'writers' block.'

Why Do It?
Everyone gets writers' block sometimes, where you just can't seem to move your writing forward or even get it off the ground in the first place. This activity uses CP techniques to help you get 'unstuck.' It won't tell you what to write next, but it should help you to see your work differently, and return to tackle it with renewed energy. It is intended to be used with non-fiction work, like journal articles, academic book chapters, or even press releases.

Example Learning Outcomes
By the end of this activity you should:
   o Have crafted creative responses to both your writing and that of another co-researcher
   o Be able to see your writing differently
   o Feel able to return to your writing with renewed enthusiasm

You Will Need:
   o A pen and a few pieces of paper per co-researcher
   o A section of writing each co-researcher is 'stuck' on. For this, take a short piece you are struggling with some reason (aim for 400-800 words). This might be a piece you can't complete, can't work out how to edit or want to transform in some way. Pick something you don't mind sharing. It doesn't matter if the writing stops mid-sentence and it doesn't matter if you think it is any 'good' or not. Do make sure it is legible though; typewritten text is best if possible.

What to Do
Before you get started, keep in mind these three rules for the activity: (1) Try not to focus on the final piece you are trying to write; shelve your concerns with being a 'productive' writer for the time being. (2) Don't worry about creating an artistic masterpiece; that's not the point of this activity. (3) Have fun!

Now you have these rules firmly in mind, you can work through the steps below:

   1) Get into pairs. (If there's an odd number, then three co-researchers can work together as a trio.)
   2) Swap your texts with one another.

3) Spend 5 minutes explaining your text to the person you have swapped with. You can tell them anything you think they need to know in order to make sense of what you have written.

4) Now take the text you have been given and read it through once, just to get the gist of it.

5) Read the text again, but this time try to see it as a story. You can use these prompts to guide you, but don't worry about trying to answer all of the questions here; these are meant to help you out, not burden you with more to do!:

   a. What is the plot? What happens? What are the key events that help move the story forward? Is there are point of crisis/disruption? of crisis resolution? Is there an overall 'message' being put across here?

   b. What are the key themes? Are there any recurring images or symbols?

   c. Who are the main characters? Is there a hero? a villain? Who are the supporting characters?

   d. What is the setting? When/where does the action take place? What key scenes are there in the story? Do these scenes change at all? Are the scenes active – could they be considered to be a character – or are they very much part of the background? How do the key characters interact with the scene/s?

   e. If this were a genre, what genre would it be?

6) Now take your blank paper and rewrite the text as a piece of creative fiction. If the piece you were given is unfinished, then leave your response unfinished too. Don't be tempted to close this off; the idea is to recraft the original not to finish it for them! Remember that you aren't trying to create a great work of art here. The intention is rather to have fun with it, to shake up/recast the writing you have been given, so that the original author can look at it differently. Make sure you write clearly, as you will be giving this to the original author when you've finished. Spend about 20 minutes on this, using these prompts to help you:

   a. Pick a genre to write in – whodunit, romance, science fiction, myth, historical drama, comedy etc. Spend some time thinking about how this genre might shape your writing – What does make possible? What does it limit?

   b. Now think about your main characters – Who are they? Do you like them? Why do you feel like that? What do you think has brought them to this point (what is their 'back story?')

   c. Think about voice – Will you write the piece from the perspective of one or more of the characters or from a third person narrator?

   d. Sketch out a plot; making sure that it fits with the basic plot arc/movements you've identified above. Think about what you will reveal to the reader, and when.

   e. Think about whether you will include dialogue in this, and if so, when, where and with whom this will take place.

7) When both partners have finished their creative rewrites, swap these, so that the original author has the creative take on their own writing. Now spend about 20 minutes finishing the story you have been given.

8) If you have the time and inclination, you can end this activity by sharing some or all of the creative pieces that have been written in the workshop.

Alternatively, you may prefer to return immediately to your own writing or to have a break. Go with where the mood takes you if you can!

Extensions and Variations
If you're suffering from 'blank page syndrome' and don't have a piece of writing to work with yet, then you can still adapt this activity to make it work, either by using a plan or any notes you have for your writing, or just by describing to your partner what it is you want to write, and asking them to work with that.

You can also carry out a performance version of this activity. Performing, rather than rewriting, each other's work. (This variation is inspired by Chris Masson's work on the Researching Discrimination through Poetry project). This activity can be a really fun way of casting your work in a new light. It works particularly well with props to hand. So if you are planning on doing this, I'd recommend that you ask each co-researcher to bring a prop with them that relates to their writing. Put these in the centre of the room at the start of the activity and ask everyone to pick a prop to work with in their performance.

A final variation on this activity is to take a key study relating to the topic or group you are exploring and then re-write this creatively, using steps 4 to 7 above. There is an example of this in the Researching Discrimination through Poetry case study at the end of this pack, with Matt Shi's creative response to Zimbardo's infamous prisoners and guards study (Haney, Banks & Zimbardo, 1973).

Seed Poems

Approximate Length of Activity
25–60 minutes, depending on the size of the group

Background
This activity is used in expressive arts to work collaboratively with groups to develop creative thinking and free flow stream of consciousness, work with inspiration, and connect to a collective unconscious. It can be used to develop critical thinking skills for editing group projects.

Why Do It?
As co-researchers contribute to the work of others, they read the lines before and after the seed word, following the 'tone' and 'imagery' that came before. This provide a way of the group connecting ideas and writing together with a shared vision/purpose. The activity can also support the *development and editing of a poem* by concentrating on the first and last line. This facilitates skill development and enhances the quality of work produced.

Example Learning Outcomes
By the end of this activity you should:
- o   be able to demonstrate key skills for developing/editing
- o   have created a collaborative piece of work

You Will Need:
- o   Paper and pen for each co-researcher
- o   Someone to facilitate the activity
- o   A stopwatch or timer to keep time

What To Do

1) Make small groups or circles of 5-6. Each co-researcher writes their name on the back of a piece of paper.
2) The pieces of paper are then shuffled, and each co-researcher takes a piece.
3) Each co-researcher writes one word at the top of the paper they have been given on the front, for example family, woman, violence, empower. This is a 'seed word.'
4) The pieces of paper are then returned to the person who is named on the back, and that individual will then write a line of poetry based on the seed word they have been given. Co-researchers should write for a set a length of time chosen by the group.
5) The facilitator calls 'time' and co-researchers pass their paper to the right. This continues until you have passed all the way round the circle.
6) When you get your original paper back you add one final line to complete your poem before then sharing it with the group.

Extensions and Variations

o Spend time in debrief after the exercise and discuss the process. Sample questions include:
  - How was it to add to another's poem?
  - How was it to see others add to yours?
  - How do you feel about your poem in completion?
o Create one larger collaborative piece from the group, where each person provides a line from their individual 'collaborative poem'
o The seed word can be the same for each person or based on a common theme.
o Seed words can be created by the group at the start after a discussion on a topic, for example a social justice issue, and then randomly distributed to individuals.

Spontaneous Poetry: The Story of My Shoes

Approximate Length of Activity
10-30 minutes, depending on time available and number of co-researchers

Background
This activity is adapted and used in storytelling and expressive arts, as a method of understanding a person from a simple choice. It can be used to practice editing skills by telling the story of the shoes, and then taking out the essence/key themes of the story and creating a short poem of no more than 8 lines. This adaptation is inspired by an activity from 'The Way of Council' (Zimmerman and Coyle, 2009).

Why Do It?
This activity is a great way of building group cohesion and understanding. It allows co-researchers to tell the story of their shoes. This can be a simple story; yet shoes often hold some profound stories too. Imagine the story of the shoes of a refugee for example. This activity works with the idea of 'putting yourself in another's shoes,' which is great for social justice topics.

This can also be used to practice self-editing skills. To do this, the first telling of the story (where co-researchers create ideas and images with no restrictions, in a free flowing and spontaneous way) is used to develop a poem, by taking only the important themes/images/emotions from the story, and keeping the essence of the story intact.

Example Learning Outcomes
By the end of this activity you should be able to:
- o demonstrate free flow stream of consciousness thinking
- o reflect on the important 'message' of your story
- o demonstrate the ability to take 'your' message/experience and create a poem
- o critically think about how you tell stories
- o connect with others via shared stories.

You Will Need:
- One pair of shoes per co-researcher
- Writing materials for each co-researcher

What To Do
1. Everyone takes off a shoe and puts the shoe in the middle.
2. Create a circle of shoes.
3. The co-researchers, without thinking, start to tell the story of their shoes. This should take the form of a stream of consciousness, in that co-researchers don't plan; they just speak what comes naturally and spontaneously. Some prompts that can help with this include: When did co-researchers buy the shoes? Why they choose them? How long have they had them? And - What is their greatest memory while wearing the shoes?
4. When everyone has shared their story, each individual should write a short poem, inspired by the sharing. Before moving onto this stage, agree a writing time within the group. You can also agree to keep the poem to a maximum of 8, 10 or 15 lines.
5. The idea is to keep the 'message' of the story but to create from that story.

Extensions and Variations
- The activity can be carried out in pairs or small groups depending on time and numbers of co-researchers.
- Give co-researchers a time limit to tell the story, for example 2 minutes
- Allow co-researchers to question each other on the story of their shoes.
- Everyone puts a favourite item onto a table, for others to touch/inspect. Then, without saying anything, they select an item and write the experience of engaging with that item.

Story of Me Monologues

Approximate Length of Activity
40–80 mins

Background
This activity is used in expressive arts therapy to connect people with themselves and to others. It enables co-researchers to explore social issues by stepping into the shoes of another and telling that story. It can be used to develop critical thinking skills for editing group projects.

Why Do It?
This activity allows people to share how they are experiencing the social world. At the beginning, the group has the opportunity to brainstorm what they see as social issues. The group then selects one social issue to tackle. Individuals have the opportunity to build empathy and connect with the issue from the perspective of someone directly affected – in some cases they may be that person and so they have the opportunity to explore the issue from a different viewpoint, for example a family member. This activity offers an opportunity to tell a story of what it might feel like to be in that position, and how you want to tell the world about your experience.

Example Learning Outcomes
By the end of this activity you should:
- o   have increased understanding of social justice issues
- o   have increased empathy for those at social disadvantage
- o   have enhanced understanding of your own disadvantage in society
- o   feel empowered in being able to share, and be witnessed, in sharing their personal stories
- o   be able to better understand the complexity of social issues from a 360° view point

You Will Need:
- o   Flip chart and pens
- o   Pen and paper for each co-researcher

What to Do
1) Brainstorm on current social issues affecting co-researchers directly/indirectly. One member of the group should write these issues up on the board, whole the others suggest ideas in a rapid, quick fire round (10 minutes)
2) Decide as a group on one of the issues to tackle (5-10 minutes)
3) Individual co-researchers write a short monologue from the perspective of a person affected by that issue. The writing can take any form you like (e.g. poem, letter, speech), but should be written in the subject's voice. (15-30 mins)
4) Group sharing at the end of the writing - reading out the monologues (10-20 minutes)

Extensions and Variations

- o You could draw up some role cards with different roles written on them, for example father, mother, sister, brother, aunt, community member, oppressor, oppressed. Each co-researcher then takes a card and writes from the perspective of that person/role.
- o Group sharing – all monologues go into the middle and co-researchers take another person's monologue to read out to the group. Discuss how it felt to read from another perspective, and how it felt to hear someone else reading out your monologue.
- o Take the most powerful lines from each monologue and make one collaborative poem.
- o Draw up some cards with different social issues written on them, and use these to guide your group discussion at the beginning.
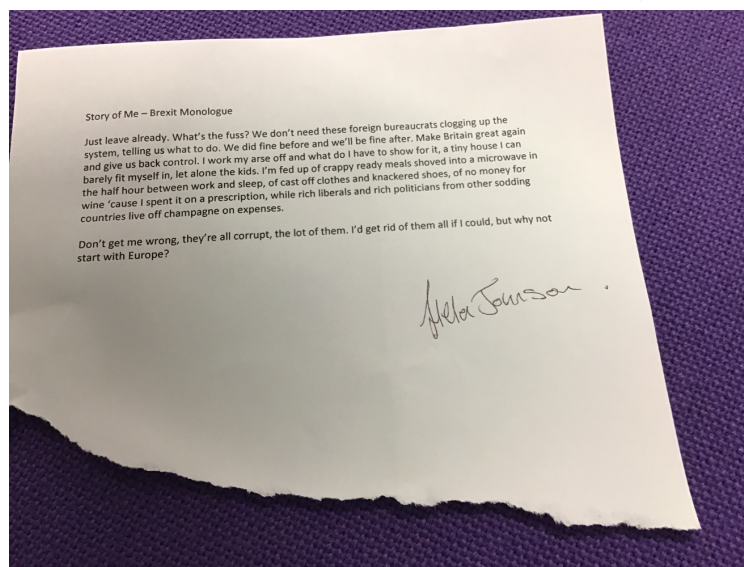
Exploring Alternative Viewpoints through Story of Me Monologues

Story Cubes

Approximate length of activity
2 hours approximately

Background
Story cubes provide a creative approach to getting to know people, undertaking life story work, sharing or reflecting on experiences, developing ideas or engaging in creative writing.

Why do it?
Story cubes can facilitate:
- An approach to promoting communication from an individual and group perspective
- A method to capture experiences and life stories, incorporating content and the meaning
- A tool for reflection using words, images or symbols
- A technique to support creative writing, including storytelling and story making
- An approach to developing new understandings and insights, sharing and disseminating information

Example learning outcomes:
By the end of this activity you should:
- be able to Identify an experience or theme for discussion
- be able to use words, images or symbols to convey personal perspectives, representations and life experiences in a succinct way
- be able to communicate using words, pictures or symbols
- be able to develop ideas through which to create stories

You will need:
- One Story Cube Template per co-researcher. These can be printed in varying sizes and colours.
- One pair of scissors per co-researcher
- One glue stick per co-researcher
- One pen per co-researcher
- A selection of coloured pens/pencils
- A collection of stickers using different pictures, symbols and colours
- A whiteboard, flipchart pad or large piece of paper, plus pens

What to Do:
1) Set ground rules at the beginning to agree rules around confidentiality and whether or not you wish to invite sharing of the pieces you create at the end of the session.
2) Each person selects a template to cut out
3) As a group, agree a set of six of questions and prompts around your topic, these might cover:
   - Things about me, e.g. health, occupation, hobbies, goals, plans
   - Life story - important events in my life
   - Reflection on an experience or activity
   - Goals and plans for the future

- o Thoughts on a current topic, area of interest or concern
- o Evaluation of a service or proposal
- o Ideas for a new initiative or development
- o Creative writing to explore a topic or event

Write these on a board, flipchart or large piece of paper, so that all members of the collective can see them.

4) Working individually, write or draw your response to each of these prompts on a different square of the template. Keep your response brief, e.g. a word, picture or symbol.
5) When co-researchers have finished completing the squares they should fold the template and glue this together to create the cube.
6) Each person then throws their cube in turn and says something about what they have included on the cube. You can carry out this stage in the whole group or in small groups/pairs within it.
7) Once each person has done this a few times, spend some time talking about the responses you created. Consider what each picture/ symbol/ word means and explore what it represents in content and meaning.

Extensions and Variations
- o Put all the cubes in a bag. Each person in turn selects a cube from the bag, rolling this to create a story linked to the topic.
- o Tell or write a story using all the sides of one cube.
- o Lay out all the completed cubes together, turning each one so that they show different responses to the same prompt. As a group, discuss what you think is being conveyed from the cubes or create a shared story.
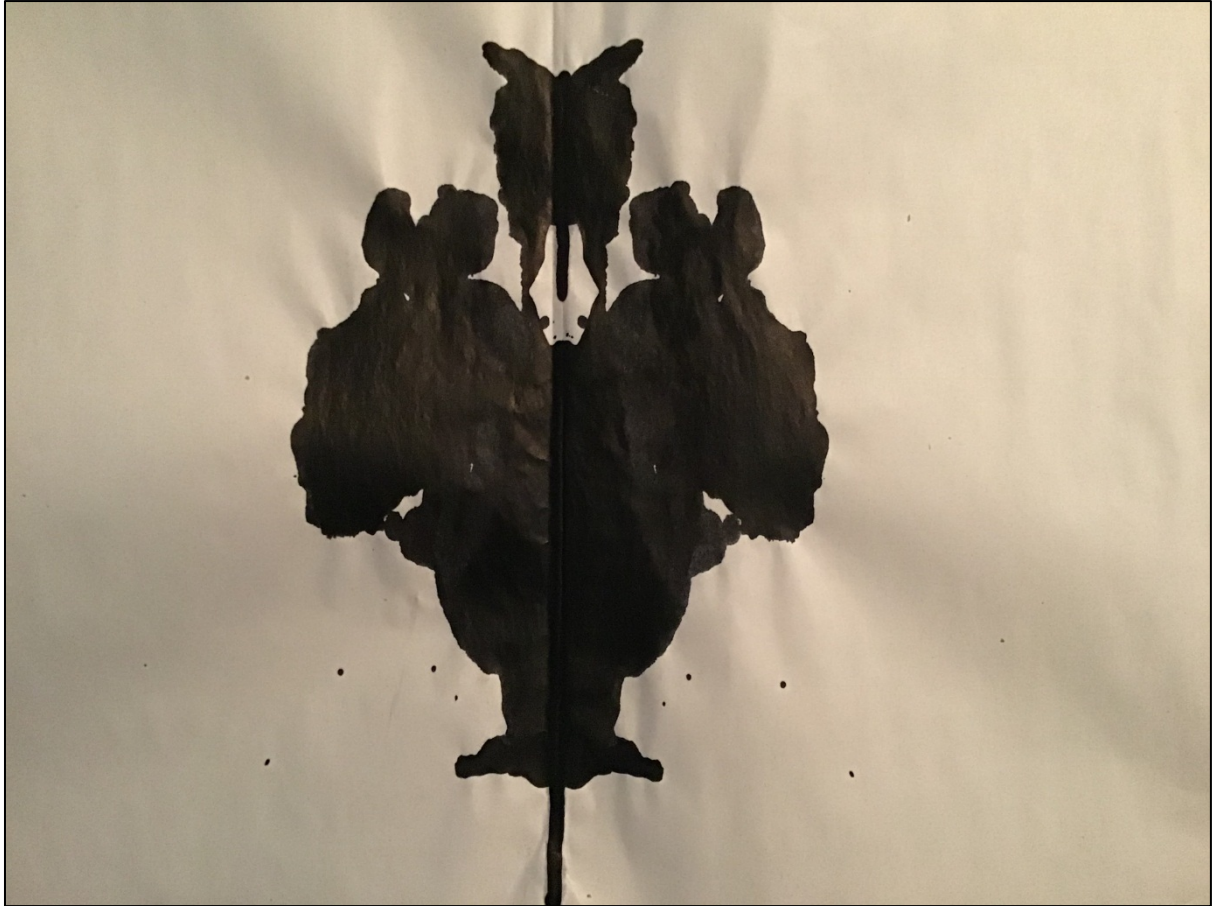
Visual Activities

Ink Blots

Approximate Length of Activity
5-15 minutes

Background
Ink blots are probably most commonly associated with the Rorschach test, a psychological technique, which uses the psychoanalytic concept of 'projection' to analyse someone's personality and/or mental health (Encyclopaedia Britannica, 2018). The images used in this test were originally hand drawn by Hermann Rorschach in the 1920s. It seems, however, that inkblots were used by poets and visual artists before Rorschach claimed them for psychology. This activity takes the lead from artists like Victor Hugo, to return ink blots to these artistic routes (Turner, 2011).

Why Do It?
This activity is a great, fun and unthreatening way to start creating visual art. It can act as a very effective ice breaker, either early on in your project/group formation or at the start of individual session/s. The exercise can also work well as a 'gear changer,' to help facilitate the shift between different parts of a session (Johnson and Wimpenny, 2018).

Example Learning Outcomes
By the end of this activity you should:
- o have created an ink blot design
- o have shared and discussed your design with the collective
- o have had some fun!

You Will Need:
- o 1 A3 piece of plain paper per co-researcher
- o Several pipettes (1 or more for every 3 co-researchers)
- o Several bottles of ink (either black or coloured; 1 bottle or more for every 3 co-researchers)
- o Unless your paper is pretty thick, you will also need something to place under the paper to stop the ink staining your table, such as a paper tablecloth, paper towels or more sheets of paper

Photo © Viktoriia Kryvonos

What to Do

1) Fold the paper in half, and then open it up again to create a clean fold visible in the paper.
2) Use a pipette to put a few drops of ink on the paper, wherever you wish.
3) Fold the paper over and press gently down on it.
4) Open it up, and behold your ink blot design!
5) The completed ink blots often spur animated conversation amongst a group. It's good to give some space to this at the end of the activity, allowing creation to move naturally to discussion, as people share and comment on each other's work.

Extensions and Variations

One simple way to vary this is by making layered ink blots, allowing one design to dry before adding in further drops of different coloured ink. You could extend this activity by using the ink blots as prompts for poetry/creative writing (see the Writing to Prompts activity in this pack) or as the beginning of illustrations, which co-researchers build on with hand-drawn lines. (There are some great examples of this last variation in Turner's, 2011, article.)

Exquisite Corpse

Approximate Length of Activity:
20+ minutes

Background
This parlour game was developed by three early Surrealists, in the Café Voltaire in Zurich. They wanted to explore the role of chance in the creative process, something that the Surrealists called Automatism. Players create collective images or texts by each contributing one component at a time without knowing what previous players have done – as a drawing, word or phrase, or even a whole sentence. Surrealists were particularly interested in playful techniques of surprise and methodologies of the fantastic in their work and the Exquisite Corpse satisfies their interests well, freeing co-researchers of the constraints of rational and normal ways of thinking and doing. The Surrealists believed such approaches unlocked the door to the unconscious and released collective creativity as well as unpremeditated insights. In this process of transformation the Surrealist movement aimed to be provocative and revolutionary (Gooding, 1995). The Exquisite Corpse is a collective, intuitive, playful transformative method that is therefore highly suited to CP work.

The Surrealists' first experiments were with individual words and the name of the approach comes from the first sentence that was produced: "The exquisite corpse shall drink the new wine." ("Le cadaver exquis boira le vin nouveau"). But the approach was soon extended to drawing. As such it resulted in some extraordinary images, that combined different imaginations and skills into something that by chance worked as an ensemble. Some of the more famous drawings obtained in this way include examples by Man Ray, Yves Tanguy, Joan Miró and Max Morise.

The technique continues to be used in the arts. Pablo Neruda and Federico Garcia Lorca used it in poems entitled *Discurso al alimón* (or *Collective Speech*), to imitate the bull-fighting practice where a cape is held and collaboratively used by two bullfighters. In 2000, filmmaker Apichatpong Weerashetakul made a film called *Mysterious Object at Noon* which was also based on the Exquisite Corpse technique. Many other artists have held exhibitions over the years that incorporate work developed using the approach.

Why Do It?
This is a fun activity that can be used to create group cohesion. It can also be used more seriously, if a social action topic is specified at the start, to stimulate the collective imagination around this topic.

Example Learning Outcomes
By the end of this activity you should:
1) be able to appreciate that imagery can be effective regardless of level of skill of the artist, and have freed up your creative energies and removed creative inhibitions
2) have created a visual representation of your chosen topic
3) be able to play around with visual forms
4) appreciate the power of visuals and their effect on the beholder.

You Will Need:
o Large sheets of paper – A3 size is ideal – one for each drawing you intend to produce
o Something for each co-researcher to draw with – you could all have marker pens for strong simple lines, pencils for intricate work, pastels for quick controlled use of colour, or a mixture of all of these. Experiment but remember not to use wet media (such as ink, watercolours, acrylics).
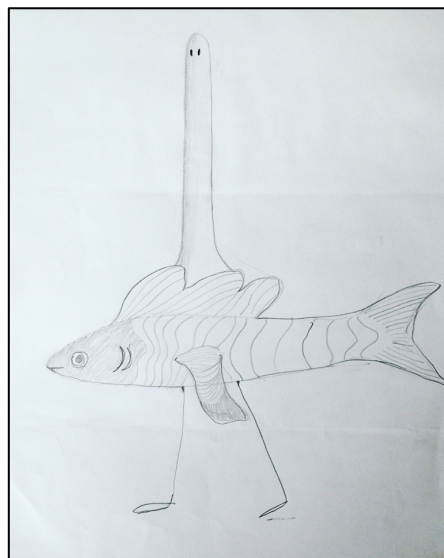
What to Do:
1) This approach can be undertaken by the whole group together, though it is probably best done with 4-6 people due to the limitations caused by the size of your paper. Sit down in either a circle or a row around a table, as you don't want to see what each person in the group puts onto the paper, which will be passed around.
2) The group decides on the topic – which could for example be 'whatever comes into your head', or 'what you think about the social action topic you are working on'
3) The paper is folded down its length to create 4-6 equal folds (depending on the number of people in the small group), as in a concertina.

4) The first person takes the sheet of paper and draws something at the very top of the sheet.

5) This person folds the paper so that it conceals what they have done, except for a few mm of the bottom of what they have drawn. For this reason, images that have lines coming downwards for the next person to continue can be the most effective. They can be lines coming off something circular so don't let this constrain your imagination.

6) The next co-researcher continues the drawing, using the small amount left for them to see, but otherwise with no knowledge of what was drawn before.

Extensions and Variations

You could work in pairs like Neruda and Lorca rather than a larger group.

You can introduce rules such as:
- Specifying that the drawing should be a human or animal or physical object
- Passing the drawing along after a buzzer goes at 1 minute (or other specified time)

We have described the drawn version here, but you can also experiment and play with words – prose or poetry. For example, in a group of 6: The first person writes only a definite or indefinite article (the or a) and an adjective. The second person writes a noun without knowing anything about what the first person wrote. The third writes a verb, the next another definite or indefinite article, then an adjective, then a final noun.

You can also develop more complicated sentences. An alternative written version is for the first person to write a question or an 'if' statement (for example 'If there was no plastic..') and the others their 'responses' (not knowing what the first person wrote).

You could also do a consequences list; the first person writes a statement beginning with 'All' such as 'All homeless people would like to live in a home,' the second person writes a statement, and the third person writes 'therefore as a consequence….' This approach could be used to explore aspects of your social action topic and the stages could be drawings instead of written words.

The Surrealists also used this technique to create collages that were assembled collectively but in such a way that chance plays a significant role. Each collaborator adds to the collage by following a rule (such as which type of material they can use), or by being able to see the end portion of what the previous person has created. William S Burroughs and Brion Gysin developed a variant called the *Fold-in Technique* (see Wood, 1996).   Take two pages of text, fold each in half vertically and tape the two pieces, then read across the resulting page.

You could use the produced work as the stimulus for a discussion on the aims and identity of your group, or as a trigger for the production of individual creative narratives. You could develop the whole drawing or its different elements by using them as the basis for other activities in this pack.

Display Objects

Approximate Length of Activity
60+ minutes

Background
The everyday things that we own are often evocative of particular times and particular memories. Some objects are hidden from everyday view. But we also take mass-produced objects to create 'meaningful décor' in our homes (Chevalier, 1999: 94) that actively produces meaning and says something about ourselves and our identities. All these objects can tell a story – at the least this can be an individual and family autobiography, though they often also provide a 'cultural biography' (Tilley, 2001). The story makes them interesting not just for the person whose objects they are, but for other people. Such so-called 'small stories' are a great way of getting interest in your topic. We use small stories in conversation all the time, for example when we say: "The other day I was walking down the road when …….". Journalists also use small stories to illustrate their work in the form of interviews with ordinary people 'in the street.' Our fascination with the stories of other people has led to a whole stream of research in sociology on the 'biographies of things' (Csikszentmihalyi and Rochberg-Halton, 1981; Woodward, 2001).

If you want to prepare for this activity or if you intend for it to last more than one session, you could get inspiration from 'mapping and referencing' the rooms in your home as sociologists have done in their research (Riggins,1990, 1994).   You could also do this mapping with your memories. The idea is that you physically go around your room or explore your memories and write a list of things that feel particularly important to you. Then you write a few sentences on why this is. This list can be used as a framework for the exercise.

Why Do It?
The story in this activity can be a biography, autobiography or personal reflection about something important to the individual and the group, or an expression of individual or group identity and experience. As such it can be used to stimulate different perspectives on the same theme. Using physical objects opens your mind up to different ways of thinking about a topic.

This activity can produce a permanent, aesthetically pleasing and originally thought out version of a 'small story.' It could even produce objects that can be displayed in an exhibition to evoke interest from people outside as well as within the group.

Example Learning Outcomes
By the end of this activity you should:
- o have created some objects that can be displayed in your home, your group venue or an exhibition
- o have shared and discussed your stories and your ideas with the collective
- o have had some fun!

You Will Need:
- o Some sheets of ordinary paper
- o Various types of pen, including permanent markers

- ○ Craft sheets of acetate film/cellophane
- ○ Some magazines and newspapers with a range of pictures and articles in them
- ○ Scissors
- ○ Sellotape, glue and blutac to stick items onto your display objects
- ○ Objects that can be used to display items – preferably transparent items such as jam jars or glasses, but plates that can be hung up afterwards (including paper plates) can also work, or even small clear plastic bags that could be pinned to a board or hung up with pegs on a line. The only requirement is that the item can hold other objects. You could also mix object types.

Optional
- ○ Several pipettes (1 or more for every 3 co-researchers)
- ○ Food colouring or coloured inks (3 bottles or more for every 3 co-researchers)
- ○ A paper tablecloth, paper towels or sheets of paper to protect your work area
- ○ Cardboard to make things in which to display your items
- ○ A camera
- ○ Cooking oil

What to Do
6) Cut words and pictures from the magazines and newspapers that reflect the experience you wish to convey (see the 'Cut-up' Poems activity in this pack).
7) Write words (or even a single word) or do small drawings on bits of paper or on the acetate in permanent ink, using a size that will fit in your display objects.
8) Arrange the items from steps 1 and 2 in your bottles, glasses or bags, or on your display dish.
9) Position everything into a display that tells a story.
10) If you are using the optional items, you could line the bottles inside with your acetate words or drawings, fill them with water and then put drops of different food colouring into the water and take photographs of the swirl of colour that results, through your acetate film. You could add drops of oil to vary the effect. You can keep the coloured water in the bottle (put a lid on the bottle though) for a different effect afterwards. Use colours that convey particular emotions, or just go for pretty effects, the choice is yours.
11) Each person in the collective could then walk the others through their display. This can open up the group, as it often involves sharing new things. It can also stimulate discussion, especially if you have all started with the same theme but interpreted it in different ways.

Extensions and Variations
You could build a more permanent exhibition by buying display items. This would allow you to be even more creative as you could choose different shapes and styles to suit your ideas.

You could get physical objects to include in your display, stones, flowers, bits of material, old photos (or copies of them), your personal photos, photos of bits of relevant documents, anything that has meaning to the story you are telling.

You could use objects suited to your theme. This activity was inspired by a display with the theme of a laboratory, with the story told through items put into petri dishes, chemistry flasks and a microscope. Photos of the swirl of different inks were placed next to these objects.

Other people have built simple models of a cross-section of a house or a room, and placed the objects within this. This is an extension of the ideas we described in the 'Background' section for this activity.

You could use the display boxes that are usually sold to display gemstones, or you could place your objects around an artist's palette, or on a plate as if they were items of food. In fact, you can let your imagination go wherever it wants to; the wilder the idea the more effective it may be.

Work by Prof Caroline Sanders that inspired this exercise. See
https://www.research.manchester.ac.uk/portal/en/researchers/caroline-sanders(21f55720-7e9e-4ee6-8c74-9bf5e5d00506).html and https://sapc.ac.uk/conference/2018/abstract/creative-enquiry-story-specimens-and-chemistry_p1-08

Back to Contents

Developing Your Work

Introduction: Skills Development and Editing

The following section provides an introduction to development of creative work with the group. It will also connect with the activities that support with develop skills for self and group editing and critique of work produced. The (single session) activities that follow provide an opportunity for you to enhance your own skills and then apply them to collaborative pieces of work.

Poetry can be used to express yourself in a written form that is closely related to your own spoken language. This can be a powerful way of highlighting the 'voice' of the oppressed in society or a particular lived experience. Poetry is a way of writing that borrows from all other language forms.

Poetry does not have to be written to be read – words can be used in variety of media with images, crafts, words, lines, slogans, quotes. This makes it incredibly accessible to a variety of groups and individuals with various language and literacy requirements. Poetry can be used to great a monologue of inside of someone else's head. In a collaborative project, images and words may be used together to create greater awareness of the 'issue' or 'topic.'

Editing the Work: Why Do It?
It can be difficult to edit your own work, and even more so that of a group. When editing in a collaborative project, it is a good idea to remind yourself/group why you started, and that you are trying to produce a piece of work that will be received with the intention that you created it. Editing will make your poem or collaborative project as strong as possible, before it is shared with people outside the collective. This will allow others to connect with the intention and message.

Learning Outcomes
By the end of the session co-researchers will:
- o have developed critical thinking skills.
- o have developed their communication skills.
- o have enhanced their creativity skills.
- o have developed group work and collaborative skills.
- o be empowered, in relation to understanding their role in social justice.

You Will Need:
Resources will depend on how you want the final media to be displayed.

Thoughts and Suggestions on Editing Poetry

The following are some considerations to help support you in the development of your work, and in your final editing and proofreading of this. These are useful for both individual and collaborative projects.

Read It
- o Read at least twice before you decide to alter it for deeper meaning.
- o Experience the poem and let it sit with you.

Think About the Title
- o Does it give a clue to who is speaking in the poem? Is it the poet's voice, is the poet representing another or is it a conversation between two people?
- o Does the title attract and intrigue the reader?

Visual Appearance
- o How does it look on the page, and what shape does it take?

Look for Ways to Cut
- o Poetry can be more concise than other forms of writing, therefore it can be easier to cut what is not essential - prepositions, adjectives and adverbs.
- o Don't be afraid to write too much on the first draft. You can take out bits later, and you may well end up using these extracts for something else.

Line Theory
- o Pay attention to the words at the beginning and the end of a line.
- o Each line in the poem should have enough meaning to stand on its own.

The Opening
- o The opening lines set the tone and the mood of the poem, so refer to them.

Reflective Questions
- o What form, style or approach does the poem use?
- o Is it a single poem or is part of a series of work?
- o What was it like for you to read this poem quietly and aloud?
- o What sounds or rhythms are conveyed in the poem?
- o What image or moment from the poem affected you the most?
- o What do you understand better as a result of sharing and reflecting on this poem?

Reviewing With Others
- o Talk to someone else about the process you used to write your poem, and see where this takes you.
- o Ask someone else to write down their views, ideas and suggestions about your poem.

Developing Your Work
- o Keep the original version and identify how you will develop it further.
- o Set time aside to review and revise.
- o Date and keep each version.

Creative Approaches to Group Editing

de Bono's Six Thinking Hats

de Bono (2008) developed 'The Six Hats,' as 6 modes of thinking that provide alternative directions for thinking about a 'project'. The strategy requires co-researchers to extend their way of thinking about a topic by wearing a range of different 'thinking' hats. In the editing process this helps you to freely think about a piece of work from a particular perspective, with more objectivity. To use the method, you should work individually or as a group to review a piece of work, 'wearing' each of the hats, one-by-one.

1) The White Hat - Logic
The information and facts you are talking about in the piece:
- o What are you informing the listener/reader of?
- o What are the facts about xxxx?

2) The Yellow Hat - Sees the Potential
When you review with this hat you are looking at the 'value' or benefit; the optimism of creating change or a shift in the listener/reader:
- o What do people gain from listening/reading?

3) The Black Hat - Devil's Advocate
This is the hat of judgment:
- o What ideas are not working?
- o What is not relevant?
- o What can you take out?
- o What are some of the negatives/difficulties about this topic?

4) The Ret Hat – Intuition/Emotion
This hat is about the feelings and intuition asking:
- o Is this piece of work expressive and real?
- o How does listening /reading make xxx feel?

5) The Green Hat – Creativity and Explore Ideas
This hat is about the creativity:
- o What can you add that will interest the listener or reader?
- o What could be added to make it more interesting?

6) The Blue Hat – Organising Things/Reflection
This is when you think again about the purpose and the meaning:
- o What is the subject of your work?
- o What are you, as a group, thinking about?
- o What is the goal of the group?
- o How does this topic affect our society/culture in general?

Extensions and Variations
1) Take the poem and select the main image from the poem – draw that image or make a collage/mosaic.
2) Presenting the poem in a different medium via dance or drama.

3) Sitting in a circle – give each member a copy of the poem and as you go around the circle each co-researcher reads out a line that has most meaning for them.

Bigger Projects

Introduction to Bigger Projects

This section contains activities which are suitable for longer CP projects. These are split into two main subsections: 1) Doing an Academic Literature Search; 2) and Creative Activities for Multiple Sessions. These can be bolted onto one another and/or combined with one or more shorter activities to create an even more substantial project. If you are able to, we would strongly recommend that you carry out the literature searching exercise before doing any of the creative activities. This will help you to start exploring your topic, learn how scholars are thinking about this, and give your work a solid academic basis. Remember that this is just the start of your journey though. You don't have to agree with everything the academics say, but can challenge this and/or add new insights of your own!

Even taken alone, each of the activities in this section requires a fairly substantial investment from each member of the research collective. You will need to be able to work together for at least 10 hours over 6 or more sessions, with extra time for individual work on top of this. This time commitment means that these exercises are most suitable for a group who is able to meet regularly. You will also find it helpful (though not necessarily essential) to have some funding to support your work together, as there are generally costs associated with things like printing out materials, securing a space to meet, and bringing in experts from outside of the group. (See the section on Funding for more on this.)

Because this section covers longer, more involved CP work, it is particularly important that you have a good overview of what CP is all about and that you set things up carefully from the start. With that in mind, we'd recommend that you read over the sections from the beginning of this pack up to the end of the Carrying Out Your Project section *before* you start working on any of these longer activities. These provide invaluable guidance on things like setting up a group, negotiating ethical issues, and planning your project as a whole.

Doing an Academic Literature Search

If you can, make use of any academic contacts you have, as they will have access to online databases and libraries you may not be able to use. If you are doing your own search, Google Scholar and other online searches are often a good place to start. An online search will call up open access journal articles (from journals that don't charge readers to download or read their papers), and articles in university and other online repositories (often these are 'pre-proof' versions, which show the article draft before reviewers' comments and/or editor changes). It will also bring up a lot of articles that you may be unable to access for free however. If/when you come across these, it's generally worth sending a quick email to the author to see if they would be happy to send you a copy of their article (often this will be a pre-proof version). This guide can also be applied to library catalogue searches. The British Library is a terrific resource if you can spend some time there accessing materials.

In each section of the guide you will find guidance on planning a search, searching and accessing information, evaluating and comparing the material you find, and using the information you have gathered.

What is Your Question?
Having a clearly defined research question is essential if you want to be able to conduct a focused, systematic search. If you are not clear about what you are searching for then you run the risk of either retrieving too many articles or too few. Developing a focused question can be difficult. Try using these points to help:

- Keep your questions simple and realistic to your timescale
- Keep your question focused, but not too narrow
- Keep the wording of the question clear and unambiguous
- State your question as a question!
- Avoid leading questions
- Make sure the question is answerable using the literature
- Undertake some initial searches to give you an idea of the literature already out there

Carrying Out a Search
Databases search via keywords. If you type your question straight into a database you will not get very good results so it is essential to break your question down into its component parts. For example consider the essay question *'Does fast-fashion undermine ethical retail?'*

- Firstly identify the main concepts. In this instance they are *fast-fashion* and *ethical retail*.
- Questions will often contain words like 'assess', 'explain' or 'compare and contrast'. These terms should very rarely be added into your search.
- Identify synonyms and similar terms: If we do a search with just these two terms we run the risk of missing out on valuable material, so we need to expand our search. Finding other words which are similar and adding these to our search strategy is a way of doing this.

It's a very good idea to write these terms out in a table. This will help when you come to enter these terms into a database.

CONCEPT 1 **Fast- Fashion**	CONCEPT 2 **Ethical Retail**
Cheap fashion	Ethical consumption
Primark	Business ethics
Sweat shops	Fair trade
	Eco-consumerism
	Green consumerism
	Corporate ethics

- Think of all the variations of words you can e.g. international variations like organisation/organization, behaviour/behavior.
- Put in all the keywords you can think of - think laterally and try different words/terms that have the same or similar meanings, e.g.:
  - IT / ICT / information technology / computing / computerisation
  - safe / secure / privacy / security
  - piracy / bootlegging / infringement / copying / plagiarism
- Combine these words together
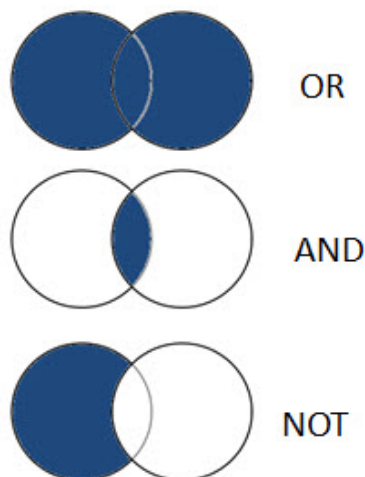
OR expands search results = more results
e.g. Chocolate OR Cake

AND limits search results = less results
e.g. Chocolate AND Cake

NOT (or AND NOT) limits search results
e.g. Chocolate NOT cake

- Phrase searching - use quotation marks around a group of words to mean a phrase, e.g.: "age discrimination".
- Wildcards - (symbols e.g. * ?). These represent ways of finding different variations and spellings, e.g.:

- ○ educat* will find educate, educates, education, educating, educator(s) etc.,
  - ○ wom?n will find woman and women.
- Alternative spellings - try both or use wildcards as above, e.g.:
  - ○ UK English: organisation / US English: organization (Search: organization)
  - ○ UK English: programme / US English: **program   (Search: program*)**
    UK English: behaviour / US English: behavior
- Some words / phrases can appear with or without hyphens, e.g. multi-media or multimedia.
- Limit your search - limit by date, language, format or type of publication, only subscribed resources, etc.
- Order - most databases and some search engines let you choose the order in which you view your results, e.g. by date, alphabetical order etc. The default is generally to put the most relevant at the top.
- Citations - use the citations that are listed at the end of a relevant article to lead you to other useful resources. When you find a useful article look to see what key terms were used to index it.

If you have access to a subject database for your area, then this will help to carry out a more thorough and systematic search of the literature, by allowing you to:

- Construct a detailed search using multiple keywords
- Filter to specific types of material e.g. research articles
- Use subject headings to develop your search
- Save your results in database folders or by using a bibliographic manager like EndNote.
- Set up alerts to receive notifications when new articles are published

Comparing and Evaluating Information
Is it what you need? Is it quality information? Is it appropriate and
relevant? Current? Accurate and reliable? What bias does it have? What about
peer-review? Coverage and content? Authority and the author's sources used?

- Accuracy: Can you check the facts? Is there additional information such as data, tables, and references?
- Authority: Is the author a qualified professional in the field? Are they affiliated to a university or institution?
- Coverage: Is the subject covered in depth? Who is the intended audience – academics, students, the public?
- Currency: How up to date is the information?
- Evidence: Check the author's references.
- Relevance: Is it what you need? Look at the introduction / abstract / summary – what is it mainly about?
- Reliability: What methodology was used? Has it been peer-reviewed?
- Validity: Is it opinion, or arguments based on fact? Does it have a bias? What sources have been used?

Evaluating websites/articles
Think about these sorts of questions:
- What are its strengths?
- What are its weaknesses?
- Who is responsible for it?
- Where is it from? (Which country /organisation/ individual?)
- When was it last updated?

A Note about Plagiarism
Plagiarism is passing off someone else's ideas or words as your own and is a serious offence in the academic world, even if done unintentionally. Avoid being accused of plagiarism by making sure you reference everything you use that is not your own - whether words, images, photographs, music, maps, webpages, research or surveys on the web, letters and emails, etc.

- Paraphrase, but not too closely.
- Use reporting words: e.g. found, explains, shows, warns, states, claims, suggested, etc.
- Use quotation marks " " when citing exact words, and indent them as a separate paragraph, to show they are quoted.
- Write down your sources as you find them, and add appropriate citations and references.

Referencing is the method of acknowledging the sources that academics use when writing up their work. You can see a Reference list at the end of this pack. Referencing is an extremely important part of academic writing as it shows where your ideas have come from and gives credit to the authors whose work you have read.

Good luck!

This guide was produced using materials from the University of Brighton Information Services Department http://libguides.brighton.ac.uk/c.php?g=517603&p=3537876 accessed 12th July 2018

Back to Contents

Creative Activities for Multiple Sessions

Photovoice

Approximate Length of Overall Activity
5-6 hours, including 2 x 45 minute group sessions and individual work in between.

These are just guide times however, as the activity can take as little or as much time as you are prepared to invest. The research collective must meet at least twice during the process, at the beginning and end, however meeting frequently during the project is encouraged to ensure everyone is happy with the way the project is going and to compare findings throughout the process.

Background
Photovoice was developed as methodology in the early 990s by Caroline Wang and Mary Ann Burris (see e.g. Wang & Burris, 1997). This method is used to generate change as a result of the insights and perspectives demonstrated from photographs taken by co-researchers. Photovoice is considered to be participatory research and is typically used in marginalised communities. Co-researchers decide on a topic area on which to base their photographs, construct a narrative from the resulting images and then plan to instigate change based on their findings.

Why Do it?
Since it is based almost entirely in photography, Photovoice is an extremely accessible option to those interested in promoting change in the community. Photovoice is not limited by age, ability or (in large part) by technological access. The logistics of photovoice are also unaffected by the mobility or location of the co-researchers if there is access to the internet. Photovoice is thus an engaging activity to bring community members together regardless of their circumstances, age, abilities or other characteristics.

Photovoice studies are primarily conducted in order to promote discussion and action for change, based on the discussions that arise from the collection of photographs taken by co-researchers. These photographs will also prompt dialogue among those who see the photographs taken. This activity can therefore be considered as a catalyst for positive change in the community. The aim is to give a voice to those typically silenced or overlooked.

The ultimate goal of Photovoice is to share co-researchers' photographs and corresponding narratives with a wider, often public audience, often with a view to impact policy change (Foster-Fishman et al., 2005). Thus photos are typically displayed at the end of a project in a safe and encouraging environment though an exhibition or presentation.

Example Learning Outcomes
By the end of this activity you should:
  o have nurtured an interest in the chosen topic/community both within the research collective and for those who view the resulting photographs
  o have produced a collection of photographs that form a narrative reflective of the co-researchers' lives and experiences to promote discussion for change
  o have presented an exhibition/presentation open to the public/policy makers
  o have developed skills and confidence as amateur photographers

You Will Need:
- o A camera for each co-researcher - phone cameras or disposable cameras are sufficient; camera quality is not a barrier to performing this type of research.
- o A laptop or projector for collectively viewing the photographs taken
- o Access to a printer to print out a sample of the photographs taken for exhibiting/presenting
- o A place to meet that is easily accessible to those involved. This can also serve as the exhibition/presentation location.

What To Do

Session One
1) Gather as a collective to discuss the Photovoice method, including the Ethical Issues and Concerns involved. One consideration here is whether photographs will contain people outside of the collective. If so, it may be necessary to gain approval from a formal institutional board, and you will generally need the written consent of those featured. It is generally preferable, however, if Photovoice there are no faces identifiable in the photographs.
2) Decide, as a group, which topic/community need you are going to focus on. This is a collaborative process and all involved should have their say as to what they feel is the most pressing/interesting area to address.

Individual Work
3) Co-researchers should then work individually to take an agreed number of photographs on the chosen topic, before reconvening after an agreed period of time.

Session Two
4) Discuss the photographs taken as a group. It may be advisable for co-researchers to select their own most significant photos before meeting again as a collective.
5) You will then need to spend some time thinking about how and when you want to invite a wider audience to view your work. The sections on Engaging People Outside of the Collective and Displaying and Distributing Your Work might be helpful to you here.

Exhibition/Presentation
6) Invite a target audience of policy makers, community leaders and other stakeholders to come and view the photographs. This should be a nice final event to the project, and an opportunity for you to present your findings to a public audience.
7) Encourage discussion of the photographs and the narrative presented, with a view to promoting change in the community, circumstances and context. Remember that the photos should provide a concrete foundation and visual resource for which change can be catalysed. You might also want to publicise your findings and photographs beyond this event, encouraging policy makers and others to engage with the issues found.

Extensions and Variations
Photovoice can be performed remotely and it is not imperative for co-researchers to gather in person. Meetings can take place online and the exhibition/presentation can also have a digital platform for presentation. Ultimately, the goal is to have a collection of photographs that inspire and catalyse discussion for change in the community, how this conclusion is reached is entirely up to those involved.

This activity can be adjusted to suit the ages, abilities and time restraints that different co-researchers have – photovoice has no prescribed methodology and can be adapted to suit.

Interview Poems

Approximate Length of Overall Activity
10-13 hours over 6-11 group sessions, plus at least 7 hours individual work

Background
This activity melds the common social scientific research methods of interviews and thematic analysis with poetry writing, in the form of 'data poems.' Data poems take quotations from data (e.g. interview transcripts) and rework these into poetry form. These poems are typically created by researchers from data they have analysed. In this activity, however, co-researchers collaboratively design, conduct and analyse interviews before composing their own data poems. (See Johnson et al, 2017, 2018 for an example of this method in practice.)

Why Do It?
This activity offers a great way of investigating and representing the *group* experience, enabling an in depth exploration of themes which cut across individual perspectives. Because it uses established data collection and analysis methods from the social sciences, this activity also has an authoritative weight which can be very helpful in getting these perspectives heard. Co-researchers also learn the skills needed to carry out these methods through participating in this activity. Finally, although co-researchers must invest a lot of time in this, the audience are presented with a series of poems which condense this work, and the rich range of experiences/perspectives it represents, into short, emotive accounts which have a very immediate, powerful impact.

Overview of Stages
1) Writing an interview schedule
   Duration: 2.5 – 3 hours across 1 - 3 sessions
   Aim: To create an interview schedule to use in stage 2
   What you will need:
      o Someone with experience of writing interview schedules (If this isn't possible, you'll need to allow time to teach yourselves.)
      o Pen and paper for each co-researcher
      o Access to a photocopier to copy teaching slides and workshop handout
      o A whiteboard or flipchart pad (and pens) would be also useful

2) Doing interviews
   Duration: 2.5 – 3 hours across 2 - 3 sessions, plus transcription time
   Aim: To produce a set of interview transcripts to use in stage 3
   What you will need:
      o Someone with experience of conducting interviews (If this isn't possible, you'll need to allow time to teach yourselves.)
      o 1 voice recorder for every 2 co-researchers (You can use the recording functions on mobile phones, iPads etc.)
      o Access to a printer and photocopier
      o Pen and paper for each co-researcher
      o A transcription machine (with pedals for easy audio typing) per co-researcher would also be useful, but isn't essential

3) Analysing interview data
Duration: 4.5 – 5 hours across 2 – 4 sessions, plus at least 3 hours of individual work
Aim: To compile a set of interview quotations to use in stage 4
What you will need:
- o Someone with experience of thematic analysis (If you have access to a teacher for only one part of this activity, then save them for this bit! If this isn't possible though, you'll need to allow time to teach yourselves as before.)
- o Access to a photocopier and printer
- o 4-6 different coloured highlighter pens per co-researcher (If you can't get enough different colours, then different coloured pens or even coloured pencils are fine too.)
- o 3-6 copies of each interview transcript from stage 2
- o Pen and paper for each co-researcher
- o A flipchart or whiteboard and pens, if possible.

4) Data poems
Duration: 45 minutes – 1 hour across 1 session
Aim: To create a set of individual poems which represent the group experience
What you will need:
- o Pen and paper for each co-researcher

Extensions and Variations
If you don't want to do interviews, stages 3 and 4 can be carried out with pretty much any written texts you like. Other good ways of capturing individuals' experiences in depth include guided freewrites (as described in this pack) and diaries (Braun and Clarke, 2013). Short answer surveys can also work, but will provide less full data to work with. That said, they can be a good alternative if you have less time available or are working with a group who are less confident with academic research methods. You could also carry out focus groups instead of interviews. This would mean following stages 1, 3 and 4 as outlined here, but adapting stage 2 to enable co-researchers to learn the particular set of skills needed to facilitate a focus group rather than individual interviews. (There are lots of useful texts that could help you here, but we would particularly recommend the volumes in Morgan and Krueger's, 1997, *Focus Group Kit*.)

A further variation is to collect data from people outside of the research collective. This can be a great way of bringing in new voices, whether these be from communities with similar perspectives, groups who have a different kind of stake in the issues you are exploring, or a 'naïve' audience who are less familiar with/invested in these issues. Bear in mind though that carrying out research with an external group will mean you have to think differently about ethical issues like anonymity and consent.

1. Writing an Interview Schedule

Approximate Length of Stage
There are 3 parts to this stage. Parts 1 and 2 will take 45 minutes to an hour, and part 3 will take about an hour. You can carry this all out in one 2.5 – 3 hour session or split the parts over 2 or 3 separate sessions.

Example Learning Outcomes
By the end of this stage you should:
- be able to write an effective interview schedule
- have worked as a group to create an interview schedule to use in stage 2

You Will Need:
- Someone to facilitate the session/s. It's preferable if the facilitator is someone who has experience of writing interview schedules. If this isn't possible, you will need a bit longer to learn through trial and error what works and what doesn't. This will mean spending a few times going through the sequence of: writing a schedule, trying it out by interviewing one another, reflecting on it, redrafting it, trying out the new schedule.
- Pen and paper for each co-researcher
- Access to a photocopier to copy teaching slides and workshop handout
- A whiteboard or flipchart pad (and pens) would be also useful, but isn't essential

What to Do
1a. Learning about interview schedules
In the 'Teaching Materials' section of this pack, you will find some slides and notes which take you through how to write an interview schedule. This is also available as a recorded lecture on the companion website. If you are working with an expert teacher on this, they may want to use their own materials instead of, or in addition to, these. Either way, we'd recommend that you work through this as a group, so that you can support one another in your learning, spurring each other on, checking understanding with one another, and generally keeping each other on track.

There are also some additional resources listed at the end of the slides which will help you to develop your learning further. Whether, and to what extent, you decide to follow these up will depend on how much time you have and how confident you feel about applying what you've learnt, as well as how interested you are in all of this! (You can always make this decision later on in this stage.) Once you have worked your way through the teaching materials, move onto 1b (below).

1b. Applying what you've learnt
Now work through the interview schedules worksheet in the 'Teaching Materials' section of this pack. The last activity on this worksheet asks you to write your own interview schedule. If you have time, you might want to try piloting this in your collective, to see how well it works before moving onto 1c. Do bear in mind, though, that the topic (perspectives on mental disorder) is a sensitive one for many people, so make sure that the whole group is comfortable with this before trying it out, or alternatively, see if you can write a practice interview schedule about a safer topic which the group agree upon.

If you are running 1c as a separate session, then you might also want to spend some time at the end of this step agreeing a research question for your interviews and then ask co-researchers to come to the next session with 1 or 2 suggestions for questions to include in the interview.

1c. Writing a group interview schedule

If you have a whiteboard or flipchart pad, you can use this during this step to write up the draft schedule as it starts to take shape. Otherwise, you could appoint a note taker or ask everyone to take notes for themselves.

1) The first thing you will need to do for this step is agree on a research question. What brought you together? What have you learned and what do you want to find out (more) about? Remember that good questions often ask about co-researchers' experiences and/or understandings. Once you've decided on a question, it's a good idea for every co-researcher to write this down on a piece of paper or post-it note, so that they can refer to this throughout the session.

2) Think about the introductory, cool down and concluding (closure) sections to your interview (leaving the final cool down question aside for now). You could write these as a series of bullet points or as full scripts. Make sure you cover the study aims and ethical issues here. Don't be tempted to skip the section on ethics, even if you know each other well, as it's important that both interviewer and interviewee take this seriously.

3) Working as a whole group, agree 1 or 2 warm-up questions, remembering that these should be non-threatening, but relevant to the topic.

4) Still working as a group, draft a list of topics, issues or facets which relate to your research question.

5) Split into smaller groups (e.g. pairs) and divide the list items between the groups. Ask each group to write 1 or 2 questions for each item (plus prompts where necessary).

6) Now swap the questions between groups and ask each group to make any changes to the questions which they think will improve their clarity and effectiveness.

7) Ask each group to read out the (redrafted) questions they have. The facilitator can write this up on the board/flip chart if you have one.

8) Pick a selection of these questions for the main body of the interview schedule, trying to keep a good feel for the topic list you drew up and making sure you don't have too many questions overall.

9) Work as a group to reorder these questions, so that the interview has a logical structure.

10) Agree a final cool down question, remembering that the aim of this is to try to end on a positive, constructive note.

11) Finally, write a list of useful probes and encouragements to keep as a crib sheet for the interviews.

You will need to make sure that each co-researcher has a copy of the schedule and prompts sheet for the next stage. This could mean getting someone to type these up and print them out or, you could ask everyone to handwrite their own copies.

2. Doing Interviews

Approximate Length of Stage
You will need 2 or 3 sessions for this activity, plus either individual transcription time or someone who's willing to type up the interviews for you. (Bear in mind that transcription is time consuming. We'd recommend allowing about a day per hour of recording.) In the first session, you will spend about 45 minutes learning the principles of effective interviewing. You will then practice these skills for about an hour, either in the same session or a second session. The final session is for the interview proper. This will take around 30 minutes to 1 hour.

Example Learning Outcomes
By the end of this stage you should:
- o know how to conduct an interview effectively
- o have carried out a set of interviews on your topic
- o have a typewritten transcript of each interview for use in stage 3

You Will Need:
- o Someone to facilitate the session/s. As with stage 1, you are advised to bring an experienced interviewer in to for this if you can. If this isn't possible, you will need to allow more time to interview one another and reflect on what does and doesn't work.
- o 1 voice recorder for every 2 co-researchers (You can use the recording functions on mobile phones, iPads etc.)
- o Access to a printer
- o Access to a photocopier to copy teaching slides and workshop handout
- o Pen and paper for each co-researcher
- o A transcription machine (with pedals for easy audio typing) per co-researcher would also be useful, but isn't essential

What to Do
2a. Learning about effective interviewing
In the 'Teaching Materials' section of this pack, you will find slides and notes which take you through how to conduct an interview effectively. These are also available on the companion website as a recorded lecture. If you are working with an expert on this, they may want to use their own materials instead of, or in addition to, these. Either way, we'd recommend, as before, that you work through this as a group, so that you can support one another in your learning.

There are some additional resources listed at the end of the slides which will help you to develop your skills further. As with stage 1, whether you decide to follow these up will depend on how much time you have, how confident you feel about interviewing and how interested you are in learning more. Once you have worked your way through the teaching materials, move onto 2b (below).

2b. Practicing your interview skills
1) In this session you will practice your interviewing skills by interviewing one another. The first thing you will need to do is agree what you will be interviewing each other about. There are several options here:

- o You could use your redrafted interview schedule from stage 1b on perceptions of mental distress.
- o You could use one of the two schedules in the 'Teaching Materials' section of this pack. The first of these is on friendship and was written for this pack. The second focuses on experiences of discrimination and was created for a CP project with spoken word poets in Montreal (see Johnson et al, 2017, 2018)
- o You could write a new schedule for this purpose.

Feel free to adapt these if necessary, so that everyone in the group is happy with the schedule you will be using. Remember that everyone should feel free not to participate, as well as having the option of skipping any questions they feel uncomfortable with.

2) Once you have your agreed schedule, split into pairs, making sure that each pair has at least one copy of the schedule between them. (Two would be better if possible, so that the interviewers can scribble on the schedule if they want to.)
3) Spread your pairs as widely around the room as you can (or use other rooms if you have this option).
4) In each pair, decide who will be the interviewer and who will be the interviewee. (You'll be swapping roles later.)
5) Make sure you have everything you need – the schedule, a pen and paper, a recording device, something to drink and anything else you can think of.
6) Now start the interviews, using your schedule as a guide, but remembering that it's okay to change this around as you go.
7) Once you have finished the first interview of the pair, you will need to swap roles. Try to have a gap between the interviews if you can. This doesn't need to be very long, just enough time for the interviewer to make some reflective notes, and both co-researchers to get into their new role.
8) After all of the pairs have finished their interviews, bring the whole group together again and spend some time thinking about how the activity went. Prompt questions you might want to use for this discussion include:
    - o How did it feel to be the interviewer?
    - o How did it feel to be the interviewee?
    - o What went well?
      - • How could you replicate that in the future?
    - o What did you struggle with?
      - • How do you think you could address that in the future?

If necessary, repeat these steps again, using a different interview schedule. You might also want to review your group interview schedule before moving onto 2c, using what you've learned here to redraft it into a more effective schedule.

2c. Conducting the interviews
Take the schedule you created in stage 1c and follow steps 2-7 above (stage 2b). If each interviewer is planning on taking their own interview away to transcribe later, then you might also want to switch recording devices when you swap interviewer/interviewee roles in your pairs.

2d. Transcribing the data
You will need a transcript of each interview for the next stage. You might have someone in your group who is willing to type up all of the interviews. If not, one option that works well is for each interviewer to take away their interview to type up.

Transcription is time consuming, but this divides the work up well within the group, and it's also a good way of getting familiar with the data you will be analysing. If you have access to transcription pedals, this will make the job of typing up the data quicker and easier, but you manage without them. Do make sure that your desk is set up well though, as you'll be stuck there for a few hours!

3. Analysing Interview Data

Approximate Length of Stage
Stage 3 involves 4.5 - 6 hours of group work over 2 - 4 sessions, plus at least 3 hours of individual work. (We'd recommend that you set aside at least 3 sessions for this if you can.) By the end of this stage, you should have a set of interview quotations which you can use to create data poems in stage 4. In the first session you will spend about an hour learning about how to analyse data using a technique called thematic analysis. This is followed by 1 – 1.5 hours practice applying thematic analysis, either in the same session or a new session. You will then start to analyse your own interview data. This is best carried out in a new session if possible, but can be part of the previous session if need be. After spending about an hour analysing the data in a group session, individual co-researchers should continue their analysis alone, bringing this back to a final 1.5 – 2.5 hour long session, where the group complete the analysis.

Example Learning Outcomes
By the end of this stage you should:
- be able to thematically analyse a dataset
- have agreed a set of themes to describe your interview data
- have a small collection of interview quotations to use in stage 4

You Will Need:
- Someone to facilitate the session/s. As before, this stage would benefit from the involvement of an experienced researcher. Again, you can do without them if you have to, using the resources provided to teach yourselves. This is a bit more tricky and time consuming than for stages 1 and 2 though, so make sure you allow yourselves plenty of time if you are planning on carrying out this stage without a researcher to help guide you.
- Access to a photocopier to copy teaching slides and handouts, and a printer to print out transcripts/data tables
- 4-6 different coloured highlighter pens per co-researcher (If you can't get enough different colours, then different coloured pens or even coloured pencils are fine too.)
- 3-6 copies of each of the interview transcripts from stage 2 for analysis (Alternatively, you could do the analysis on a computer and forego the need for multiple print outs and highlighter pens.)
- Pen and paper for each co-researcher
- A flipchart or whiteboard and pens, if possible.

What to Do
3a. Learning about thematic analysis
In the 'Teaching Materials' section of this pack, you will find slides and notes which take you through how to analyse your data using a technique called thematic

analysis. These are also available on the companion website as a recorded lecture. If you are working with an expert on this, they may want to use their own materials instead of, or in addition to, these. Either way, we'd recommend, as before, that you work through this as a group, so that you can support one another in your learning.

There are some additional resources listed at the end of the slides which will help you to develop your skills further. As with previous stages, whether you decide to follow these up will depend on how much time you have, how confident you feel about the analysis and how interested you are in learning more. Once you have worked your way through the teaching materials, move onto 3b (below).

3b. Practicing with sample data

We have provided a set of data in the 'Teaching Materials' section of this pack that you can use to practice thematic analysis on. At this point, it would be really helpful to bring someone in with experience of carrying out thematic analysis if you can. If you do have the benefit of a thematic analysis teacher here, you could choose to use different dataset/s as well, or instead of, the one we've provided here. (Pretty much anything with a good chunk of words in it is amenable to thematic analysis.)

Now go through your dataset/s, using the six phases of analysis described in the thematic analysis lecture slides. Your aim is to end with a full data table and thematic map, like the ones shown in the lecture, but how far you get towards this goal will depend on how much time you have available. Remember that thematic analysis is a time consuming process and you shouldn't be rushing this. It's much better to have a well thought through partial analysis, than a hasty 'complete' one.

We have provided some example analysis of our own for you to compare your findings to towards the end of this session, but...

1) Don't be tempted to look at our analysis before doing your own. This will take away from a lot of the learning you could be doing at this stage.
2) Remember that your analysis is unlikely to be identical to ours, and this is absolutely fine! If your analysis is clear, well-evidenced (with reference to data extracts) and tells a convincing story about the data, then you're doing well.

Keep on practicing until you run out of time or you feel happy that you 'get' this method. (Realistically, it's most likely to be the first of these. In some senses, we feel like we're still learning how to do thematic analysis and some of us have been doing this for decades!)

3c. Analysing your interviews

We would recommend that you start off this stage by analysing your data in the group, so that you can benefit from the support this provides. As you have probably already discovered, analysis is a time consuming process, however, and it can be difficult to find sufficient group time to complete all of the analysis like this. People also tend to work at different paces and it can feel too rushed to work in a group throughout. For this reason, we suggest that you work together at the start and then continue your analysis alone, aiming to return with a set of draft (proto-) themes for a final group session.

3) Working individually, in your group, use the phases of thematic analysis which we have discussed to analyse the transcript of the interview you conducted in stage 2. Spend about an hour on this, working at your own pace. Don't be tempted to rush; it's much better to end this step with a thorough early analysis than a patchy analysis that (you want to believe) belongs to a later stage of the process. Keep about 10 minutes at the end of the session for a group discussion. Use this discussion to share your experiences of doing the analysis (what you found easy or difficult, what challenges you encountered and what techniques you used to overcome these) and what your next steps will be. Focus on this, rather than on your emerging codes/themes, as you don't want to pre-empt your findings at this point.

4) Working individually in your own time, carry on analysing your transcript until you have reached the end of phase 4. Aim to have produced 2 things to bring along with you to the next group session:

   a. A draft thematic map, showing the names of all your proto-themes and any subthemes

   b. A data table, showing the proto-themes and the data that relate to each theme/subtheme (Don't selected any key quotes at this point; just put in all the data you think might be relevant.)

   It doesn't matter if you are unsure about any of your themes at this point, as you will be working together as a group in the next session to fine tune the analysis and select a final set of 4-6 themes.

5) Working together in a group again, spend 1.5-2.5 hours completing your analysis. The aim is to end this session with a final set of themes which you all agree to and a set of interview quotes to illustrate each theme. You will need a facilitator for this session. If possible, this should be someone who has experience of using thematic analysis.

   a. The facilitator should start by asking each co-researcher in turn to talk through their themes, writing these up as they are discussed. If you have access to a whiteboard or flipchart pad, you can use this to record the themes on. Allow the themes to evolve as you go, using the same kind of approach you used for your individual thematic analyses. This means that you can combine themes which seem similar, for instance, or rearrange themes to form new groupings. Don't push this too much; just make changes which leap out to you as you compare your findings. (25-35 minutes)

   b. Once everyone has talked through their themes, work in pairs to refine the group themes further. You can use the transcripts, thematic maps and data tables from your own analysis for this. (20-40 minutes)

   c. Now come back to the whole group, and ask each pair to go through their new themes, writing these up as you go. This time, you will need to be more strict about refining the themes, so that you have a final set of 4-6 group themes. You will need to agree a name and brief (1-2 sentence) definition/description for each of these themes. (15-30 minutes)

   d. The last step is to pick key quotations from each interview to illustrate each of the themes. Do this individually, by picking a colour for each theme/subtheme and using this to highlight relevant passages in your transcript. Then mark the sections which you feel best represent something important about this theme. (Note that this might mean you

pick 1 or more quotes which show something different or unusual about the theme, rather than something usual or typical.) Try to pick 1-3 quotes from each interview for each theme/subtheme. If you have a bit longer for this stage (and everyone in the group is happy with this idea), you can swap transcripts at this point, so that you are selecting quotations from an interview someone else conducted. If you're short on time, however, it's best to stick with the interview you have been analysing so far, as you'll already be familiar with this. You will need the quotes you've selected for the next session, so nominate someone to gather these up at the end, making sure they are clear on which quotes each person has selected for which themes. The nominated person will need to type up (or write out) these quotes for the next session, dividing them up by themes/subthemes. If possible, they should make a copy of these for each co-researcher, but if this is difficult, you can make do with just one copy of the quotes that everyone can see. (30-45 minutes)

4. Data Poems

Approximate Length of Stage
This is the shortest stage, lasting about 45 minutes to an hour in a single session.

Example Learning Outcomes
By the end of this stage you should:
- o   have written a poem which uses interview quotations to represent the group experience.

You Will Need:
- o   Pen and paper for each co-researcher
- o   A list of the quotations you selected to illustrate your themes (clearly visible to all co-researchers)

What to Do
1) Working individually, assemble the selected interview quotes into a poem. Try to make sure that your poem includes at least one of the quotes picked to illustrate each theme. You can play around with stanza/line breaks and with the order of the quotes in your poem, but try to stick with the original words from the interview, changing/adding as few of your own as possible. If you want to look at some examples of interview poems, to get an idea of how this task can be approached differently, then the Johnson et al (2017) paper in the Reference list in this pack is a good resource.
2) Once you have a draft poem, try reading aloud to yourself. This is a good way of working out how well it flows/sits together. You might also want to swap poems with another co-researcher or share them in the group as a whole, with a view to reflecting on each other's work. Make sure that you agree this at the outset though, so that everyone is clear on whether the poems are going to be shared with others or not.

Collage Portraits

Approximate Length of Overall Activity
11 - 15 hours over 6 - 12 group sessions (or 5 hours 45 minutes - 10 hours 45 minutes over 4-5 sessions if you are already confident in using interviews and thematic analysis), plus at least 4 hours individual work

Background
This activity is adapted from Paula Gerstenblatt's (2013) technique of using collage to create visual portraits of research participants. Gerstenblatt developed this method as a means of exploring how different individuals understood their participation in an art installation that they helped construct, as a response to their family home burning down many years previously. This activity extends Gerstenblatt's method by strengthening the role that (thematic) analysis plays, and by recasting it as a collaborative activity, where co-researchers work together to collect, analyse and creatively render data.

Why Do It?
Gerstenblatt felt that this method enabled her to breathe life into participants' stories, to capture their complexity and to visualise them vividly. Like the 'Interview Poems' activity in this pack, this exercise facilitates an in depth exploration of co-researchers' lived experiences and offers a creative, accessible way of communicating these to others; however unlike 'Interview Poems,' collage portraits allow us to preserve *individual* accounts (rather than merging these into composite or group narratives). This makes it possible to explore multiple (and conflicting) perspectives on a given issue and to tell a range of different stories.

Overview of Stages
1) Writing an interview schedule
   Duration: 2.5 – 3 hours across 1 - 3 sessions
   Aim: To create an interview schedule to use in stage 2
   What you will need:
   - Someone with experience of writing interview schedules (If this isn't possible, you'll need to allow time to teach yourselves.)
   - Pen and paper for each co-researcher
   - Access to a photocopier to copy teaching slides and workshop handout
   - A whiteboard or flipchart pad (and pens) would be also useful

2) Doing interviews
   Duration: 2.5 – 3 hours across 2 - 3 sessions, plus transcription time
   Aim: To produce a set of interview transcripts to use in stage 3
   What you will need:
   - Someone with experience of conducting interviews (If this isn't possible, you'll need to allow time to teach yourselves.)
   - 1 voice recorder for every 2 co-researchers (You can use the recording functions on mobile phones, iPads etc.)
   - Access to a printer and photocopier
   - Pen and paper for each co-researcher
   - A transcription machine (with pedals for easy audio typing) per co-researcher would also be useful, but isn't essential

3) Analysing interview data
Duration: 5 – 6 hours across 2 – 4 sessions, plus at least 3 hours of individual work
Aim: To compile a set of interview quotations and potential visual images for each interview, to use in stage 4
What you will need:
   o Someone with experience of thematic analysis (If you have access to a teacher for only one part of this activity, then save them for this bit! If this isn't possible though, you'll need to allow time to teach yourselves as before.)
   o Access to a photocopier and printer
   o 4-6 different coloured highlighter pens per co-researcher (If you can't get enough different colours, then different coloured pens or even coloured pencils are fine too.)
   o 1 copy of each interview transcript from stage 2
   o Pen and paper for each co-researcher

4) Gathering visual materials
Duration: 1 – 4 hours individual time
Aims: To collect a set of visual materials for each interview to use in the collage portraits (stage 5), and to give your collage portrait a title
What you will need:
   o A final thematic map and data table (or list of quotes/images) per interview/ co-researcher

It would also be useful for each co-researcher to have:
   o A pair of scissors
   o Access to an internet-enabled device, with a camera (computer, iPad or phone)
   o Access to a scanner and printer (colour if possible)

5) Creating the portraits
Duration: 1 – 3 hours across 1-2 sessions
Aim: To create one collage portrait for each research co-researcher
What you will need:
   o A final thematic map and data table (or list of quotes/images) per interview/ co-researcher
   o 1 large (at least A3) piece of card or foam board per co-researcher
   o Scissors (preferably 1 pair per co-researcher, but you can manage with fewer)
   o Glue/glue sticks (again, 1 per co-researcher would be ideal)
   o A set of visual materials per co-researcher /interview (from stage 4)
   o Print outs of text to use in your collage (from stage 4)
   o A few pieces of plain paper per co-researcher
   o A good selection of coloured pens, pencils, pastels and/or charcoal, covering multiple colours and materials if possible

      o   A good sized room to work in (providing enough floor/table space for each co-researcher to work on their collage without being too cramped)

      o   An artist-facilitator, if possible

Extensions and Variations

One way to vary this activity would be for each co-researcher to create a self-portrait collage. This could be achieved by co-researchers taking on the analysis of their own interviews at stage 3 and carrying on from there, or by switching roles at stage 4 to work with another co-researcher's analysis of their interview. Another possible variation is to create 3D collages, which incorporate objects that have personal significance to each co-researcher. This approach was used in Helen Gregory's (2014) research with people living with dementia. In Gregory's research, the objects were selected by participants during the interview process, and the (thematic) analysis of these interviews was written up into a narrative that accompanied each collage. Finally, if you find yourself with too many materials for single portraits, you could create multiple collages for each co-researcher, with one or more themes on each collage.

1. *Writing an Interview Schedule*

Follow the guidelines provided for stage 1 of the Interview Poems activity in this pack. If you have already learned about writing interview schedules, you can skip straight to 1c here.

2. *Doing Interviews*

Follow the guidelines provided for stage 2 of the Interview Poems activity in this pack. As before, if you feel confident carrying out interviews already, you can skip straight to 2c.

3. *Analysing Interview Data*

Begin by following the guidelines provided for stage 3 of the Interview Poems activity in this pack (skipping to 3c, 'Analysing your interviews,' if you are already know how to do thematic analysis). You will need to follow these instructions to the end of step 2 of 3c.

      o   When you analyse your interview data (3c), you should pay particular attention to:

      o   any visual images/descriptions provided

      o   references to objects, events, people or places that you might be able to illustrate visually

This means that you are looking for both actual images your interviewee has described, and things that you feel lend themselves well to being illustrated visually. Underline these when you come across them, aiming to end this step with a list of visual images, cross-referenced to your themes. One good way to do this is to add a 'visual images' column to your data table. The images you have identified can then be given titles and listed alongside the relevant themes/subthemes here.

At this point, we start to veer away from the Interview Poems activity. This is partly because you will be producing collages, rather than poems, and partly because you

will be focusing on individual 'portraits' which seek to depict individuals, rather than representing the group as a whole. So, put that activity aside now and pick up from step 3 below.

3) For this step, you should come back together to complete your analysis in a group setting. This gives you the opportunity to share and get feedback on your ideas, support one another with any tricky bits of analysis, and refine your themes so that they are meaningful for your interviewee. The aim is for *each* co-researcher to end this session with a final set of themes, quotes and images/potential images for the interview they have conducted. You should spend about 1.5-2.5 hours on this.

a. The first thing you will need to do is to get together with the person you interviewed at the start. The idea of this is to get your participant's opinion on your analysis. This is known (rather optimistically!) as participant validation or participant corroboration. It's a great way of making sure that your analysis is meaningful to the person it aims to describe, but it only really works if you listen your participant and are fully prepared to make changes to your analysis based on what they say! Start by deciding which interview you will look at first. Then, spend some time talking over the analysis of this interview, using the researcher's draft thematic map and data table to help guide the discussion. (Don't be afraid to go back to the original transcript as well.) Ask the participant if the themes make sense to them, if they can see themselves in this analysis and what, if any, changes they would make.

You should use this discussion to make sure that the themes resonate with your interviewee, but also to help refine your themes further, so that they are clear, distinct and represent the data well. By the end of this discussion you will need to have a final set of 4-6 themes for the interview. Each theme should have a title and a brief (1-2 sentence) definition/description. (30-45 minutes)

b. Once you have a final set of themes that both interviewer and interviewee are happy with, you should swap roles and talk over the analysis of the other interview, following the same procedure as before. Remember that you are seeking to create an individual portrait of your participant, so it's likely that you will have quite different themes in each of the interviews. This is absolutely fine. (30-45 minutes)

c. The last step is to pick key quotations and images from your interview to illustrate each of your themes. Do this individually, by picking a colour for each theme/subtheme and using this to highlight relevant passages in your transcript. Then mark the sections which you feel best represent something important about this theme. (Note that this might mean you pick 1 or more quotes/images which show something different or unusual about the theme, rather than something usual or typical.) Try to pick 1-3 quotes and 1-3 images/potential images from your interview for each theme/subtheme. If you have time, it's a good idea to put together a final thematic map and data table at the end of this stage, so you have your analysis all nice and clear in one place. (30 minutes-1 hour)

4. Gathering Visual Materials

Approximate Length of Stage

Stage 4 involves 1 – 4 hours of work. This is individual, rather than group-based, so can be carried out as and when is convenient for each co-researcher. For some, this may mean dedicating one long session to the task. While others may prefer to carry the work out across many short bursts of activity. Either way, it's best to allow at least a week to work on this stage before the next group session, so that there is time for co-researchers to mull over the task and keep an eye out for useful materials.

Example Learning Outcomes

By the end of this stage you should:
- o have compiled a set of visual materials corresponding to the list of potential images produced at the end of stage 3
- o have written a title for your collage portrait

You Will Need:

This stage is all about finding materials, so you won't need much at the start. It would be useful though for each co-researcher to have…
- o A pair of scissors
- o Access to an internet-enabled device, with a camera (computer, iPad or phone)
- o Access to a scanner and printer (colour if possible)

You will also need:
- o A final thematic map and data table (or list of quotes/images) per interview/ co-researcher

What to Do

3) The main aim of this stage is to assemble a wide range of different materials that can be used to add depth and a visual dimension to the portraits. This might include photographs, newspaper cuttings, (whole or part) event flyers, maps and/or images from the internet, as well as your own paintings and drawings. You should do this with reference to the list of images and corresponding themes that you compiled at the end of stage 3, aiming to gather one item for each (potential) image listed there. Beyond that, how you go about this is really up to you. Here are a few ideas:
- o Visit locations referred to in the interview, photograph them and print out the image/s that you feel resonate/s most strongly with the theme/s you are describing. (If you do this, it's generally a good idea to avoid photographing individuals in a way that could identify them. E.g. stick to photos with no people in them, or where the people are shown from behind or at a distance only.)
- o Browse the internet for newspaper articles relating to key events referred to in the interview, and capture headlines, images and/or sections of text from any that come up. (If you have an academic on the team, then they will probably have access to useful databases to help with this search, but failing that, you can find a lot through a standard online search.)

- o Search online for pictures that capture something of the feel or content of the images on your list. (You can get some amazing pictures this way, but make sure that you aren't breaching copyright law in using them! I'd recommend searching for images with a Creative Commons license (like the one we have for this pack), as this will usually allow you to reproduce images in your work, provided you give the artist due credit and don't use make money from them. There are a number of websites, e.g. Flickr, that allow you search specifically for images with a Creative Commons license.)
  - o Create your own drawings or paintings based on the images described by your participant. (You don't need to be an experienced artist to do this. Techniques like ink blots, magazine clipping mosaics or even potato stamps can produce really striking images without the need to be a great painter or sketch artist.)
  - o Ask your research participant if they have any photographs, flyers etc that relate to the images on your list. (If you do this you will need to ensure they are happy with you using this for the final collage. This may mean that you need to alter some images or scan images so that the participant can keep hold of the original.)
4) The next step is to think of a title for your piece. The best titles are clear, concise and give a good idea of what the research is all about. One option is to use your research question (perhaps rephrased as a statement). Another is to think about the story or narrative that links your themes, and use this as the basis for your title. Either way, what you want is something that makes your focus immediately clear to the reader and does a good job of capturing the 'feel' of your data. Make sure that you jot this down before moving on.
5) Now that you have your images and a title. It's a good idea to print out some or all of the words you plan to use in your collage. You could print out your title, sub/theme names and/or key quotes from the interview. Keep in mind the size of the final piece (and how it will be displayed) when you do your printing. You want your text to be clearly visible to the reader, but you also need to make sure you have enough room to fit everything in. Try to make more important text and header text larger, so that these stand out clearly.

5. Creating the Portraits

Approximate Length of Stage

This stage can last anywhere from 45 minutes to 3 hours, across 1 or 2 sessions. How long you spend on this will depend on the style and complexity of the portraits you want to compile, as well as whether or not you have access to a visual artist to help facilitate this session. More complex portraits which use co-researchers' own paintings/drawings and are created under the guidance of an artist are likely to take quite a bit longer than simple portraits composed from pre-printed materials like newspaper cuttings and photographs. It's worth bearing in mind though that complex isn't always better, and you can create a really arresting portrait using a basic cut and paste approach.

Example Learning Outcomes

By the end of this stage you should:

- o have created a collage portrait that represents each individual co-researcher's experience

You Will Need:

- o A final thematic map and data table (or list of quotes/images) for each interview/ co-researcher
- o 1 large piece of card or foam board (at least A3) per co-researcher
- o Scissors (preferably 1 pair per co-researcher, but you can manage with fewer)
- o Glue/glue sticks (again, 1 per co-researcher would be ideal)
- o A set of visual materials per co-researcher /interview (from stage 4)
- o Print outs of text to use in your collage (from stage 4)
- o A few pieces of plain paper per co-researcher
- o A good selection of coloured pens, pencils, pastels and/or charcoal, covering multiple colours and materials if possible
- o A good sized room to work in (providing enough floor/table space for each co-researcher to work on their collage without being too cramped)
- o An artist-facilitator, if possible

What to Do

If you have an artist facilitator on board, then they can help to structure and pace the group's work at this stage. They will almost certainly have their own ideas about how they can best contribute to the session outside of this, but I would recommend that they work their way around the group during steps 3 and 5, supporting each co-researcher to make their collage.

1) Start off by making sure that each co-researcher has plenty of room to work on their collage. Then make sure that everyone can access the materials they need, either by dividing these up or by placing them somewhere centrally.

2) Once you have all your materials to hand, each co-researcher will need to sketch out a plan for their collage. Take a sheet of plain paper and divide this up into as many sections as you have themes. If you have any subthemes, you will need to divide these sections up further to give one section for each subtheme. Make sure that you leave space for the title for your piece too.

3) Now lay out your materials (visual images and quotes) into groups, using your plan as a guide. Play around with the order of things until you like the look of it, and are happy that it is clear. It's okay for images to overlap, so long as this doesn't make the piece too messy or difficult to read. You might also want to trim or cut out sections of some images so they work better in the overall piece. Once you have done this, lay out your sub/theme titles either on top of each image group or at their centre. Then place your overall title somewhere on the collage.

　As you move your materials around, keep in mind that the process of assembling your collage is still part of the analysis. This means that your ideas about the shape/identity of your themes, and the data that best represent them may well continue to evolve at this point. You might decide to give a theme a new name or even to abandon a theme completely. You

might also decide that you need to thin out (or even add to) the number of images and quotes you have in your piece. This is fine and is all part of the process. Just make sure that you are staying true to your participant/data, you keep a tight focus on your research question, and you produce a piece which clearly communicates all of this to your audience.

4) If you have time, follow this step by getting back into your researcher/participant pairs, and giving one another feedback on the draft collages. As before, make sure that you really listen to your participant, and are prepared to use what they say to refine and redraft your piece. Keeping this collaboration going can be tricky at this stage, as you will probably feel a sense of artistic ownership over your piece, but remember that this is *the participant's* story you are telling! You will also both need to keep in mind the constraints on you. So, for example, it may well not be possible to go out and collect new images in response to something that comes up in the discussion, even if you/your participant would like to.

5) The next step is to glue your images onto the paper/foam board. If you want to (and have the time), you can follow this by overlaying your images with drawings, shapes, patches of colour and/or text using the art materials you have to hand. This can really help add depth and colour to your collage. Writing out theme titles and keywords in coloured pens, pastels or paint can be particularly effective, and has the advantage that you don't need to be a skilled artist to make it work!

6) If you wish, and the whole group agrees, then you can end this session by presenting your collages to one another, and discussing your responses to one another's pieces.

Displaying and Distributing Your Work

Displaying and Distributing Your Work

Assumptions in writing this section:
o   You have run a session or a series of workshops in CP
o   People are, or should be, interested in or impacted by the work that was done in these (see also the section on Engaging People Outside of the Collective for more detail on who these people may be).
o   'Work' is the emergent art form and the conversations that you have. You may have outputs in poetry, drawing or other creative media as well as shared understandings as a group from working together. 'Work' also means the joint meaning that you have created within your research collective.

Some Things to Consider Before you Present Your Work
Think about how motivated you are to involve your sponsor and your stakeholders in your work and to display and distribute your work to invite them into the conversation. Also think about the outcomes you would like to achieve (see also Engaging People Outside of the Collective for more ideas on how to work these out). You may wish, for example, to publish or publicise some of your findings to further your cause in the longer term or for more direct and immediate impact.

The manner in which you choose to invite others in to your work can significantly change how they are influenced. Conversely, the outcomes you would like from inviting them in will shape how you do so. Consider how inviting them to walk alongside you as you show them your work affects the dynamics between you. How would this differ if you were simply telling them about your work? Also consider how framing your presentation within the context of your conversations can change how the work is seen by others.

We suggest reviewing your work as a group before presenting it, and asking, 'what question does this work now address? And what does it need to address'. This may seem counter-intuitive at first. However, as we explain in the section Engaging People Outside of the Collective you need to consider your 'audience' as well as your own aims and goals. Moreover, your work will have been emergent, as explained above. You have art and conversation from your research collective that place your work in a particular territory and it may help to re-frame your work by considering the question or questions that this now addresses for you, your workgroup for society and for those to whom you wish to present your work.

Presenting Your Work
The following considers how to show people who are outside of your research collective the outputs from your work. How do you present in a style that is in keeping with your process of creating your work? Do you need to do so? Or can your research collective get back together to shape presentation of your work in new ways?

CP is an arts-based method of inquiry within your project. Art influences through our sense of feeling as well as reason. People talk about the aesthetic which here means how others perceive your outputs. In this sense, the tangible outputs of your work are only a small fraction of the story of what you are doing. It is the interactions between us and our expression through poetry and other art forms that creates the

aesthetic. Examples include feelings of beauty, joy, ugliness, wonder. All are valid and part of the experience of knowing within your project. The ideas for presenting below are to include your stakeholders where possible within this aesthetic. The aim is to draw people into your work, and to move them to take action, through this aesthetic and its stirring of their emptions.

Sometimes your main focus may be to impart knowledge rather than deploy aesthetic strategies. For example, you may need to provide a summary abstract for a catalogue or a conference, or write an academic paper for promotion, or fill in a dry template for your funder that does not allow for the inclusion of art forms. For some suggestions on how to do these but still capture some of the spirit of art, see Rivas (2012, 2015). But CP is concerned with social action, hence this is our focus in this section.

Our suggestions below are not intended to be exhaustive, but rather to stimulate further thought.

Presentational Styles
Below are some examples for ways in which you could display and distribute your work.

   1) Invite external others to join your group
We suggest inviting people from outside your research collective to join you in a session, so they can experience the work first hand. Showing rather than telling someone about your research collective session is preferable because the impact of your work derives from the art and conversations that have taken place within the sessions. Showing might mean performing a poem or it might mean inviting your visitors into dialogue with your group, or even trying out some of your activities.

An effective approach is to create an offshoot research collective that includes these external others, in order to show them your story and your process and get them to input their feedback and responses. You might also use this as an evaluative method (see the section on 'Evaluating Your Project'). You may create further work within this cycle and by doing so, include their contribution into the conversation. This may include a further verse of a poem for example. See Engaging People Outside of the Collective more about this.

   2) Create a performance of your work
In many situations, you will need to take your work to other people, rather than bringing them in to your space. How do you best honour the impact of art and the meaning of your conversations you have held? Consider giving voice to the art you have created, even when your primary work does not involve sounds or words.

Here are some questions to consider in preparing your performance: Which pieces express the voices of the group, including the minority voices? Can you bring quotes from the conversations around the meaning that you spoke about between you? What themes are emerging? What reflections can you add at this stage?

3) Create a display or exhibition so that you can invite others in to see and hear your work

If you are unable to invite others to you, consider creating a selection of photographs and poems or other work in a small pop-up display that you can set up in their work area. You could use display boards for this, or easels. You may be able to hire these from a local museum or art group. Or hang them on a washing line using pegs.

4) Creating a presentation pack

Each of the above suggestions is intended to immerse people from outside your group into selective content from your sessions while alongside you. This is a way of inviting them in whilst being there for questions and feedback, rather than telling them what you have done. The idea is that they are able to appreciate the truths within your work without you needing to spell them out and explain too much. For them to be able to appreciate the sentiments from your group and 'see for themselves'. However, this is not always possible and in some cases you may want to create a presentation pack for broader distribution or to present to select people who may not have the time or inclination for a more immersive approach. A presentation pack can also be something that you give to people who have attended a more immersive experience.

A presentation pack is seen by many as an obvious form to create and to distribute your work to people outside your small group. At the same time, it is important to be aware of how transferring your work to a paper or digital document like this loses much of the impact from a human to human connection within art. This way of presenting tends to lose some of the aesthetic of the connection between people. This is true of text-based art as much as other art forms. Poetry as an art-form for example contains its emotional content within the words on the page. But it is only powerful if the reader choses to engage through feeling.

5) Broader distribution

How do you reach a wider audience with your work? As you reflect on your work, what were the greater impacts for your group? The process of CP within the context of a social cause may be of higher importance than the actual poems or the outputs themselves. This depends on your original goals and also where your research collective members have come from. If you have undertaken a project focusing on war trauma, for example, are the members people with direct experience of this. Or are they academics or people with an interest in the topic for other reasons? Will your outputs be suitable for broader distribution or are they too personal for your group? An effective way of distributing your work is to encourage further collaborative poetic workshops. This can be with your current group to delve deeper or to generate future sessions for new co-researchers to continue to experience the work for themselves.

Evaluating Your Project

When 'Quality' Matters

Before we come to talk about the different ways in which you could evaluate your project, I just want to say a few things about the notion (and importance) of quality in CP. The first thing to note here is that it is not always necessary, useful or important to evaluate CP work at all. There are many situations where it is enough to carry out a CP activity (or two or three) and leave it at that. If you are working in a very time-pressured way, for instance, or your CP work is just a small part of a much bigger activity, then carrying out an evaluation of this might add an unnecessary extra burden to the collective and take away from the time available to do CP itself. The spectre of evaluation can also stint our creativity and/or our ability to work productively with one another. Thus evaluation could be particularly unhelpful when, for example, we are seeking to develop/nurture a research collective or to develop our skills as artists/researchers.

On the other hand, evaluation can be very helpful. It can help us to improve our work and our ways of working creatively/collaboratively, both during a project and as we move between different projects. It can enable us answer to funders – and secure more funding for the future. It can also assist us in maximising the impact of our work. Finally it can help us to gain a sense of what we have achieved as a individuals and as a collective.

Evaluating Art
There is a healthy debate amongst arts-based researchers as to whether the quality of the art we create matters or not. Some argue that this is vital that arts-based researchers be both skilful researchers *and* accomplished artists. Others contend that it is more important to encourage our creativity, to be open to new ways of understanding/being and to have fun, and that an obsession with 'quality' can hinder this. (Kara, 2015 has a good discussion on this, if you want to read more.)

For our part, we believe that it depends very much on the reason you are carrying out arts-based/CP work. If the intention is to present your work to an external audience, with the aim of getting their attention, plucking their heart strings, perhaps changing their minds about a topic, then quality is something you do need to consider. In this context, art works that your audience consider to be 'good' are more likely to get their attention, to earn their respect and to influence them to feel/think differently.

If, however, your intention is to use the arts to explore your own thoughts and feelings about a topic, to develop your creative skills, or to collect data so that you can use to build up an understanding about a topic, then the quality of the art you create is much less important. In this context, worrying about whether something is 'good' or not can be obstructive and might even stop you from being able to create in the first place. So, there is a time to let the critic in, and a time to bar the door, stick your fingers in your ears, and let the creative juices flow, unimpeded!

The question of what makes a 'good' piece of art is beyond the scope of this pack, though communication, creativity and craft all play a role. If artistic quality is something that matters to you, our advice would be that you bring an artist into your collective at some point, so that they can help advise you on this.

COLLABORATIVE POETICS RESOURCE PACK © The Collaborative Poetics Network, 2019

Introduction to Evaluation

Evaluation is a systematic process of gathering, analysing and reporting your data/results. It is done to review the work carried out, to assess if you did what you said you were going to do, and to consider why/how you reached the outcomes you did. This then allows you to use this body of knowledge to inform your next project. Evaluation may be different in each project, and will also be dependent on the time available, who is involved in the evaluation and what you will be doing with the evaluation.

Evaluation can be summative (at the end of a project) or formative (during a project). It can be top down (carried out by a project leader) or participatory (carried out collaboratively by the research collective). Evaluation can also be formal or informal. We focus more on formal and summative approaches here, but there are also some great techniques you can use informally as you move through a project. One of my favourites is to ask co-researchers to write down their thoughts on different colour post it notes, with pink representing things they want to stop doing, yellow or orange representing things they want to carry on doing, and green representing things they want to keep doing. The notes can then be stuck up at the front of the room and used to frame a discussion about your work together so far.

Why Evaluate?
Evaluation is Important in a project in order to learn from what you have done and enhance your work in the future. It also allows you to demonstrate to yourself and funders/ potential funders that you manage funds effectively and efficiently. It provides evidence to support your cause and to entice others to support you in the future.

The value of a systematic and thorough research evaluation is that it allows you to gain new knowledge that can be used to inform better practice. Research will enable you to take this new knowledge and:
- o Categorise
- o Describe
- o Explain
- o Evaluate
- o Compare/contrast
- o Correlate
- o Predict
- o Control

Note to Self!
Focus on quality over quantity. It's not about how much to managed to do with the resources you have, but the quality of the work and the outcomes and impact you created.

Project Evaluation: Measuring your Success

In your project you should monitor your activity by the inputs, the outputs and the outcomes. Evaluation is carried out to determine the effectiveness of your efforts and is measured by the *outcomes* and the *impact* your project has created.

Inputs
These are all the resources that you put into the project, including the materials, venues, facilities, expertise and money. An evaluation will allow you to assess if you made the best use of resources and highlight any further resources (inputs) needed in the future.

Outputs
The outputs of a project are all activities or events that happen as a result of your project. It might include poems created, people attending, and newsletters distributed. Evaluation will demonstrate what was created as a result of the project. This can be assessed in relation to inputs and outcomes to create a more comprehensive overview of the project and use of resources.

Outcome
This is the direct effect on the co-researchers or target group. It can be a change in knowledge, skills or attitude or raising awareness of an issue. It's important to measure the right things, and to gather data that enables you to investigate/demonstrate these outcomes.

Impact
This is the long-term change that you wish to bring about as a result of your activity. What are people going to do with their increased skills and self-confidence? Or a change of attitude. Did it provide them with greater access to resources such as education, employment or opportunities, for example, or give them enhanced experience within their communities?

Note to self!
In creative and participatory/collaborative projects there are often unintentional outcomes and impacts; these are worth recording too.

What do You Measure?
Good evaluation allows you to see your project from a 360 degree perspective. You can review it from planning, through implementation, to completion. It is also worth following up in the weeks, months or even years after the project completes, to view the impact your work is having or the difference it is making. This insight will help you to make any improvements in the future. It is Important in the early stages (planning) to decide what aspects you want to measure. When you know at the beginning what you want to measure you can collect the data as you go along. You can also develop templates that will allow you to capture your data.

Measure What You Set Out to Achieve
Refer to your aims, objectives and outcomes from the planning stages to help you think about how you want to gather data from:

- o Outputs (for example the number of people involved, number of sessions, attendance, number of poems, newsletters, books, performances)
- o Outcomes (for example changes in attitude - before and after, changes in circumstances – before and after)
- o Impact (for example co-researchers making decisions about/changes to their education, career, health, lifestyle)

Who Should Carry Out the Evaluation?
Depending on the project and who you are presenting the evaluation to, you might want to involve the following individuals in your evaluation:

- o The research collective:
  Being close to the project, members of the research collective will be able to discuss and interpret findings from a close perspective. Working with/within the collective also carries through the principles of CP to the conclusion of the project. Do beware, however, of bias in project evaluation when self-evaluating. There needs to be evidence to support your claims, for example from feedback forms, assessment forms, consent forms, or a needs analysis.
- o A professional:
  If funding is available, you may ask an outside professional, such as an academic from a local university, to carry out an evaluation. The professional may look at the project plan, the aim, objectives, and the outcomes/outputs you produced. They might cross-reference this with any funding criteria/guidance you have. The evaluator may also speak with the research collective, your audiences and other project stakeholders. They will then present a report based on the data provided. This provides a more objective view and also may identify any unintentional outcomes or considerations. Funders often value (and may even ask for) this professional approach, but it can come with a hefty price tag!

What to Do in Carrying Out Your Evaluation
1) Review your project aims and objectives/outcomes.
2) Decide how you will demonstrate that your aims, objectives and outcomes were met.
3) Review criteria for funding – how will you meet these?
4) Collect data/evidence - forms, work produced, attendance, expenditure, feedback, unintentional outcomes etc.
5) Review/analyse the data you have – co-researcher feedback forms, work produced, stakeholders' evaluation etc.
6) Report what you have found, providing evidence from your data to support any claims you make. This report can take different forms depending on who it is for and what you are trying to achieve, for example it could be a written report, verbal report, infographic, video, or even creative output.

Key Questions for Evaluation
1) What did we do? (Did we do what we said we would do?)
2) What did we learn? (What did we learn about what worked and what didn't work?)
3) So what? (What difference did it make?)
4) Now what? (What could we do differently in future?)

5) Then what? (How can we make it better next time?)

Extensions and Variations

It's a good idea to evaluate as you go along, rather than waiting until the end of a project. This allows you to make improvements as you go, for example by getting feedback from co-researcher in a debrief at the end of one session and using this to inform the next session.

Use creative methods to gather information within the collective about your learning. Examples include:

1) Asking co-researcher s to move around the room to marked spots based on satisfaction, for example 4 corners of the room could represent highly satisfied, satisfied, dissatisfied and highly dissatisfied. Co-researchers then have the opportunity to share why they choose to stand there. This is best for questions of a generic kind, and is not usually suitable for exploring sensitive issues. Your focus here might be on the facilities, the time, the activities etc.
2) Use large white sheets and markers and allow co-researchers to write words of draw pictures based on a series of questions.
3) Hang large envelopes up with 'highlights' 'low points' and 'unexpected' written on them. Allow co-researchers to put notes into the envelopes – these can be one word, sentence/s or image/s.
4) Make an evaluation video monitoring the experience of the process and outcomes for the collective.
5) Present the work at an exhibition where co-researchers can speak about their experience.

Qualitative and Quantitative Approaches

Leaving aside creative and participatory methods for now, research evaluation can be split into qualitative evaluation, quantitative evaluation, or a combined approach. The data required for each approach is different. Quantitative research is more concerned with how much and how many or how often. The qualitative approach, in contrast, looks for patterns and focuses on non-numerical data.

It's worth noting that both arts-based research and more traditional 'science-based' research both involve the use of systematic experimentation and both aim to gain new knowledge.

Qualitative Analysis
Qualitative research methods help us to understand the emotional and contextual realities of individuals' lived experiences. Traditional qualitative methods include in-depth interviews ethnographic reports and analytical methods like thematic analysis. (See the Teaching Materials section of this pack for more about thematic analysis.) Using this method requires a complex theoretical or philosophical framework. Rigorous analysis is required and the researcher must demonstrate the validity of their analysis and conclusions. Knowledge gained from this approach can inform practice as it uses the individual lived experiences of co-researchers and the dataset can be richer than with quantitative data.

Data Collection
Example approaches include:
- o Interviews
- o Focus groups
- o Qualitative questionnaires
- o Observation
- o Creative outputs, for example poems, drawings etc.

Data Analysis
Example approaches include:
- o Thematic analysis (see the 'Teaching Materials' section of this pack)
- o Visual analysis (for example Rose, 2016)
- o More complex methods like discourse analysis (Potter and Wetherell, 1995) or interpretative phenomenological analysis (Smith, Jarman and Osborn, 1999)

Quantitative Analysis
Quantitative research methods are appropriate to use when you want 'factual' data to answer your research question. If you want to understand the percentage of a population supported by an intervention, the number of people from different groups who have experienced a phenomenon, or the impact of a childhood experience on later well-being then this is a useful approach to take. Quantitative analysis would provide statistics to enable you to analyse and visualise these differences/relationships.

Data Collection
Example approaches include:
- o Surveys
- o Detailed questionnaires
- o Feedback and evaluation forms

Data Analysis
- o Descriptive statistics – averages, percentages, modes etc.
- o Inferential statistics – statistical tests to determine whether or not a relationship is considered to be significant

There is basic analysis software to help you explore and represent these statistics in Excel, Survey Monkey and other programmes/sites, or you can buy more specialised analysis software like SPSS. If you want to learn more about statistical testing and/or using SPSS, then Andy Field's (2017) book is excellent.

Things to Remember When You Present Your Results
1) Explain the data collected.
2) Report unanticipated events/outcomes/impacts.
3) Explain what you did.
4) Choose an appropriate method of analysis.
5) Describe any assumptions you have made.
6) Think about how to present your findings clearly/appropriately, for example tables and graphs for quantitative data, interview quotations for qualitative data.

Stimulus Resources

About Stimulus Resources

Stimulus Resources
You can use different resources to evoke creative and emotional responses, connections and reflections.

Approximate Length of Each Activity
1 hour+ across 1-2 sessions

Background
Using stimulus resources is a flexible approach to encouraging exploration of thoughts, memories, feelings and experiences that are often hidden or buried in people's subconscious. Stimuli don't have to connect directly to the experiences or thoughts writers want to elicit. For instance, groups don't need to look for objects relating to school life in the 1950s to encourage recollection of such memories. A current school uniform badge will be as effective. Any object, sound (including the sound of words), image, texture or smell that creates an experience or raises an interest in any of the 5 senses and at an emotional level is a valuable stimulus. There are a variety of possible stimuli available to use which are easily accessible: music and soundscapes; books, archive photographs, postcards, paintings, food, natural stimuli (an autumn leaf, for instance) or manmade (a fabric square, for instance) textures, smells.

Why Do It?
Using different items to stimulate creativity offers flexibility, unexpected connections, is an inclusive way to engage with difficult subjects, is accessible to different learning styles and abilities, and supports a sense of ownership of the process as there are strong emotional connections with the items selected.

What to Do:

Sourcing Stimuli
When sourcing the stimuli, make use of what is out there already:
- o   Your local library will have a local studies section where you can find and reproduce historical images.
- o   The county record office (archives) will hold local school records, maps, postcards, letters, oral history, drawings, artists' archives etc. They will often be more than happy to help, particularly for groups or individuals who haven't used them before.
- o   Museums have themed handling collections which they often take out to groups or make available as a loan. Archives and museums may also offer this.
- o   We also intend for the final version of this resource pack to include some sample stimulus materials.

Combine the familiar with the unfamiliar- for instance everyday foodstuffs with less known samples.

The number of items used can range from 1 to several. It depends on how large the group is and how many stimuli the group plans to work through in each session. It

isn't necessary to have a large number of items as that can be overwhelming and becomes counterproductive.

The Session
- o It will help if there is a designated group lead or group facilitator to prepare and set the session up.
- o Keep it simple. Let the stimuli do the work. You will be surprised at what an unsuspecting object/sound/smell/image etc teases out.
- o Stimuli can be used for a collective or individual exploration.

There are different approaches you can take, for example:
- o The session can be set to start with people picking an object/photograph/food etc as they come in, start exploring this and using this exploration as part of their introduction to the group (if the group hasn't met before) through saying their name and talking briefly about why they have chosen that item.
- o The Sessions can start after everyone has introduced themselves, by using questions as prompts - for instance:
  - Which sound/object etc appeals to you and why?
  - Which sound/object intrigues you and why?
- o You can also use your stimuli as writing prompts, using the Writing to Prompts activities in this pack to help guide you.

Inclusive Practise for Children and Young People
In 1995, The National Gallery launched 'Take One Picture,' a scheme aimed at primary schools, to "(…) inspire a lifelong love of art and learning by promoting the role of visual arts within education." More recently, this has been developed to form 'Take One.' This takes the same model of using an item (not restricted to a painting or print) as the starting point to unpack different curricular subjects, themes and expressions of creativity. All the responses and explorations relate back to the stimulus used. 'Take One' is about encouraging curiosity through child-led research. This is a flexible model and approach that can also work well for community groups. We'd recommend that you have a look at their model if you are planning on using stimulus materials in activities with young people. For more information please visit https://www.nationalgallery.org.uk/take-one

Photo © Viktoriia Kryvonos

Teaching Materials

Homework Sheet

We have two (and a bit) tasks for next week:

1) Write down a few words in response to each of these prompts. We will use these to write the group manifesto next week:

   o Our group is …

   o Our work as a group is …

   o Everything we aim to do is …

   o We do not …

   o We have …

   o For us research is about …

   o But above all we …

2) Have a go at writing a research question for our project. This doesn't have to be perfect, as we can work on this next week. It's really just about sounding out ideas at this point.

   _____

   _____

   _____

   _____

   _____

3) If you have any other ideas, questions or thoughts, write them down here, so you don't forget, and we can discuss these next week.

   _____

   _____

   _____

   _____

   _____

   _____

   _____

   _____

Back to Contents

Reflection

Learning outcomes

- Explore approaches to reflective practice
- Identify a learning experience and share it with the group in a narrative/ storytelling style
- Apply one of the reflective models to the experience
- Report back to the group using the reflective model
- Analyse the use of reflection for professional development

08/10/2018

2

Reflection

- *What Happened?*
- *What where you thinking and feeling*
  What was good and bad about the experience?
- *What sense can you make of the situation?*
- *What else could you have done?*
  If it arose again what would you do?

08/10/2018

3

Gibbs Reflective Cycle (1988)

Description of event

- What happened?
- Why were you there?
- Who else was there?
- Where were you?
- What were you / others doing?
- When did this happen?
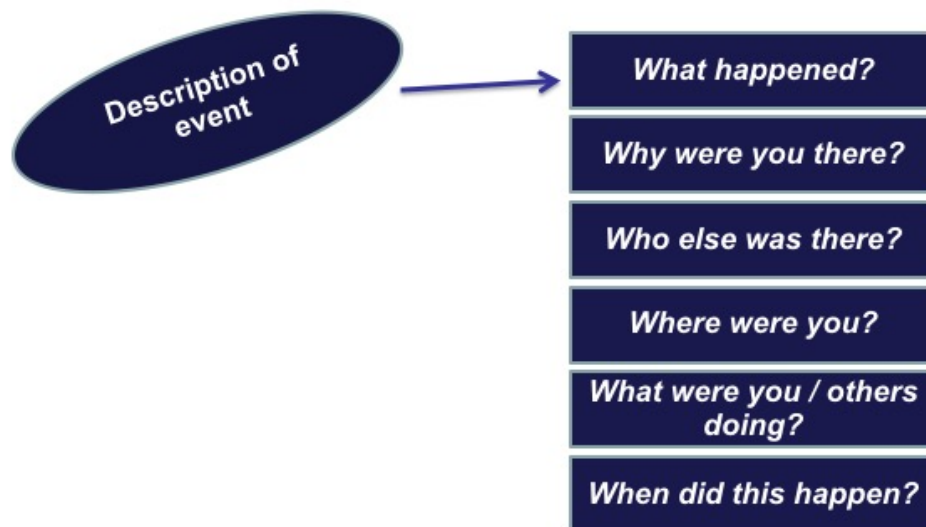
08/10/2018

4

Gibbs Reflective Cycle (1988)
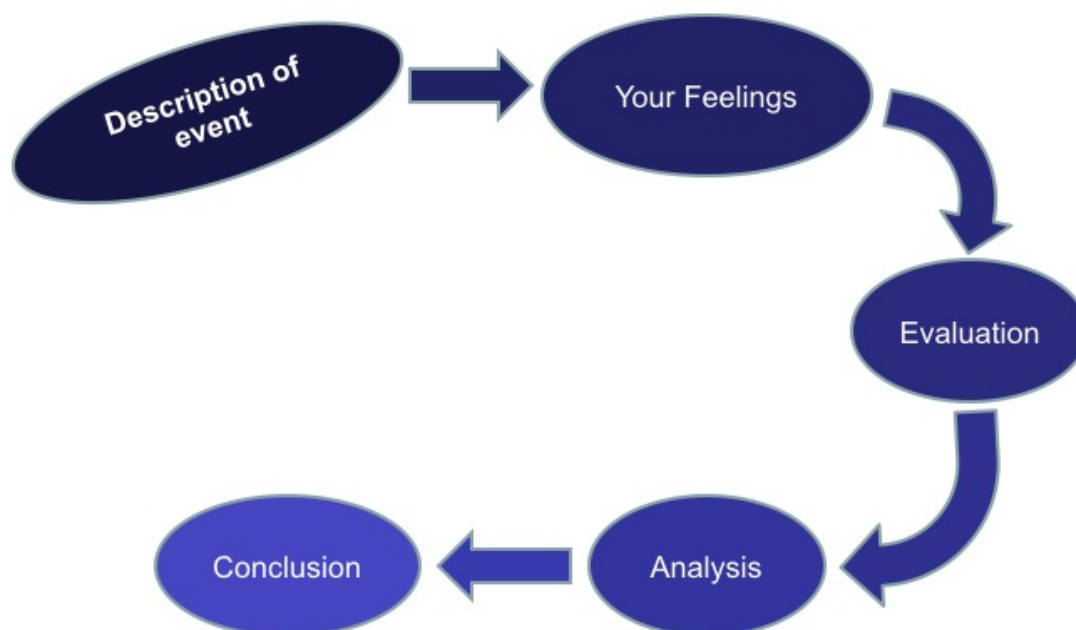
Description of event → **Feelings**
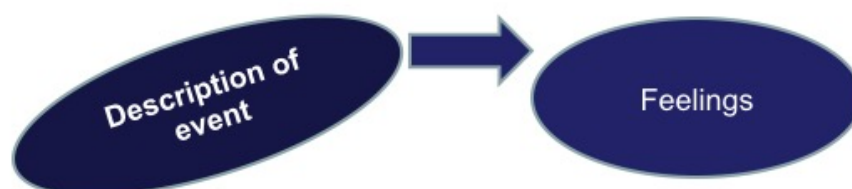
08/10/2018

5

Gibbs Reflective Cycle (1988)
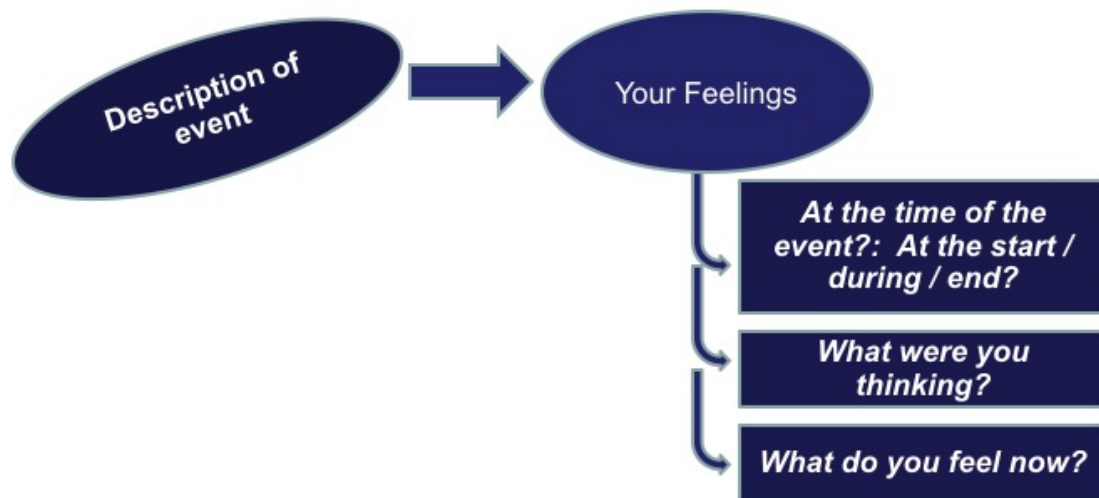
08/10/2018 6

Gibbs Reflective Cycle (1988)
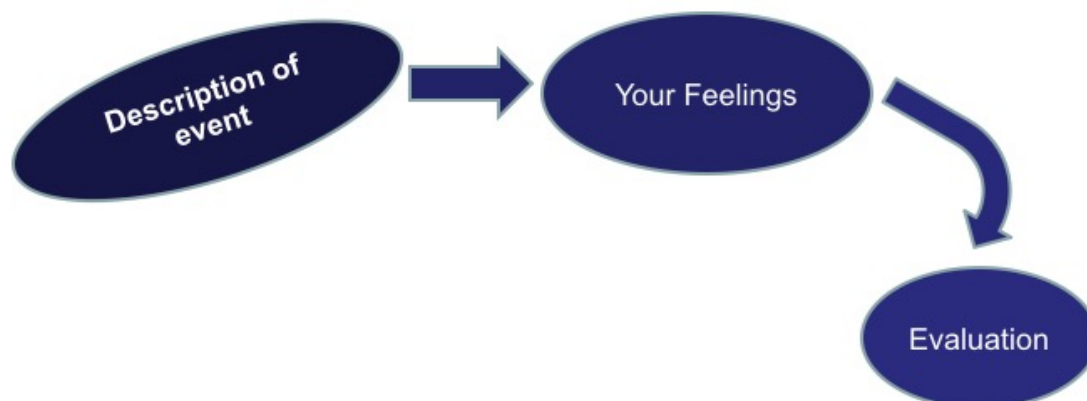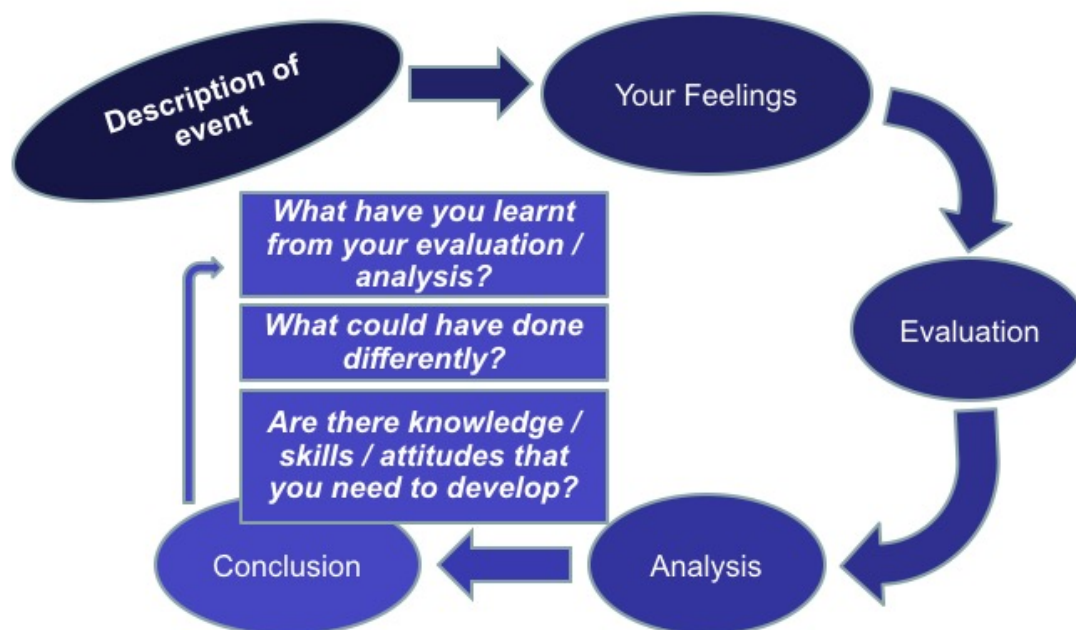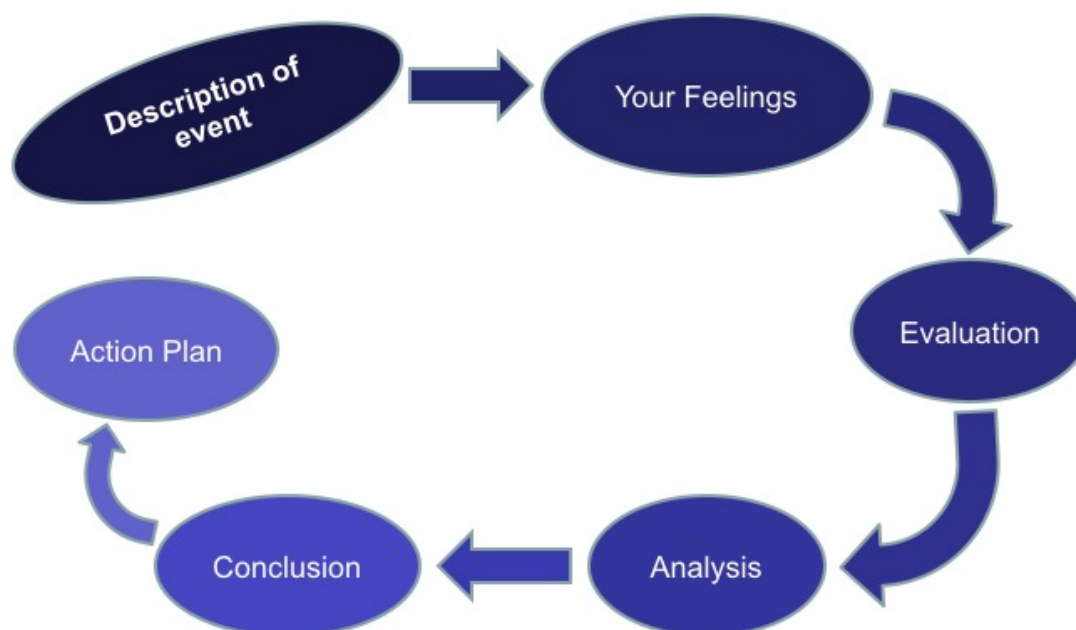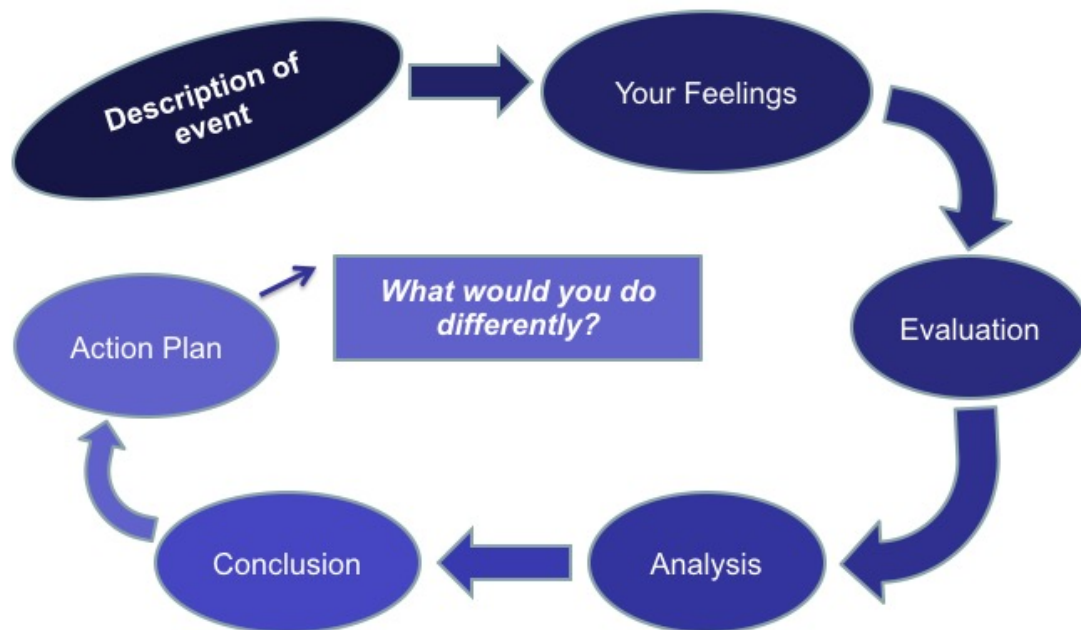

08/10/2018 7

Gibbs Reflective Cycle (1988)

Description of event → Your Feelings → Evaluation

What went well?

What didn't go well?

What was good?

What was bad?
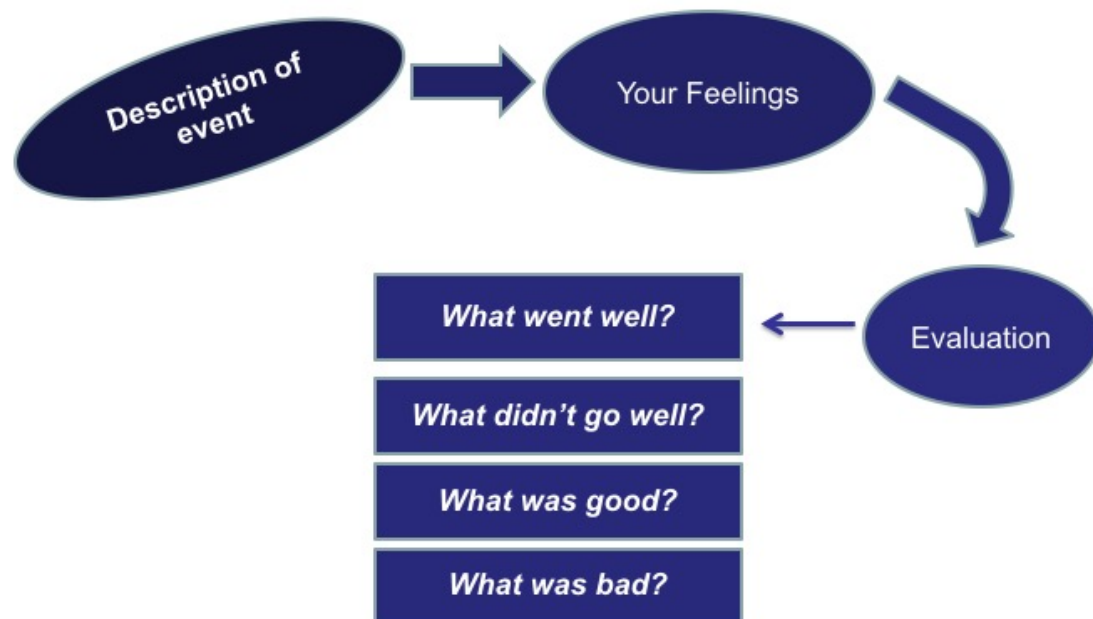
08/10/2018   8

Gibbs Reflective Cycle (1988)

Description of event → Your Feelings → Evaluation → Analysis
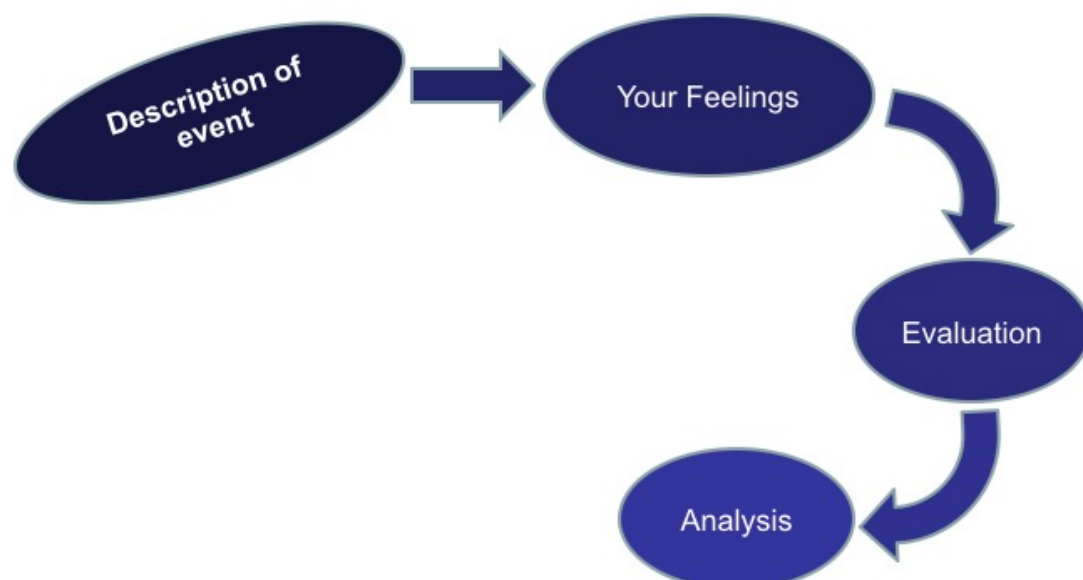
08/10/2018   9

Gibbs Reflective Cycle (1988)

Description of event → Your Feelings → Evaluation → Analysis

Why did things go well / not?

What contributed to this?

Does any literature explain this?

Are there any other explanations for what happened?
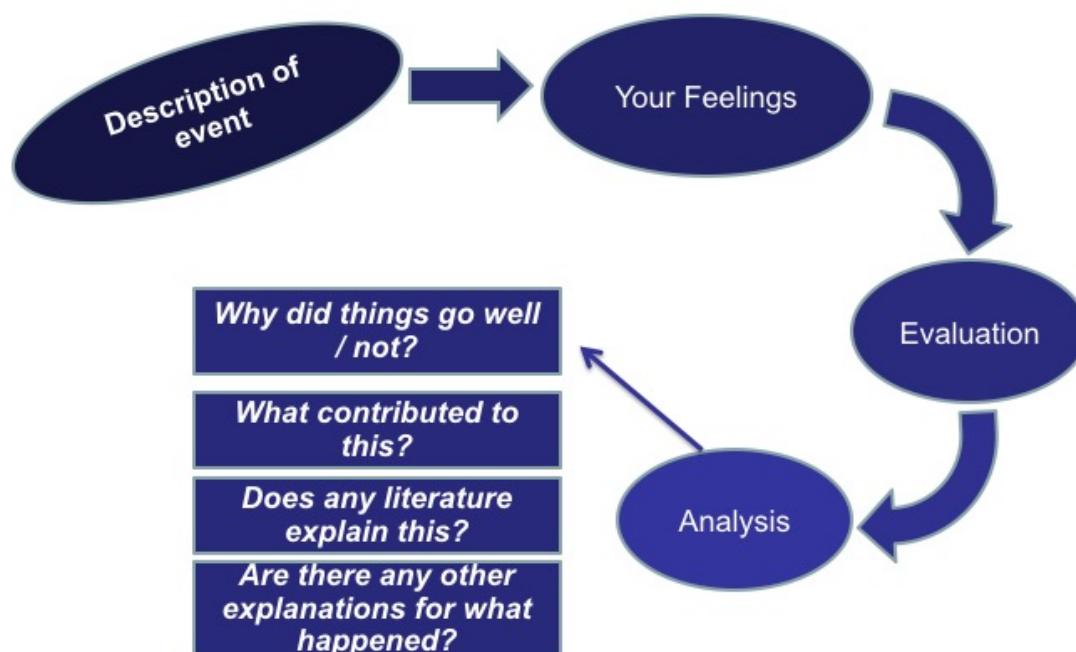
08/10/2018

10

Gibbs Reflective Cycle (1988)

Description of event → Your Feelings → Evaluation → Analysis → Conclusion

08/10/2018

11

Gibbs Reflective Cycle (1988)

Description of event → Your Feelings → Evaluation → Analysis → Conclusion

What have you learnt from your evaluation / analysis?

What could have done differently?

Are there knowledge / skills / attitudes that you need to develop?

08/10/2018   12

Gibbs Reflective Cycle (1988)

Description of event → Your Feelings → Evaluation → Analysis → Conclusion → Action Plan

08/10/2018   13

Gibbs Reflective Cycle (1988)

08/10/2018   14

Driscoll's Model of Reflection

- A description of the event
- **WHAT**
- An analysis of the event
- **SO WHAT**
- Proposed action following the event
- **NOW WHAT**

- (Driscoll, 2007)

08/10/2018   15

Trigger Questions

- Trigger questions **What**
- Is the purpose of returning to the situation?
- Happened?
- Did I see/ do?
- Was my reaction to it?
- Did other people do who were involved in this?

08/10/2018

16

An analysis of the event

- Trigger questions **So what**
- How did I feel at the time of the event?
- What were the effects of what I did?
- What positive aspects now emerge for me from the event that happened in practice?
- What have I noticed about my behaviour in practice by taking a more measured look at it?

08/10/2018

17

Proposed actions following the event

- Trigger questions **Now what**
- What are the implications for me and others in the clinical practice?
- Where can I get more information to face a similar situation again?
- How can I modify my practice if a similar situation should occur again?

08/10/2018   18

Schon

Reflection on action

After the event thinking- describe, review, analyse, evaluate past practice with a view gaining insight to improve future practice

Reflection in action

Thinking while doing. The person examines experiences and responses as they happen Thinking on your feet and making decisions about what to do next (Schon, 2016, Bates, 2016)

08/10/2018   19

Bolton- Through the mirror

3 foundations

- **Certain uncertainty-** beginning to act when you do not know how you should act. The excitement of discovery

- **Serious playfulness-** willingness to experiment and adventure. Anything and everything is questioned

- **Unquestioning questioning-** finding out about ourselves by letting go assumptions, who I might be and who I am becoming (Bolton, 2010)

28/02/2019 20

Me, My, More, Must Approach

Me

- Who am I?
- What values are important to me as a person/ health care professional?
- What do I need in order to feel confident at work?
- What decreases my confidence at work?
- What enables me to practice more effectively?
- What prevents me from practising effectively?

28/02/2019 21

Me, My, More, Must Approach

My

What are my thoughts and feelings regarding this learning experience?

What concerns do I have regarding myself?

What concerns do I have about other people involved in this experience?

Who can help me make sense of this experience?

What impact have my values and confidence had on how I practice? What have I learnt?

28/02/2019   22

Me, My, More, Must Approach

More

What questions have been generated from this experience?

What ideas have been generated?

What has surprised or puzzled me?

What do I need to find more information?

28/02/2019   23

Me, My, More, Must Approach

Must

What must I do now to identify my learning needs?

What must I do to identify my learning goals?

Who must I speak to, to assist in developing a learning plan?

What values must I explore in order to become the healthcare professional I wish to become?

(Wareing, 2016)

28/02/2019

24

Write a letter to yourself

- Write alone using a letter to yourself format (story telling format)
- Read and listen to others letters (optional)
- Reflect on the tool, process and learning from the experience

(Zannini et al., 2011)

28/02/2019

25

Poetry as a reflective tool

Read the poem and consider the following:

What was it like for you to read this poem?

What image or moment from the poem affected you the most?

What is the poet saying to you?

What do you understand better as a result of reflecting on this poem?

What difference will this make in your daily practice? (Moore, 2005)

References and Reading

Bolton, G. (2010) *Reflection: Writing and professional development*. 3rd Ed. London: Sage

Driscoll, J. (2007) *Practising clinical supervision: A reflective approach for healthcare professionals*. 2nd Ed. Edinburgh: Bailliere Tindall

Gibbs, G. (1988) *Learning by doing: A guide to teaching and learning methods*. Further Education Unit. Oxford: Oxford Brookes University.

Moore, T. (2005) Poetry in education: a way to deepen understanding of the experience of families, *Dementia*, 4 (1), 139-143

References and Reading

Schon, D. A. (2016) *The reflective practitioner: How professionals think in action*. London: Routledge

Wareing, M. (2016) Using the 'me, my, more, must' approach to learning, *British Journal of Healthcare Assistants*, 10 (09), 446- 452

Zannini et al. (2011) How do healthcare professionals perceive themselves after a mentoring programme, *Journal of Advanced Nursing*, 67 (8), 1800-1810

Back to Contents

Tips for Creating Cut-up Poems

- When selecting words and phrases to use, look for:
  - Concrete phrases
  - Emotionally evocative phrases
  - Repetition
  - Metaphor and simile
  - Imagery

- When assembling these into a new text, consider *preserving*…
  - The overarching order of phrases and points in the original
  - The original tone (unless you are actively trying to subvert this!)
  - The broad patterns or themes present in the original
  - The salience or strength of conviction in the original
  - Repetition of words and phrases

- When assembling these into a new text, consider *changing…*
  - Individual words (dropping or adding words where appropriate)
  - Phrasing for assonance (repetition of vowel sounds) and/or consonance (repetition of consonant sounds)
  - Phrasing and order to create rhythm/scansion
  - Phrasing and order to create repetition
  - Word order, where appropriate

- When reviewing your work:
  - Read it aloud
  - Try to memorise it – The work will change, becoming more tight in the process; you will change, becoming more attuned to the piece

University of Brighton

INDEPENDENT SOCIAL RESEARCH FOUNDATION

Your Values (Structured Version)

Adapted from Sherman et al. (2009)

Following are some personal values that other people have described as important to them. By values we mean the moral principles and standards by which people try to live their lives. For example, honesty might be a core value for some people. That is, they may try to be honest in all they do - whether in dealing with other people or when studying or working.

Conscientiousness
Spirituality/religiousness
Compassion
Intelligence
Generosity
Trustworthiness
Creativity
Hedonism (the pursuit of pleasure)
Friendliness
Kindness
Spontaneity

Please select the value that is MOST important to you, and write it in the space provided below. Please note, this value does not have to appear on the list above. Try not to worry about what values you feel you *should* cherish, but focus instead of what really *is* important to you.

The MOST important value to me is......................................

Why is this value important to you? Using a separate piece of paper, write three reasons why this value is important to you. Focus on your thoughts and feelings, and don't worry about spelling, grammar, or how well written it is. You might want to use a separate sheet of paper for this.

Now, use a new sheet of paper to give an example of something you've done to show how important this value is to you.

Back to Contents

University of Brighton

INDEPENDENT SOCIAL
RESEARCH FOUNDATION

Your Values (Unstructured Version)

Adapted from Sherman, Nelson & Steele (2000)

Following are some personal values that other people have described as important to them. By values, we mean the moral principles and standards by which people try to live their lives. For example, honesty might be a core value for some people. That is, they may try to be honest in all they do - whether in dealing with other people or when studying or working.

Conscientiousness
Spirituality/religiousness
Compassion
Intelligence
Generosity
Trustworthiness
Creativity
Hedonism (the pursuit of pleasure)
Friendliness
Kindness
Spontaneity

Please select the value that is MOST important to you, and write it in the space provided below. Please note, this value does not have to appear on the list above. Try not to worry about what values you feel you *should* cherish, but focus instead of what really *is* important to you.

The MOST important value to me is**………………………………**

Now, on a new piece of paper, please describe why the value you have picked is important to you and a time when it had been particularly important in your life.

Focus on your thoughts and feelings, and don't worry about spelling, grammar, or how well written it is.

Story Cube Template

University of Brighton

INDEPENDENT SOCIAL
RESEARCH FOUNDATION
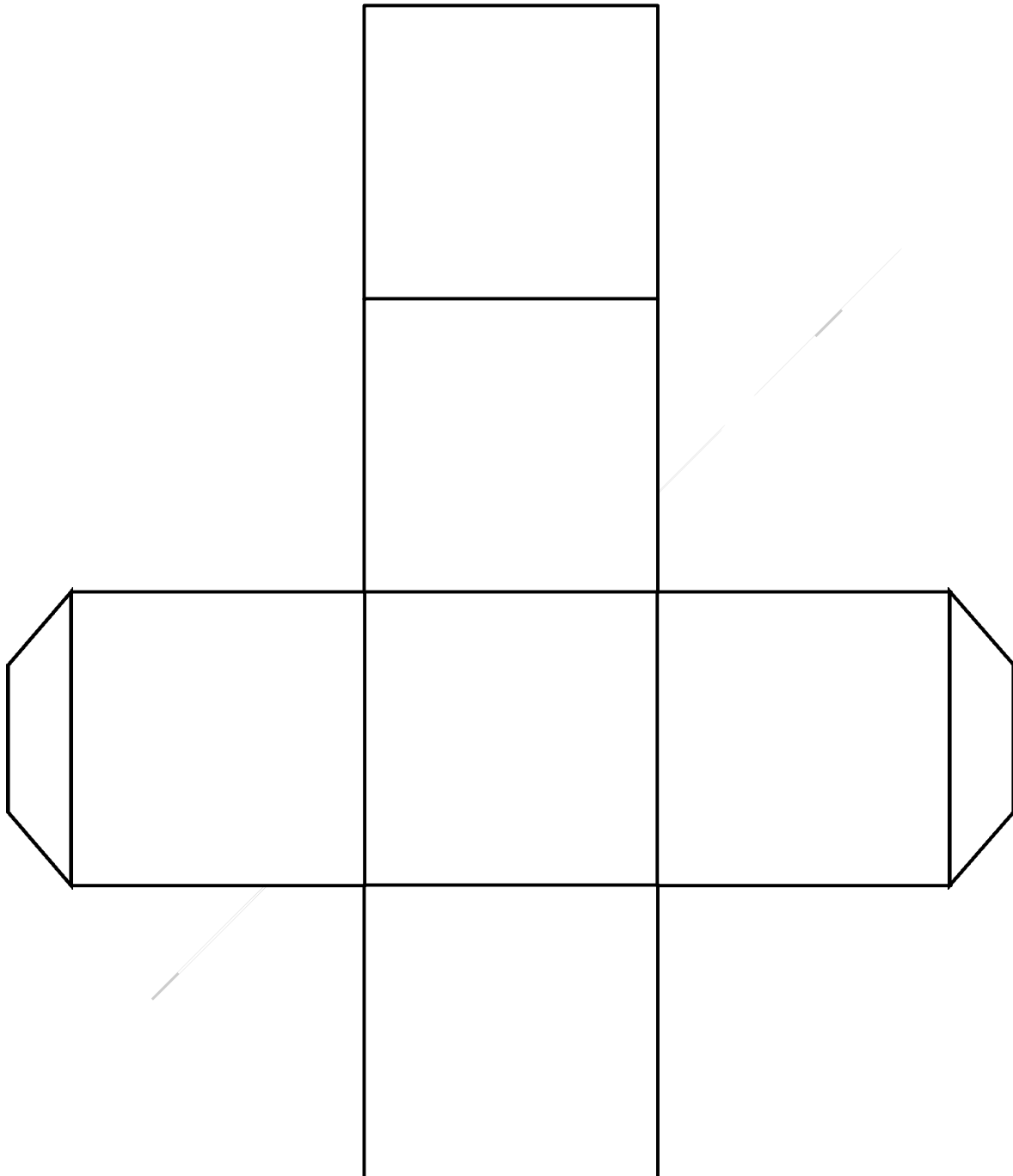
Writing Interview Schedules

These slides are also available as a recording lecture from:
http://blogs.brighton.ac.uk/collaborativepoetics/resources/

Writing Interview Schedules

Dr Helen Johnson
for The Collaborative Poetics Network

0
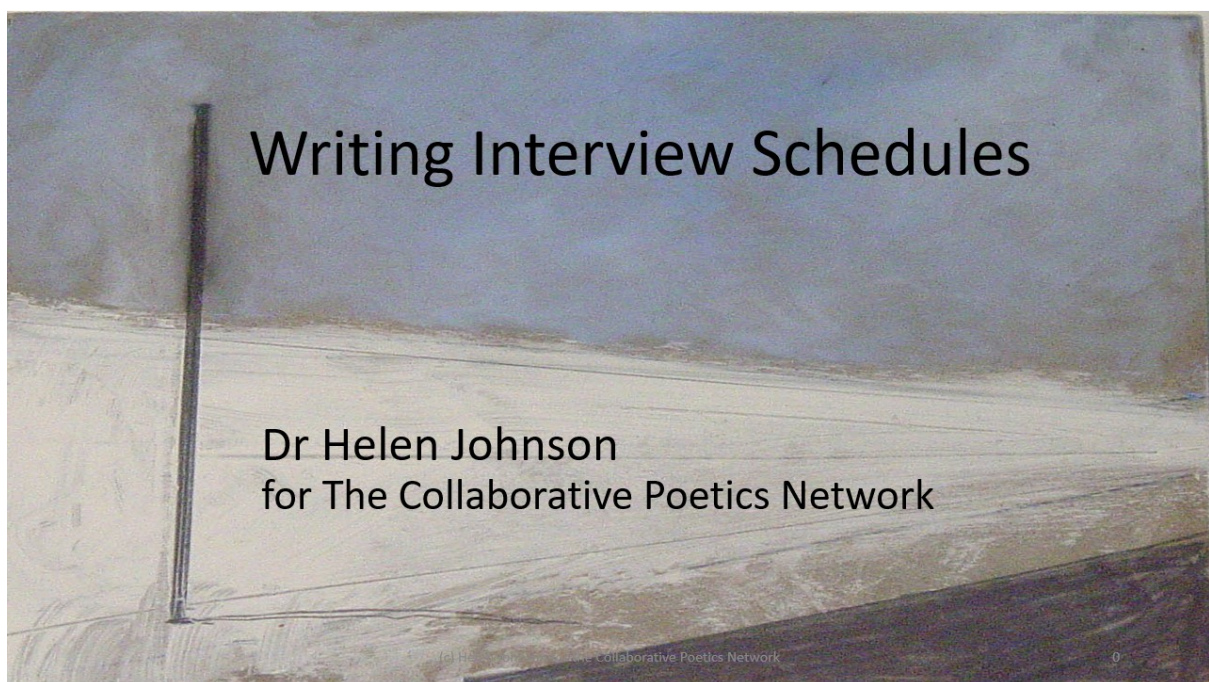
Session Overview

- Introducing research interviews
- The research question
- What makes a good interview question?
- Probes and prompts
- The interview structure
  - A note about ethics
- Common mistakes

Cover image © Polly Blake
Materials © Helen Johnson for the Collaborative Poetics Network

1

Session Aims

- To introduce you to interviews as an academic research method
- To develop skills in recognising and constructing effective interview schedules
- To briefly explore ethical issues in interviewing

Materials © Helen Johnson for the Collaborative Poetics Network

2

Introducing Research Interviews (1)

University of Brighton

- Interviews are the most common form of qualitative data collection in the social sciences.
- Why use interviews?
  - Qualitative interviews are "one of the most common and powerful ways in which we try to understand our fellow human beings" (Fontana & Frey, 2000: 645).
  - We live in an 'interview society' (Atkinson & Silverman, 1997).
  - Interviews enable us to explore participants' experiences, identities and activities in depth and in their own words

Materials © Helen Johnson for the Collaborative Poetics Network

- Quantitative research is essentially about numbers. This can be useful in helping us to predict something or form general laws. Qualitative research, in contrast, is about in depth data (often, but not always words), which can tell us more about how people understand and experience the world.

- We live in an 'interview society' because we are surrounded by interviews, including journalistic and therapeutic interviews. This means that interviews are a widely recognised, accepted and understood method of inquiry in contemporary Western society.

- Interviews can also be a great way of unearthing unexpected information, though this depends to some extent on the type of interview and how structured it is.

3

Introducing Research Interviews (2)

Structured----Semi-structured----Unstructured

Increasing detail from the participant

Decreasing influence of the researcher

Increasing influence of the participant

Materials © Helen Johnson for the Collaborative Poetics Network

- Interviews differ in how structured they are. Very structured interviews are written out like a script. Researchers read the questions exactly as they are written on the paper, and participants often have a series of fixed options from which to choose their response. This kind of interview is typically used for large scale, standardised surveys. On the other end of the scale, unstructured interviews may involve the researcher asking as little as one scripted question. Follow up questions are then led by what participants say in response to this.

- As we go down the scale from structured to unstructured, interviews involve less input from researchers and more from participants. This means that you are more likely to get in depth and surprising responses with unstructured interviews, but it also makes them more difficult to facilitate (and analyse).

- Semi-structured interviews are the most common form in the social sciences, at least for qualitative researchers who are interested in getting in depth responses.

- In semi-structured interviews, researchers have an interview schedule with predetermined questions, but this is a flexible schedule. This means that interviewers feel free to vary the wording of questions, change the order around,

skip questions or add extra ones in. This allows the interviewer to be responsive to participants, while helping them to stay on track.

- We will be looking at semi-structured interviews. These interviews could be with more than one participant, they could be online or over the phone. We will be focusing on one-to-one, face-to-face interviews, however, as the most effective form, particularly for new interviewers.

4

The Research Question

- Before you start to write your interview schedule, you will need a research question.
- The aim of your schedule is to help answer this overarching question, so you'll need to keep a tight focus on it.
- Your question will vary depending on what you think it is useful, interesting and possible to find out from the interview/s.
- Good questions often focus on participants' *understandings* and *experiences* of a particular issue, for example:
    - What are teenage mothers' experiences of motherhood?
    - How do local residents understand homelessness in their neighbourhood?

Materials © Helen Johnson for the Collaborative Poetics Network

- An 'interview schedule' is what we call the list of questions researchers ask in an interview.

- It's a good idea to write your research question down on a post it note and stick it to your desk while you work on your schedule, so that you can keep referring back to it. This will help you to ensure that each question on your schedule comes back to your overarching research question.

5

What Makes a Good Interview Question?

University of Brighton

- Use:
  - Non-leading questions
  - Open (not closed) questions
  - One question at a time
- Avoid:
  - 'Why' questions
  - Ambiguous questions and jargon
  - Overly long questions

Materials © Helen Johnson for the Collaborative Poetics Network

- You want to find out what your participants think, not put words into their mouths! So, try asking for example "What do you think about homeless people locally?" rather than "Do you think homeless people are a problem locally?"

- Closed questions can lead to very short answers which don't take you very far. So, try asking for example "What does homelessness look like around here at different times of the day or night?" rather than "Do you see more homeless people during the evening than during the day?" It's worth noting, though, that closed questions can sometimes be a useful way of avoiding leading questions, particularly if you have some good follow-up prompts ready. For example, "Do you think that homelessness is more visible at some times than others?" might be followed up with prompts like "When is that?" "What happens then?" or "What does this mean for you as a local resident?"

- If you ask your participants several questions at once, then they won't know which to answer – or you won't know which one they have answered. So, if you asked "Do you see more young, male and white homeless people around?" your participants wouldn't know whether to talk about young people, men or white people! Try asking instead "What kind of people do you see on the streets

locally?" (This is also less leading.) You can always use prompts to ask about young people, wo/men and different ethnic groups later on.

- 'Why' questions can easily sound like an interrogation. So, for example try "Can you tell me more about that?" or "In what ways?" instead of "Why is that?"

- Make sure that your questions are clear to your participants and avoid any technical terms, jargon or acronyms that they might not understand. So, for example you could say "what do you think about how the local council supports homeless people?" rather than "What do you think about the local government stance on statutory homelessness?"

- You don't want the question to be so long that your participant has forgotten what it's about by the point you've finished asking it. So, for example, rather than "Homelessness is a particular problem in Brighton and the local neighbourhood has a large number of people sleeping on the streets, though these numbers change from day to day of course; what do you think about this?" try "What do you think about the homeless situation locally?"

6

University of Brighton

INDEPENDENT SOCIAL
RESEARCH FOUNDATION

Where do the Questions Come From?

- Your personal experience of the area
- Academic literature, especially previous research around the issue/s and communities you are interested in
- Informal preliminary research, including talking to research colleagues, friends and (other) people with experience of the issue you are looking into

Materials © Helen Johnson for the Collaborative Poetics Network

- As noted previously, your research question should be your overarching guide here, but you need to pick this apart, thinking about what themes come under this overall heading, what different angles you could approach this from and what kinds of details you would like to know more about.

7

Probes, Prompts and Encouragement

- Often people's first answers will be short, so you need strategies to encourage them to elaborate.
- Probes
  - Examples: *"Could you tell me a bit more about that?", "Can you give me an example?", "What do you mean when you say...?"*
- Prompts
  - E.g. a prompt for the question "What kinds of people do you notice living on the street?" might be *"Do you notice any difference in the numbers of men compared with women?"*
- Verbal and non-verbal encouragement
  - Examples: *A pause, an encouraging smile, "mm hmm", "I see..."*

Materials © Helen Johnson for the Collaborative Poetics Network

- As with many aspects of interviewing, using probes is something of an art form, that you need practice to develop. Part of this skill is about knowing when to use prompts/probes and when not to, for example, you shouldn't use these techniques to try to get participants to divulge more than they want to.

- Prompts can take the form of a list of topics or areas you want to cover in your interview, but I prefer to write them into the interview schedule as follow-up questions. These follow-up questions are used to get participants to expand on their original answer and/or to direct them towards a particular area within a broader topic.

- It's a good idea to write yourself a separate list of probes and encouragements when you are new to interviewing, so that you can just glance at this crib sheet if you get stuck. Once you're more experienced at interviewing, they will come more naturally and you'll probably find that you don't need the list any more.

8

The Interview Structure

- The interview should consist of 5 stages:
  - The introduction
  - The warm-up
  - The main body
  - The cool-down
  - The closure

Materials © Helen Johnson for the Collaborative Poetics Network

9

Interview Structure: Introduction (1)

- A note about ethics...
- Ethics at this stage
  - Confidentiality
  - Informed consent
  - Right to withdraw
  - The boundaries of your role

Materials © Helen Johnson for the Collaborative Poetics Network

- Always remember that an interview is an ethical and sensitive negotiation. Make sure that you are familiar with the ethical principles of social scientific research before recruiting participants or carrying out any research. There are some useful links at the end of these slides which will help you with this.

- Ethics are a concern from the moment you start looking for participants right through to the point where you communicate your research findings/outputs to others. There are 4 key things that you need to talk to your participants about at the start of the interview however. (You should already have discussed these with your participants, but you need to review them again here.)

- How will you make sure that the interview recordings, transcripts and any notes are stored safely? (How) will you make sure that participants can't be identified in any research outputs you produce? (It's usual practice for social scientists to change participants' names and personal details, but this can be more tricky when doing collaborative, arts-based research, see Gregory, 2014 for a bit more about this.)

- Participants should know exactly what's in store for them with the interviews, what you're interested in finding out about, and how their responses will be used. You will need to cover this at the point of recruitment, but you should review this here, giving the opportunity to ask any questions they have about the study before moving on.

- Remind participants that they can withdraw from the study at any time (up to a given cut-off date) without giving a reason and without any negative impact on themselves. This means that they should be able to stop the interview half way through if they want to. It also means that they should be free not to answer any particular questions that are put to them.

- Make it clear to participants that you are there to interview them, not to give advice or act as a therapist. This is important to safeguard you as well as your interviewees.

10

University of Brighton

INDEPENDENT SOCIAL
RESEARCH FOUNDATION

Interview Structure: Introduction (2)

1. (Re)introduce yourself and the research
2. Review ethical issues
3. Check your recording

Materials © Helen Johnson for the Collaborative Poetics Network

- Make sure that you check your recording briefly at this point. Place the recorder where you want it to be and then ask your participant to say "hello" at their normal speaking volume. Then play it back to check you can hear the recording okay. If you have a back-up recorder (which is a good idea!) I'd recommend against checking both recording devices, as this can be overkill; just rest assured that you've checked your main one and then have a back-up if that fails!

11

Interview Structure: The Warm Up

University of Brighton

- A key aim at this stage is to build rapport with your participant.
- This means that you should focus on 1 or 2 non-threatening questions.
- These should still be relevant to your research question though.
- One good tactic here is asking participants to define a key concept, for example:
  - "What does 'homelessness' mean to you?"

Materials © Helen Johnson for the Collaborative Poetics Network

- Asking participants to define key concepts can be a great way of finding out how they view a particular issue or idea. This means that you are both 'on the same page' from the outset and can provide some really interesting material. Sometimes this can be very different to what you expected and can throw the interview off into unexpected directions from the very start!

12

Interview Structure: Main Body

- Aim for around 5-10 questions (+ prompts)
- This is the 'meat' of your interview.
- You can ask more sensitive questions here.
- The main body should follow a logical structure.
- Examples:
  1. "What does homelessness look like locally?"
     - *Prompt: "Has this changed at all recently?"*
  2. "How do you think homelessness is viewed locally?"
     - *Prompt: "How do you feel about this?"*

Materials © Helen Johnson for the Collaborative Poetics Network

- The number of questions you want here depends on the nature of your topic, your participants, how long you have available and how experienced an interviewer you are. As a rule of thumb, more experienced interviewers need fewer questions because they are more used to ad-libbing questions in response to participants' answers.

- In general, it's useful to move from more open, general questions towards more specific, focused questions as you move through the interview.

13

University of Brighton

Interview Structure: Cool Down

- Focus on simple, straightforward questions.
- Steps:
    1. Briefly summarise the key points covered in the interview.
    2. Ask if your participant has anything they want to add.
    3. Leave on a positive, constructive note if you can, for example:
        - *"What would you like to see happen about this in the future?"*
        - *"What message would you like to give to the local Council about homelessness?"*

Materials © Helen Johnson for the Collaborative Poetics Network

- A key aim of this stage is to help ensure participants feel safe, calm and able to step back out into the world. This is particularly important if the interview has covered difficult subject matter or if the participant has become upset at any point.

14

University of Brighton

Interview Structure: Closure

1. Thank your participant for their time (and mean it!)
2. Remind them of their right to withdraw, and any procedures you have agreed around this.
3. Ensure that your participant has the contact details for relevant support services.
4. Recap any next steps you have agreed on, e.g. if you will be sending them out the interview transcript for them to comment on or if you will be giving them the opportunity to read over your analysis.
5. Stop the recording!

Materials © Helen Johnson for the Collaborative Poetics Network

15

Common Mistakes

* Too many questions
* Ambiguous questions and jargon
* Closed questions
* Leading questions
* Asking several questions in one
* Long-winded questions
* Lack of focus (on research question)
* Lack of warm up/cool down
* Asking participants your research question straight out

Materials © Helen Johnson for the Collaborative Poetics Network

* Castilo-Montoya (2016) has a good section on the differences between research questions and interview questions, including some tips about how to write these differently.

16

University of Brighton

Conclusions and Next Steps

- Interviews are the most common method of qualitative data collection in the social sciences.
- They allow for rich exploration into participants' subjective meanings and experiences.
- Your interview questions should be clear, well thought out and encourage participants to give full, detailed responses.
- You should also keep your overall research question in mind throughout when writing your schedule.
- Finally, it's a good idea to pilot your interview schedule once you've drafted it.

Materials © Helen Johnson for the Collaborative Poetics Network

- Piloting your interview means trying it out on someone to see how well it works. This often turns up things you haven't expected, e.g. you might find that a question that seemed straight forward is actually really hard to answer in practice.

17

Further Resources

University of Brighton

INDEPENDENT SOCIAL RESEARCH FOUNDATION

- **Designing and conducting interviews:**
  - Open University: https://www2.open.ac.uk/students/skillsforstudy/conducting-an-interview.php (Short, accessible skills guide covering the whole interview process)
  - Castilo-Montoya (2016) (Detailed, academic article which describes a useful process the author has developed for writing interview schedules)
  - Gubrium & Holstein (2001) (A whole, hefty handbook on interviewing, from recruitment to analysis. Aimed at an academic audience.)
- **Ethical Practice:**
  - British Psychological Society (2014) *Code of Human Research Ethics*: https://www.bps.org.uk/sites/beta.bps.org.uk/files/Policy%20-%20Files/Code%20of%20Human%20Research%20Ethics%20(2014).pdf (Invaluable guide to ethical principles and practice in social science research, if a bit long and dry!)
  - Equality Challenge Unit (2017) https://warwick.ac.uk/fac/cross_fac/ias/activities/accolade/resources/ecu_research_ethics.pdf (A nice, online guide to ethical issues in interviews, focus groups and surveys; includes sample consent forms)

Materials © Helen Johnson for the Collaborative Poetics Network

- Where relevant, full references for these resources are provided on the References slide.

- The Equality Challenge Unit text focuses on equality and diversity research, but has relevance beyond this. The sections on inclusivity also raise issues which we should consider for all research.

18

References

- Atkinson, P. & Silverman, D. (1997). Kundera's Immortality: The Interview Society and the Invention of the Self. *Qualitative Inquiry, 3*: 304-325.

- Castillo-Montoya, M. (2016). Preparing for Interview Research: The Interview Protocol Refinement Framework. *The Qualitative Report, 21*(5): 811-831. Available online at: http://nsuworks.nova.edu/tqr/vol21/iss5/2

- Fontana, A. & Frey, J.H. (2000). The interview: From Structured Questions to Negotiated Text. In, N. K. Denzin & Y. S. Lincoln (Eds.), Handbook of Qualitative Research (2nd ed.) Thousand Oaks, CA: Sage, pp. 645-672.

- Gregory, Helen (2014). "I Will Tell You Something of my Own" - Promoting Personhood in Dementia through Performative Social Science. *Forum Qualitative Sozialforschung / Forum: Qualitative Social Research, 15*(3), Art 18, http://dx.doi.org/10.17169/fqs-15.3.2145

- Gubrium, J.F. and Holstein, J.A. (Eds.) (2001). *Handbook of Interview Research: Context and Methods.* Thousand Oaks, CA: Sage.

19

Back to Contents

University of Brighton

INDEPENDENT SOCIAL
RESEARCH FOUNDATION

Interview Schedules Worksheet

This (fictional) interview schedule has been designed to explore the following research question: **How do students perceive individuals with a mental illness?** The researcher is particularly interested to see whether interviewees view individuals with a mental illness as violent criminals. They decide to study this using semi-structured interviews. Unfortunately, they have designed a rather poor interview schedule with which to explore this topic.

Activity One
Read the schedule below and see if you can identify some of the problems with it.

1) Have you ever been diagnosed with a mental disorder?
2) What do you think about individuals diagnosed with a mental illness?
3) What kinds of differences do you think there are between people diagnosed with schizophrenia, depression and dissociative identity disorder?
4) Sometimes, media coverage portrays people with mental disorders as violent criminals or people to be feared in some way. Does this fit with your experience of mental disorder or do you think that the coverage is misleading?
5) Do you think that people with mental disorders can be considered to be capable?
6) How would you describe mental illness? What might a person diagnosed with mental illness look like?
7) How would you feel if a close family member was diagnosed with a mental disorder?

Activity Two
Hopefully, you've managed to spot quite a few problems with this interview schedule. Now see if you can identify anything that you feel it does well.

(Before moving onto activity three, have a look at the answers to the first two activities on the next page.)

Activity Three
Using the original interview schedule and your critique of this as a starting point, see if you can write an alternative interview schedule to address this research question.

Suggested Answers

<u>Activity One</u>

1) This is not relevant to the research question, and so shouldn't be asked at all! The researcher hasn't included an introduction to the interview or any warm-up questions (which really need to be there before broaching such a sensitive topic). It's unlikely that participants will feel comfortable answering this fully or honestly. It's a closed question.
2) This tries to ask participants the research question straight out. It is too complex and broad-ranging an issue to address with one question. It is also likely that participants will answer in a socially desirable way which may not reflect what they really think very well.
3) This asks several questions at once. It also assumes specialist knowledge – Would a lay audience necessarily be able to distinguish between these classes of disorder? Finally it is leading, assuming that students do perceive differences between these different kinds of disorder.
4) This is a long-winded, closed question, which gives participants a choice of agreeing or disagreeing only. It is also leading, implying that the researcher thinks this coverage is misleading. It assumes interviewees have experience of mental disorder. It is too complex a topic for one question alone. Finally, it sets the researcher up as the deliverer of facts/holder of knowledge, which exacerbates power differences in the interview and is unlikely to encourage detailed responses.
5) This is a closed question. It is also ambiguous – What does 'capable' mean? Considered by *who*?
6) This is two questions in one. It also comes too late in the interview - The first part of this question might work well early on, but both interview and interviewer have covered this by now. The second part could work as a prompt to encourage the interviewee to talk more, but could do with re-phrasing and should not be asked straight out like this.
7) This is a very provocative question, which leads interview to an uncomfortable place emotionally. Also, it sounds like an accusation, which suggests a lack of respect for the interviewee and invites a socially desirable response, based on empathy and tolerance. You should avoid this kind of thing in general and certainly shouldn't end the interview with such a potentially distressing question!

<u>Activity Two</u>
There's a lot less to say here, but you could have mentioned: It doesn't ask too many questions overall. It tries to get participants to reflect on topic in depth. By and large, it stays focused on the research question (participants' perception of mental disorder).
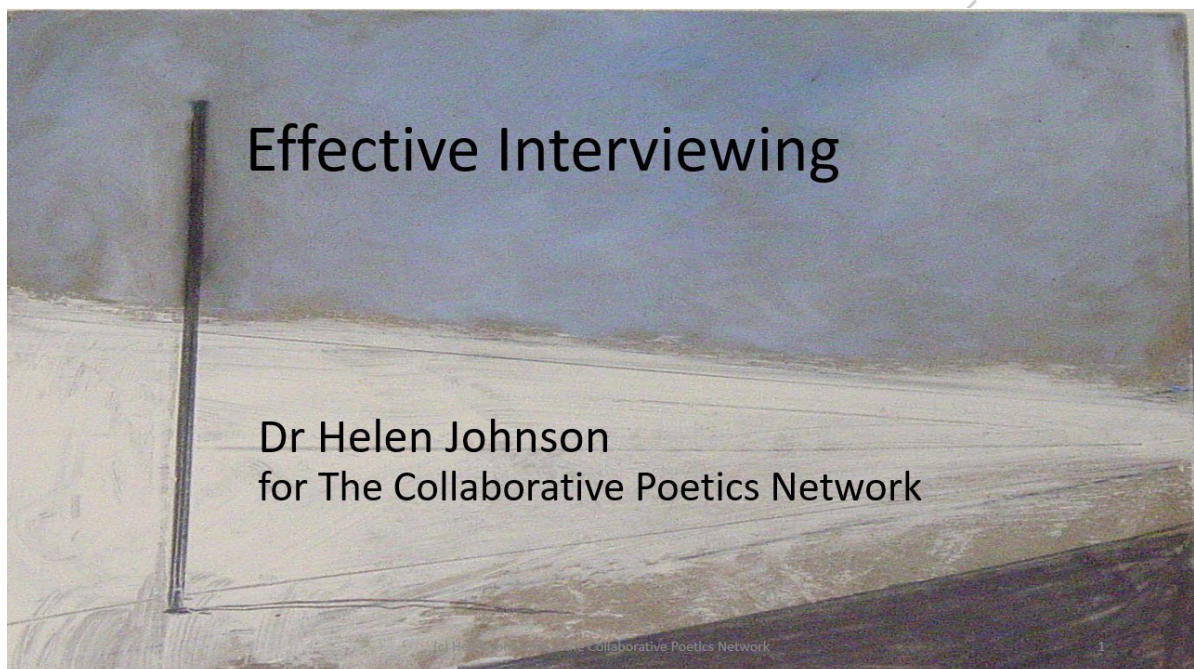
University of Brighton

INDEPENDENT SOCIAL
RESEARCH FOUNDATION

Effective Interviewing

These slides are also available as a recording lecture from:
http://blogs.brighton.ac.uk/collaborativepoetics/resources/

Effective Interviewing

Dr Helen Johnson
for The Collaborative Poetics Network

1

Session Overview

- (Re)introducing interviews
- Ethical issues in interviewing
- Tips on planning and managing interviews
- Recording and note taking
- Transcribing your data

Materials © Helen Johnson for the Collaborative Poetics Network

2

Session Aims

- To review what interviews are all about
- To consider core ethical issues in interviewing
- To share tips on planning and conducting effective interviews
- To think about how to transcribe interview data

Materials © Helen Johnson for the Collaborative Poetics Network

3

SLIDES 4 AND 5 ARE COPIED FROM THE LECTURE ON 'WRITING INTERVIEW
SCHEDULES.' DEPENDING ON WHETHER AND WHEN YOU COVERED THIS,
YOU MIGHT WANT TO SKIP OVER THIS OR JUST REVIEW THEM BRIEFLY.

University of Brighton

INDEPENDENT SOCIAL
RESEARCH FOUNDATION

(Re)introducing Research Interviews (1)

- Interviews are the most common form of qualitative data collection in the social sciences.
- Why use interviews?
  - Qualitative interviews are "one of the most common and powerful ways in which we try to understand our fellow human beings" (Fontana & Frey, 2000: 645).
  - We live in an 'interview society' (Atkinson & Silverman, 1997).
  - Interviews enable us to explore participants' experiences, identities and activities in depth and in their own words.

Materials © Helen Johnson for the Collaborative Poetics Network

- Quantitative research is essentially about numbers. This can be useful in helping us to predict something or form general laws. Qualitative research, in contrast, is about in depth data (often, but not always words), which can tell us more about how people understand and experience the world.

- We live in an 'interview society' because we are surrounded by interviews, including journalistic and therapeutic interviews. This means that interviews are a widely recognised, accepted and understood method of inquiry in contemporary Western society.

- Interviews can also be a great way of unearthing unexpected information, though this depends to some extent on the type of interview and how structured it is.

4

(Re)introducing Interviews (2)

Structured----Semi-structured----Unstructured

Increasing detail from the participant

Decreasing influence of the researcher

Increasing influence of the participant

Materials © Helen Johnson for the Collaborative Poetics Network

- Interviews differ in how structured they are. Very structured interviews are written out like a script. Researchers read the questions exactly as they are written on the paper, and participants often have a series of fixed options from which to choose their response. This kind of interview is typically used for large scale, standardised surveys. On the other end of the scale, unstructured interviews may involve the researcher asking as little as one scripted question. Follow up questions are then led by what participants say in response to this.

- As we go down the scale from structured to unstructured, interviews involve less input from researchers and more from participants. This means that you are more likely to get in depth and surprising responses with unstructured interviews, but it also makes them more difficult to facilitate (and analyse).

- Semi-structured interviews are the most common form in the social sciences, at least for qualitative researchers who are interested in getting in depth responses.

- In semi-structured interviews, researchers have an interview schedule with predetermined questions, but this is a flexible schedule. This means that interviewers feel free to vary the wording of questions, change the order around,

skip questions or add extra ones in. This allows the interviewer to be responsive to participants, while helping them to stay on track.

- We will be looking at semi-structured interviews. These interviews could be with more than one participant, they could be online or over the phone. We will be focusing on one-to-one, face-to-face interviews, however, as the most effective form, particularly for new interviewers.

5

The Importance of the Interviewer

University of Brighton

- Interviews are guided conversations, used to help answer a research question.
- This conversation is shaped by the interviewer –
  - What you ask, how you ask it, where you ask it, when you ask it and why you are asking it will all affect what your participants say,
  - so will how you look and who your participants perceive you to be.
- The interview dynamic is key to a successful interview.

Materials © Helen Johnson for the Collaborative Poetics Network

- What you don't say is also important, as is what you 'say' with your hands, posture and other body language.

- Your visible personal characteristics will shape interviewees' responses. This includes things like your age, ethnicity, sex, class and professional status. Some of this you can control, like what wear to the interview – Do you want to avoid formal clothes, so that your participants feel more at ease, for example? Some of this you can't control, like your age or sex. It's still worth spending some time thinking about how these things might affect the interview though, particularly if you part of a research collective who have different visible characteristics – Might some of your participants be more comfortable talking to men and some to women, for example, and can you match participants to interviewers with this in mind?

- It takes skill and practice to achieve a good interview dynamic. Part of this is about building a rapport with your interviewee. Sometimes this can be very hard. Other times, you might be lucky enough to hit it off with your interviewee straight away. Either way, it's important to remember that rapport is about getting your participant to feel comfortable to talk and say what they think. This means that you shouldn't be giving your own opinions, for example, regardless of whether you agree or disagree with what they've said.

6

Tips on Planning the Interview

University of Brighton

INDEPENDENT SOCIAL
RESEARCH FOUNDATION

Plan carefully....

• Timing – space your interviews out

• Location – safe and quiet

• Make sure that your schedule is clearly visible to you.

Materials © Helen Johnson for the Collaborative Poetics Network

- You need to focus on the interview in front of you and this is difficult if you try to do too many at once. Don't underestimate how much an interview can take out of you! I would recommend that you do a maximum of 2 per day and aim for only 1 per day if possible.

- You will need a quiet, safe location, convenient for both of you. Quiet cafes can work, if the subject matter isn't too sensitive. Otherwise, try to get a private room in a building that is supervised/staffed, e.g. where your research collective usually meets or at a local university. (Bear in mind that universities charge to hire out their rooms though, so you'll want to book a room through a contact there if you have one.) Never interview in participants' homes or your home, except under exceptional circumstances, as this can put you both at risk. Choosing a quiet, safe and mutually convenient location is an ethical issue, as well as a practical one.

- Use a good sized font for your interview schedule and any other materials you need to reference during the interview (like a probes crib sheet).

7

Ethical Issues in Interviews

- Informed consent
- Right to withdraw
- Confidentiality
- Data storage and protection
- Look after yourself too:
  - Get an interview 'buddy'
  - Make sure you have support in place for yourself

- It's important to keep ethical issues in mind throughout the interview process (from recruitment to analysis). This slide isn't meant to be an exhaustive guide to these issues, but it is a good starting point. (There are some useful follow up resources on ethics near the end of these slides.)

- Informed consent means that participants should know what the interview is about, why you are doing it and how their words will be used. You need to make sure that they are really clear about this when you first ask them to take part in an interview, and then remind them of this at the start of the interview.

- This means that participants should feel able to stop the interview part way through (or before it's even started), skip any questions they don't want to answer and/or withdraw their data after the interview. You need to give a cut-off date for this, so you know when you can safely share your analysis – about a week after the interview is usually a good cut-off to give.

- In general, we change participants' names and personal details, so they can't be identified. This isn't always straightforward in participatory or arts-based research though, and sometimes participants in these kinds of research will be very definite that they want to be identified. You should respect their wishes either way.

- This is about keeping your interview recordings and transcripts safe. Make sure electronic files are password protected and any hard copies of transcripts, recordings or notes are stored safely – preferably in a locked drawer or cabinet.

- Ethical issues are about looking after yourself as well as looking out for participants.

- This is someone who knows where you are/when and can keep an eye out for you. Call your buddy before and after the interview to let them know when you are starting/have finished it. If you're worried at all about a particular interview encounter, make sure the interviewee sees you make the first call.

- It is not at all unusual for researchers to be emotionally affected by interviews, particularly when dealing with difficult or sensitive topics, or topics that are close to your heart. With this in mind, make sure that there is someone you can talk to if you need to, whether this be a research colleague, friend or a support/counselling service. (Do make sure you don't disclose personal information about participants to anyone outside of the research team though.)

8

Tips on Managing the Interview (1)

- Listen more than you speak.
- Look interested.
- Stay in the moment.
- Remember your body language.
- Don't be afraid of silence...
  - Or repetition.

- Most interviewers over talk. Remember your interview and research project are not about your personal experiences and opinions, they're about your interviewees'. (We'll look a bit more at this shortly.)

- Try not to look like you are disinterested; vary facial expression and tone of voice you use accordingly. Maintain eye contact. Obviously, it helps if you are genuinely interested in what your participant is saying, and hopefully this will be the case, after all this is your research!

- Don't spend too much time planning what you're going to say next. This can make you look disinterested and can mean you miss something important or lose track of the interview.

- Remember that you give out messages with more than just your words.

- It can be tricky knowing when to speak and when not to – again this is a skill   that you learn – but remember that participants may need time to think, and not all silences are bad silences!

- Going back over a topic or asking your interviewee to say more about something can be really useful techniques.

9

Tips on Managing the Interview (2)

- Where relevant, try to use participants' own language in your follow up questions and probes.
- Avoid interrupting your participants or completing their sentences.
- Strive for empathy.
- Don't be afraid of picking up on inconsistencies.
- Be prepared for the unexpected!

Materials © Helen Johnson for the Collaborative Poetics Network

- It's also useful to get them to clarify what they mean by a particular term or phrase, especially if you are unsure what they mean or if it is key to what you are trying to find out.

- This means really trying to understand how participants feel/what they think. It doesn't mean you have to feel the same way.

- Be careful how you challenge inconsistencies though. The idea is to find out more about what participants mean, not to criticise or interrogate them. So, you might ask "How does that fit with what you said earlier about..." for example.

- You can never really predict where an interview might go or what an interviewee might say (or how that will make you feel). That's the joy of interviews. It's really the whole point of them, but it also makes interviewing tricky.

10

Encouraging Participants to Talk

University of Brighton

INDEPENDENT SOCIAL RESEARCH FOUNDATION

- Ppt: I've got two good daughters. And I know that if I was waxing or waning, they would say "Come on Mum. Don't be silly." Or "Let's talk about it." I know I can ask them anything I want to ask them, so I'm quite happy about that. So far they haven't grumbled at me.

- Int: ((Laughs))

- Ppt: ((Laughs)) "Oh Mum. Shut up." I've never had a word like that, you know. No, they're very, they're good girls. So I mustn't grumble.

- Int: So it makes a difference having that support from your daughters?

- Ppt: Oh absolutely, absolutely. I mean, they've each got their own days and times. And I know that we all try to fit in with each other. And on an evening, they will say "You're coming with me Mum." And I would go home and have a meal with them. So, so far everything's fitted in very well.

Materials © Helen Johnson for the Collaborative Poetics Network

- In an ideal interview, your participant will be doing most of the talking, and you will merely be there to prompt and guide, encouraging them to say a bit more, guiding them to stay focused on your research question, clarifying a point and so on. (Prompts, probes and encouragement are covered in the session on writing interview transcripts.)

- So you're aiming for something like this example, where the interviewer interjects just twice – the first time with encouraging laughter and the second time with a short clarifying question/prompt.

- The example is adapted from data taken from a study which explored the lives and experiences of people living with dementia (see Gregory, 2014, Johnson, 2016). (Here, 'int' is the interviewer and 'ppt' is the participant.)

- It will take you a while to get to this point though, and you'll probably start off saying a lot more than this in an interview!

11

Recording and Notetaking

- It's important to record the interview somehow.
- This will often be with an audio recorder.
- Notetaking can be used to:
  - record the whole interview
  - record aspects of the interview
  - record your reflections after the interview
  - help you manage the interview well on the ground

Materials © Helen Johnson for the Collaborative Poetics Network

- You'll need to record your interview somehow, so that you can analyse it later on.

- You can buy dictaphones which are custom-made for this, but most mobile phones, iPads and computers have voice recording functions that will do the job. Dictaphones can offer a clearer, more reliable recording that is more easily transferred to a computer for typing up later, but they aren't essential. Make sure that your participants have given permission for you to record the interview first. Sometimes interviews are video recorded instead, but this should only be done if it is essential for the analysis (e.g. you are analysing participants' body language) as it can be intrusive.

- If you are unable to audio/video record the interview, you will need to take as full notes as possible, as these are what you will be relying on for the analysis. It is very difficult to do this while facilitating the interview however, so try to avoid this if you can. Another option here is to ask someone else to come in to take notes for you, but you will need to make sure that your participant is okay with this, and that your note taker is clear about appropriate ethical practice around issues like confidentiality.

- More often, note taking is used to record things that won't be picked up by an audio recorder (e.g. body language or your general impressions of an encounter) or to highlight things for when you come to analyse the data (e.g. something the participant said that struck you as particularly unusual, surprising or interesting).

- It's also a good idea to spend some time after your interview reflecting on how you felt about the interview and what you learned. E.g. How do you feel about the interview at this point? Do you think you did a good job as an interviewer? What was interesting or unexpected about what the participant said? These reflections can be really useful when you come to analyse the data later on. You can also use this time to write out any notes you made in the interview more fully, so they are clearer for you later on.

- Note taking can also be an effective tool to help you stay focused, tease out interesting points, follow up leads and otherwise manage the interview effectively. Because I have been doing interviews for a while, my notes tend to be very brief, often just a single word to remind me to come back to a particular topic or a circle around a question on the schedule that I want to come back to.

12

Tips for Recording

- Check your recorder before you start the interview.
- Use a back-up recorder if you can.
- Ensure your devices are fully charged (or use fresh batteries)
- Bring your charger (or spare batteries)
- Make sure you have enough space available on your recorder.

Materials © Helen Johnson for the Collaborative Poetics Network

- Having sufficient empty space on a recorder isn't usually an issue, but it doesn't harm to check this, especially if you're using the phone that you use for everything else, and it's crammed full of music, videos, photos etc!

13

Tips for Note Taking

- Write as unobtrusively as possible (without obviously trying to hide your notes from participants!)
- Write so you can read it.
- Write notes during and after your interview.
- Use whatever system works for you!

Materials © Helen Johnson for the Collaborative Poetics Network

14

Transcribing your Data

University of Brighton

- Once you've finished your interview you (or someone else!) will need to transcribe it.
- When you transcribe data, you are making a series of decisions about what to record and how.
- There are a number of different recognised systems you can use.
- Don't underestimate how long it takes to transcribe data!
- An audio transcription device will help, if you can get one.

Materials © Helen Johnson for the Collaborative Poetics Network

- Transcribing your data essentially means typing up the recording. You need to do this so that you can analyse the data.

- When you transcribe, you aren't simply creating an objective representation of what happens in an interview. Instead, transcription is an analytical process. What/how you transcribe will depend on what you think is important to preserve, your research question and how you're going to analyse your data.

- Each of these systems has its own conventions and they produce texts which can look very different. There are some different examples on the next slide.

- It probably takes a lot longer than you think. Allow yourself a day for every hour of recording. Do make sure you have a good desk set up for this too. When I was doing my PhD, I managed to get all sorts of injuries from transcribing before I sorted my office space out properly!

- These have useful pedals for starting, pausing and rewinding the recording. This can really speed up the transcription time, but you can certainly live without one if you need to.

15

Transcription Systems

University of Brighton

A: …I, I-I have something (.) awful t'tell you er

B: [How aw] ful d'you mean

A: [.hhhhh]

(.)

A: Bout as bad as could be (0.7)

B: W'y'mean Hannah?

(.)

A: Uh uh .hh=

B: Wud she do? Wh-wh happened?

A: I have something awful to tell you.

B: How awful d'you mean?

A: 'bout as bad as could be.

B: What, you mean Hannah?

A: Uh uh.

B: What'd she do? What happened?

Materials © Helen Johnson for the Collaborative Poetics Network

- The text on the left is a very detailed transcription system, which uses punctuation to show things like: short pauses (.), longer pauses timed in seconds (0.7), overlapping speech [ ], rising intonation ?, intakes of breath .hhhhh It also represents words as they were spoken, rather than how they would be written in a script (e.g. 'wud' instead of 'would') and shows where speech has been cut off or where people hesitate. As you can imagine, it takes a long time to transcribe all of this!

- The text on the right shows a system at the other end of the scale. This is what we call 'cleaned up' speech. It preserves the words participants have used, but takes out the hesitations, pauses, intakes of breath etc., and uses punctuation in a more familiar way. You'll probably be pleased to hear that this one is likely to be sufficient for your needs!

16

University of Brighton

Conclusions

- Interviews require real skill to be effective.
- These skills can only really be learned through practice, but good preparation will also help you enormously.
- Two key ingredients to help make interviews work well are: 1) good rapport with your participant and 2) active listening.
- A genuine interest in what your participants have to say will help you to get both of these key ingredients in place!

17

University of Brighton

Further Resources (1)

- **Designing and conducting interviews:**
  - Open University: https://www2.open.ac.uk/students/skillsforstudy/conducting-an-interview.php (Short, accessible skills guide covering the whole interview process)
  - Gubrium & Holstein (2001) (A whole, hefty handbook on interviewing, from recruitment to analysis. Aimed at an academic audience.)
  - McNiff (2017) http://www.qsrinternational.com/nvivo/nvivo-community/blog/are-you-really-listening-tips-for-conducting-qual (Some useful practical tips on interviewing.)
  - QualitativeMind: https://www.youtube.com/watch?v=U4UKwd0KExc and https://www.youtube.com/watch?v=eNMTJTnrTQQ (Two really useful short videos that show interview skills in practice. The first shows a poorly conducted interview and the second a better version of the same interview.)

- Note that there is some overlap between these and the resources recommended at the end of the interview schedule teaching slides.

- Where relevant, full references for these resources are provided on the References slide.

18

Further Resources (2)

- **Ethical Practice:**
  - British Psychological Society (2014) *Code of Human Research Ethics*: https://www.bps.org.uk/sites/beta.bps.org.uk/files/Policy%20-%20Files/Code%20of%20Human%20Research%20Ethics%20(2014).pdf (Invaluable guide to ethical principles and practice in social science research, if a bit long and dry!)
  - Equality Challenge Unit (2017) https://warwick.ac.uk/fac/cross_fac/ias/activities/accolade/resources/ecu_research_ethics.pdf (A nice, online guide to ethical issues in interviews, focus groups and surveys; includes sample consent forms)

Materials © Helen Johnson for the Collaborative Poetics Network

- Note that these same resources are recommended at the end of the interview schedule teaching slides.

- The Equality Challenge Unit text focuses on equality and diversity research, but has relevance beyond this. The sections on inclusivity also raise issues which we should consider for all research.

19

Additional References

- Gregory, H. (2014). "I Will Tell You Something of My Own" – Promoting Personhood in Dementia Through Performative Social Science. Forum: Qualitative Social Research, 15 (3): Art 18. Available online here.
- Gubrium, J.F. and Holstein, J.A. (Eds.) (2001). *Handbook of Interview Research: Context and Methods.* Thousand Oaks, CA: Sage.
- Johnson, H. (2016). "Nothing's Solid." Exploring the Lived Experiences of People with Dementia Through Interpretative Phenomenological Analysis. *The Qualitative Report*, 21 (4): 695-711.

Materials © Helen Johnson for the Collaborative Poetics Network

20

Back to Contents

University of Brighton

INDEPENDENT SOCIAL
RESEARCH FOUNDATION

Sample Interview Schedule 1: Friendship

Research question: How do participants understand friendship?

Introduction
1. Introduce yourself and the research
2. Review ethical issues
   o Boundaries of your role
   o Right to withdraw
   o Confidentiality
3. Check your recording device/s

Warm-up
- What comes to mind when you think of friendship?

Main Body
- What's important to you in a friend?
  o Have you always felt this way?
    o What's changed?
    o Do you think that this will change in the future?
- Think about a good friend of yours. What makes them a good friend?
- Can you describe a time when you stopped being friends with someone?
  o What happened?
  o How did this make you feel?
- Do you have different kinds of friends?
  o Friends that are more close than others?
  o Friends you see in different places?
  o Friends you see for particular activities?
  o Friends you see as a group?

Cool-down
- Briefly summarise the key points covered in the interview.
- Is there anything you'd like to add?
- What do you think that your friendships will look like in ten years' time?

Closure
- Thank participant for their time
- Reminder of the right to withdraw (and how they can do this)
- Ensure participant has contact details for relevant support services
- Recap any next steps you have agreed on, e.g. sending out interview transcript for them to comment on
- Stop the recording

University of Brighton

INDEPENDENT SOCIAL
RESEARCH FOUNDATION

Sample Interview Schedule 2: Discrimination

Research question: What are participants' experiences of discrimination?

Introduction
- Introduction to self (researcher)
- Introduction to study/research question
- Ethical issues (consent, right to withdraw, confidentiality/anonymity, data protection, follow-up contacts for support)
- Check recording device

Warm-up
1. What comes to mind when you think of discrimination?

Main Body
2. Where do you see discrimination in your daily life?
3. Can you identify any different kinds of discrimination?
   a. Do any of these affect you?
   b. Do some affect you more than others?
   c. Do any of these benefit you?
4. Can you give me an example of a time you were discriminated against?
5. Are there some places where you feel more powerful?
   a. …more powerless?
      i. Is that about the place?
      ii. Is that about the people you're with?

> Prompts and Probes
> - Can you give me an example of that?
> - In what ways?
> - How did that make you feel?
> - Can you tell me more about that?
> - Uh-huh
> - Mmm
> - What do you mean by x?

Cool-down
6. Where do you feel safe?

Closure
- Thank you!
- Checking in with participants
  (how do you feel?; reminder about follow-up contacts)
- Anything to add; any questions?
- Go over ethics again

Back to Contents

University of Brighton

INDEPENDENT SOCIAL
RESEARCH FOUNDATION

Thematic Analysis

Thematic Analysis

Dr Helen Johnson
for The Collaborative Poetics Network

0

0
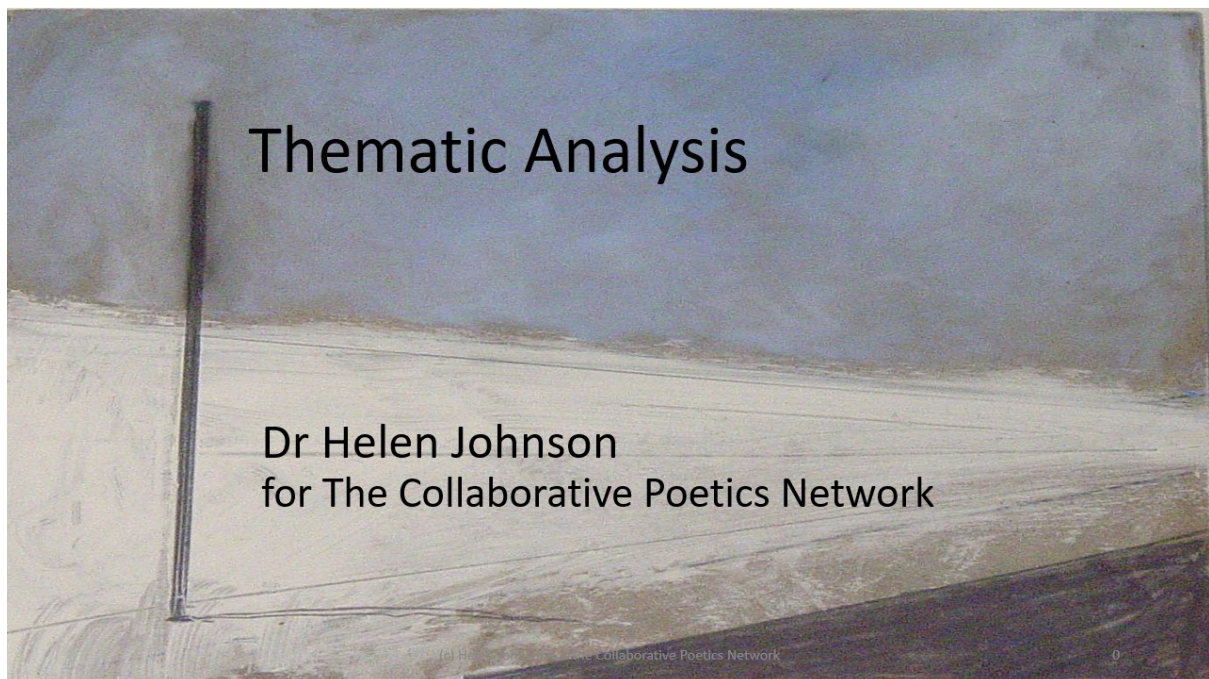
Session Overview

- Introducing thematic analysis
- Thematic analysis in practice:
    - Illustrative example one: Clothing and the Body
- Phases of analysis:
    - Illustrative example two: Creativity in Visual Artists & Creative Writers
- Some common mistakes
- References, resources and next steps

Cover image © Polly Blake
Materials © Helen Johnson for the Collaborative Poetics Network

1

Session Aims

- To introduce thematic analysis as a method for analysing qualitative data.
- To illustrate and make sense of this method through worked examples.
- To consider how thematic analysis is carried out in practice.
- To start developing some core skills for thematic analysis.

Cover image © Polly Blake
Materials © Helen Johnson for the Collaborative Poetics Network

2

What is Thematic Analysis?

- Thematic analysis is a foundational method of qualitative analysis.
- "Thematic analysis is a method for identifying, analysing and reporting patterns (themes) within data. It minimally organises and describes your data in (rich) detail. However, frequently it goes further than this, and interprets various aspects of the research topic" (Braun & Clarke, 2006: 79).
- This is a circular process. Eg. you may develop more specific questions and organize, categorize and summarize your data in different ways as you go through your data set.

- Thematic analysis is the first qualitative method which most student researchers learn. It introduces core skills for qualitative analysis which can be applied in other, less intuitive methods. It is also a very flexible method, which can be applied to lots of different topics, with lots of different research questions and with different levels of detail and depth of analysis. Because of all of this TA is a widely used method within the social sciences and psychology in particular.

- The aim of a thematic analysis is to provide a 'thick' or thorough description of the data, by breaking the data down into different themes.

- Qualitative analysis is messy, circular and repetitive! You need to spend time with your data, reading and re-reading it several times. You might change how you think about your research as you do this and this can mean going back to an earlier stage in the research process, e.g. by changing your research questions, deciding to collect more data or going back to a point at which your themes were less defined.

3

University of Brighton

INDEPENDENT SOCIAL RESEARCH FOUNDATION

What is a Theme?

- Themes are recurrent ideas/topics.

- "A theme captures something important about the data in relation to the research question, and represents some level of patterned response or meaning within the data set." (Braun & Clarke, 2006: 82)

- Using themes involves reorganizing, categorizing and summarizing data in relation to research questions.

Materials © Helen Johnson for the Collaborative Poetics Network

- Themes are patterns which recur across the data set as a whole. So, if you are analysing interviews, for example, you would expect to see a given theme in most, if not all, of your interviews.

- This means that if it doesn't relate to your research question, it isn't a theme!

4

Themes: Size and Salience

- Together, your themes should give an overview of the entire data set.
- Ideally a theme should cover number of instances, but more instances doesn't make it more important.
- A theme might be given considerable space in some data items and little or none in others, or it might be appear in relatively little of the data set.
- The importance of a theme ultimately depends on whether it captures something important in relation to the research question.
- This means that researcher judgement is key.

Materials © Helen Johnson for the Collaborative Poetics Network

- A common question people ask is how *big* a theme needs to be i.e. how much of your data should inform it. This isn't an easy question to answer, and there's no formula for this. We can give some guidelines however.

- Together your themes should provide a rich description of the entire data set. They should give the reader an idea of what's really important across all the individual data items you have collected (e.g. all your interviews, articles or forum posts you are analysing). They should also retain a sense of the variation that's present in these data items. This means that you need to give a sense of how a theme might be treated differently in one interview to all the others for example, or of how themes vary in their importance across different interviews.

5

University of Brighton

INDEPENDENT SOCIAL
RESEARCH FOUNDATION

Varieties of Thematic Analysis

- There are several different types of thematic analysis.
- These vary in terms of the way the data are viewed, the depth of analysis and whether themes are established before or during the analysis.
- We will be looking at inductive thematic analysis, where themes are derived from an analysis of the data.

Materials © Helen Johnson for the Collaborative Poetics Network

- The alternative to inductive thematic analysis is theory-led. In this latter approach themes are defined before analysis, based on a review of the literature related to your research question. This approach is more researcher driven than the 'data-driven' approach of inductive TA. It is less likely to be used to provide a rich description of the overall data set, and more likely to focus on a particular aspect of the data.

- Although inductive TA is data-driven, this doesn't mean that the researcher's assumptions and understandings have no influence on the themes they 'find' in the data. Themes are created, they don't 'emerge' by themselves! This means that what you already know about a topic (whether from your own personal experience or from reading academic literature) will inevitably shape the themes you come up with.

6

Strengths of Thematic Analysis

✓Flexible – can be used across a range of research questions and approaches.

✓Relatively easy and quick to learn and do; less labour intensive than other qualitative methods.

✓Accessible to 'novice' researchers and audiences

✓Enables researchers to summarise a large body of data, providing 'thick description' of a data set

✓Can highlight similarities and differences across data

✓Can reveal unanticipated phenomena

Materials © Helen Johnson for the Collaborative Poetics Network

- The flexibility of TA means that it can be used to address a wide range of different research questions, and the potential range of things that can be said about the data using this method is broad. •TA does take time to learn and apply, but it takes a lot less time than some other methods, like discourse analysis and interpretative phenomenological analysis which can be very difficult to understand at first. •The method generally makes sense to people who aren't used to doing qualitative research. We are already fairly used to thinking about themes, so the way in which thematic analysis categorises data is pretty logical to us. This makes for a nice, clear story about the data for audiences if it is done well. This means that it can be a useful method for producing an analysis suited to informing policy development or for participatory approaches to research. •Thematic analysis can provide a nice balance between detailed description and overarching summary of a set of data. •Inductive, data-driven thematic analysis can also reveal things that we weren't looking for, if we pay close attention to the data as we go.

7

Weaknesses of TA

x Only looks at words, not images, non-verbal communication etc.

x Flexibility can make it difficult for researchers to know which approach to take, as TA can look like lots of different things.

x There is no set formula for doing TA; only guidelines, and these take time to learn and apply.

x Looking for themes across a whole data set can lose the sense of individual accounts within this.

x Some researchers see TA as a 'low status' method.

Materials © Helen Johnson for the Collaborative Poetics Network

- Flexibility can be paralysing for researchers trying to decide what aspects of their data to focus on. When they are writing up their research, researchers also tend to say that they have carried out thematic analysis, without being more specific about the approach they took to this. So this doesn't help students to work out which kind of thematic analysis to do or how to do it!

- Thematic analysis isn't fancy and it doesn't sound nearly as impressive as interpretative phenomenological analysis (less syllables!), but this is pretty much just an academic concern, and TA is becoming much more widely used and recognised as an approach.

8

University of Brighton

Illustrative Example One:
Clothing and the Body (Frith & Gleeson, 2004)

- 75 male volunteers were asked to complete a 'Clothing and the Body' questionnaire.
- The research question was: In what ways are men's feelings about, and perceptions of, their bodies linked to their clothing practices?
- This was an inductive thematic analysis, which emphasised understanding men's experiences in relation to the broader social context.

Materials © Helen Johnson for the Collaborative Poetics Network

- This is the first of two illustrative examples in this lecture. Both of them will be used to help you learn and apply thematic analysis skills yourself. In this first example, we will look at three examples of completed questionnaires from Frith and Gleeson's work.

- Importantly, these examples come from the research they carried out *before* the study described on this screen. This research took the same approach, but was with *female* participants. We'll work through these and then come back to the male participants data to see how Frith and Gleeson analysed this and compare it with our own analysis. If you have these in front of you in a print out, you might want to highlight and make notes on these as you go.

- For each of the responses, see if you can answer these questions: 1. What do you notice about this response? What strikes you as interesting? 2. Can you spot any possible themes? 3. Which bits of the response relate to which themes?

9

Questionnaire

1. How much does the way you feel about your body influence the kinds of clothing you buy or wear? Please give examples of the way in which this has influenced your decisions.

2. Do you dress in a way that hides aspects of your body? Give examples.

3. Do you dress in a way that emphasises aspects of your body? Give examples.

Materials © Helen Johnson for the Collaborative Poetics Network

- Before we look at the examples, it's important to know what the participants were responding to.

- These are the questions that were used for both the male and the female participants.

- There was also a fourth question asking participants if there was anything they wanted to add, but since none of the participants in our examples answered this, we won't worry about that here.

10

Participant 001

1. My body image is intrinsic to the kinds of clothing I wear. I know that I am short yet I have long legs, so my choice of clothing emphasise my legs whilst not drawing attention to my little torso – trousers on hips and t-shirts that end lower than the tops of the trousers. Also, I really like cropped t-shirts that reveal the belly-button, and I like pedal pushers, but I would never wear either as I know that they would never suit my body shape. I choose clothes that follow my body outline without being figure-hugging – I can insinuate I have a good figure knowing that the dodgy bits are hidden.

2. I wear flared trousers as I have, erm, substantial thighs which tapered trousers are quite unflattering to. I love little tops never skin tight as I also like to keep my stomach hidden.

3. Wearing trousers that are too long emphasises how long my legs are and my little t-shirts are as good at accentuating chest area as they are at hiding stomach.

Materials © Helen Johnson for the Collaborative Poetics Network

1. What do you notice about this response? What strikes you as interesting?

2. Can you spot any possible themes?

3. Which bits of the response relate to which themes?

11

Participant 001

1. My body image is intrinsic to the kinds of clothing I wear. I know that I am short yet I have long legs, so my choice of clothing emphasise my legs whilst not drawing attention to my little torso – trousers on hips and t-shirts that end lower than the tops of the trousers. Also, I really like cropped t-shirts that reveal the belly-button, and I like pedal pushers, but I would never wear either as I know that they would never suit my body shape. I choose clothes that follow my body outline without being figure-hugging – I can insinuate I have a good figure knowing that the dodgy bits are hidden.

2. I wear flared trousers as I have, erm, substantial thighs which tapered trousers are quite unflattering to. I love little tops never skin tight as I also like to keep my stomach hidden.

3. Wearing trousers that are too long emphasises how long my legs are and my little t-shirts are as good at accentuating chest area as they are at hiding stomach.

Materials © Helen Johnson for the Collaborative Poetics Network

---

- Here are some of my thoughts. If yours are different, this doesn't mean they are wrong. We would expect different readings of a text by different researchers. Share your thoughts with the group and see what they think. Do they recognise these themes? Do they find your analysis convincing? Did they find similar things?

1. What do you notice about this response? What strikes you as interesting?

- One thing I find interesting about this is how the participant talks about their body as though it's divided up into lots of separate bits (see the bits in red). This is an odd way to talk about your body when you think about it, and it's certainly not the only way she might talk about her body. She could talk about it in terms of shape, size, athletic capacity etc (This tactic of thinking how else we might talk about something can be a useful trick for throwing interesting bits of a text into relief.)

- Another interesting thing is the unspoken assumptions that make sense of what's being said here. For me the participant is painting quite a clear picture of what the ideal female body is and assessing herself against this. It's a body which we probably all recognise, even if we don't agree with it as an ideal type (e.g. long legs, flat stomach, large breasts).

2. Can you spot any possible themes?

3. Which bits of the response relate to which themes?

• The divided body (in red)

• Dressing to conceal and reveal (underlined in blue)

• Ideal body (I haven't highlighted this in the text, as pretty much everything seems to relate to it! In fact, if I carried this analysis through this might end up being an overarching narrative that ties the themes together, rather than a theme in itself.)

12

University of Brighton

INDEPENDENT SOCIAL RESEARCH FOUNDATION

Participant 003

1. Influences the kinds of clothes I wear and buy quite a lot. If I am happy about the way I look – which means being a certain weight, I will feel better about buying tighter fitting clothes. I have been told that I have nice shaped breasts and they are fairly large. I now have the confidence (even if I am a bit overweight) to wear more revealing tops. I have a black lacy peasant type top which I wear for my boyfriend if I want his attention. I would wear more lycra if I lost ½ a stone. I am more into comfort though.

2. Sometimes, if I am overweight (like now) I tend to wear loose fitting dresses, more baggy jumpers and t-shirts.

3. Sometimes. Revealing or low cut tops if I'm out with my boyfriend. Also I have been told that my gym gear emphasises my feminine curvy figure although I wear it for comfort first.

Materials © Helen Johnson for the Collaborative Poetics Network

1. What do you notice about this response? What strikes you as interesting ?

2. Can you spot any possible themes? (These could be the same or similar to those already identified or new themes entirely.)

3. Which bits of the response relate to which themes?

13

Participant 003

University of Brighton

INDEPENDENT SOCIAL
RESEARCH FOUNDATION

1. Influences the kinds of clothes I wear and buy quite a lot. If I am happy about the way I look – which means being a certain weight, I will feel better about buying tighter fitting clothes. I have been told that I have nice shaped breasts and they are fairly large. I now have the confidence (even if I am a bit overweight) to wear more revealing tops. I have a black lacy peasant type top which I wear for my boyfriend if I want his attention. I would wear more lycra if I lost ½ a stone. I am more into comfort though.

2. Sometimes, if I am overweight (like now) I tend to wear loose fitting dresses, more baggy jumpers and t-shirts.

3. Sometimes. Revealing or low cut tops if I'm out with my boyfriend. Also I have been told that my gym gear emphasises my feminine curvy figure although I wear it for comfort first.

1. What do you notice about this response? What strikes you as interesting ?

- One thing you might notice at this point, is how messy this text looks! You can see that a lot of different sections have been coded, and some have been linked to multiple possible themes. This is really normal at this stage, and is something you want to aim for. Code *inclusively* early on, which means not ruling anything out at this point that you think might potentially be interesting.

2. Can you spot any possible themes?

3. Which bits of the response relate to which themes?

- The divided body (in red). This isn't nearly so salient here as in the previous extract, and I probably wouldn't have noted it at all if it hadn't already appeared previously.

- Contrasting with the divided body theme, there are a number of points here where the participant talks in terms of her whole body (highlighted in green). This is described both in terms of weight and shape. Later on, this might be grouped together with the 'divided body' quotes as part of a divided vs. whole body (in green) theme, or the sections talking about weight might become their own theme,

with the 'shape' part moving somewhere else. It's hard to tell without looking at more data.

- Dressing to conceal and reveal (underlined in blue). This theme is pretty prominent in this extract, just as it was with the previous extract.

- Dressing for attention (in purple). I've only highlighted one section here, as this is very clearly about attention; but I think there are lots of other bits that might also link in here, e.g. where she talks about dressing for/to be with her boyfriend. It's likely that this would end up as part of the concealing/revealing theme later on, but it's a good idea not to pre-empt this too early – This is all about coding inclusively.

- Dressing for comfort (in orange). This is an interesting theme, which contrasts with the other themes noted here. It's important to take note of this kind of variation/contradiction, and not just ignore it because it doesn't seem to fit with the rest of the story!

14

Participant 008

1. My clothes are chosen in response to my body and now I feel fat and like I have to 'look' thin – due to pressure of society I might add! I'm size 12, but feel I should be a size 8! I wear clothes to hide my worst parts and accentuate the better. I hate my legs – I feel they are too big and unattractive so I don't wear short things or 'sexy things'. I hate my arms so I don't wear vests. I sometimes choose stuff too small – then I feel angry and upset when I never fit into it! I want to wear what my thin friends wear, but I don't. I don't wear bright things or 'attractive' colours so I am unnoticed.

2. Yes – my arms, my bum, my legs. Never too fitting, or too loose (tent like!)

3. Yes, I do like my 'torso' – well not like – but will emphasise it slightly – not too tight – but fitting tops. I like my neck – so I'll wear round neck tops.

1. What do you notice about this response? What strikes you as interesting ?

2. Can you spot any possible themes? (Again, these could be the same or similar to those already identified or new themes entirely.)

3. Which bits of the response relate to which themes?

15

Participant 008

University of Brighton

INDEPENDENT SOCIAL RESEARCH FOUNDATION

1. My clothes are chosen in response to my body and now I feel fat and like I have to 'look' thin – due to pressure of society I might add! I'm size 12, but feel I should be a size 8! I wear clothes to hide my worst parts and accentuate the better. I hate my legs – I feel they are too big and unattractive so I don't wear short things or 'sexy things'. I hate my arms so I don't wear vests. I sometimes choose stuff too small – then I feel angry and upset when I never fit into it! I want to wear what my thin friends wear, but I don't. I don't wear bright things or 'attractive' colours so I am unnoticed.

2. Yes – my arms, my bum, my legs. Never too fitting, or too loose (tent like!)

3. Yes, I do like my 'torso' – well not like – but will emphasise it slightly – not too tight – but fitting tops. I like my neck – so I'll wear round neck tops.

Materials © Helen Johnson for the Collaborative Poetics Network

1. What do you notice about this response? What strikes you as interesting? • The thing that strikes me most about this extract is how (negatively) emotional it is. I'm struck by the anger and despairing passion of the participant's words, in contrast to the more measured tones of the previous extracts (though going back to those after looking at this last extract I can see that there is emotion in these accounts too).

2. Can you spot any possible themes? 3. Which bits of the response relate to which themes?

- The divided body (in red). This comes back to the fore in this extract. The divided body is really clear here, and it's interesting how the parts of the body this participant highlights are almost exclusively talked about in negative terms.

- Whole body (in green). This comes up again here, but this participant talks about size, rather than weight or shape. It's interesting to see all these different possible ways of talking about the body emerging. For me, this throws the other data extracts we have already looked at into a new light, and it would be interesting to go back and look at these, keeping these new ideas/observations in mind. (This is exactly what we would do of course, and is part of the circular nature of thematic analysis.)

- Dressing to conceal and reveal (underlined in blue). This theme is again very prominent in this extract. What is striking though is that this participant doesn't just talk about concealing or revealing bits of herself, but also about concealing her whole self "so I am unnoticed." (This makes me think that the 'dressing for attention' theme I suggested for the previous extract, might really be part of a broader concealing/revealing theme.) This participant also talks about quite a subtle process of concealing and revealing, e.g. the idea that she might emphasise something slightly, but not too much.

- The ideal body comes back again here (though actually it never really went away). Again, this really underscores almost all of the text, so I haven't highlighted it separately. In this extract, the idea body is talked about as an unattainable, yet seductive, ideal, which creates pressure and negative emotions like anger and shame.

16

University of Brighton

INDEPENDENT SOCIAL
RESEARCH FOUNDATION

Findings

- Four key themes:
    1. Men value practicality
    2. Men should not care how they look
    3. Clothes are used to conceal or reveal
    4. Clothes are used to fit a cultural ideal
- Conclusions:

    Men 'deliberately and strategically use clothing to manipulate their appearance to meet cultural ideals of masculinity' in a way more traditionally more associated with women (Frith & Gleeson, 2004: 45).

- Now that we've had a go at some analysis from the female participants' data, I want to go back to the male participants.

- Frith and Gleeson came up with 4 key themes in their analysis of this second dataset. Importantly, each theme is clearly linked back to the overall research question, but each is also distinct.

- In their paper on this research, Frith and Gleeson describe the scope and diversity of each theme, using a combination of analytic narrative and illustrative data extracts. They also go beyond the data, using links to academic literature to make broader claims about how gender operates in society.

- There are clearly some differences between the female data and the male data, but what's really interesting to me is how similar they are. All four of these themes cropped up in my analysis of the female data to some extent.

- The reason this is interesting is that this isn't how men are expected to think about clothes. So, Frith and Gleeson's findings challenge perceived wisdom about clothing/appearance and masculinity.

17

University of Brighton

6 Phases of Analysis

1. Familiarise yourself with the data & identify items of interest.
2. Generate initial codes.
3. Search for themes.
4. Review and refine potential themes.
5. Define and name your themes.
6. Write up your analysis.

Materials © Helen Johnson for the Collaborative Poetics Network

- Here's how to do thematic analysis in a bit more depth. The next set of slides take you through each of these stages with reference to a second piece of research.

- Remember that these are just loose guidelines though. Ultimately you have to find your own way through the analysis.

18

Illustrative Example Two:
Creativity in Visual Artists & Creative Writers

University of Brighton

INDEPENDENT SOCIAL RESEARCH FOUNDATION

- 5 visual artists and 5 creative writers were asked link a series of word-image pairs to create metaphors.
- Afterwards, they were interviewed about their experiences of carrying out the task.
- The research questions were:
  1. How do participants describe their creative processes during a metaphor creation task?
  2. Are there any differences in the processes which visual artists and creative writers describe?
- This was an inductive, data-driven thematic analysis.

- This was part of a broader study which combined qualitative analysis with EEG measures of brain activity, carried out by Helen Johnson (then Helen Gregory), Graham Edgar, Dianne Catherwood, Steven Baker, Tico Romao and Nigel McLoughlin at the University of Gloucestershire. Participants gave permission for their interview data to be used for teaching purposes, which means that I am able to show the data in detail here, without violating ethical principles.

- Participants were hooked up to the EEG while they looked at the word-image pairs and created metaphors in their heads.

- The interviews were carried out afterwards, so as not to disturb this process. During the interviews, I went through each word-image pair in turn, asking them about the metaphor they created and how they created this. We also talked about their creative process in more general terms.

- We were interested in how participants described their creative process in general and in the experimental task, and on whether there were any differences between how this worked for visual artists compared with creative writers. •

19

University of Brighton

6 Phases of Analysis

1. Familiarise yourself with the data & identify items of interest.

What to do:

- Transcribe the data if necessary.

- Read each data item individually.

- Note down items of interest on a separate piece of paper.

- Read through the data again, scribbling down anything that strikes you as interesting. Some people advocate a specific way of doing this (e.g. using the left-hand margin), but I just go bonkers and write/highlight everywhere!

How to do it:

- Try to be as inclusive as possible.

- Be strict about doing this equally for all responses.

20

University of Brighton

INDEPENDENT SOCIAL
RESEARCH FOUNDATION

6 Phases of Analysis

2. Generate initial codes.

- Codes represent the earliest stage of analysis, before you start to move towards theme. They reflect points of interest for the researcher, and can be defined as "the most basic segment, or element, of the raw data or information that can be assessed in a meaningful way regarding the phenomenon" (Boyatzis, 1998: 63 quoted in Braun & Clarke, 2006: 88).

What to do: • Systematically code interesting features of the data.

How to do it:

- Read through the data again, looking for patterns both within each data item and across the data set.

- Scribble all over the transcripts, noting down what patterns occur to you and where they crop up.

- Include everything you think is interesting at this point.

- Avoid leaping ahead too quickly and trying to come up with themes at this point. This is the biggest mistake novice researchers make. Take your time!

- Remember to retain accounts that depart from the dominant story.

21

Materials © Helen Johnson for the Collaborative Poetics Network

- This is an example of my early stage coding from the creativity data. As you can see, it looks pretty messy. For this reason, I always print the data out afresh for each new stage of analysis.

- It is possible to do this on the computer though, either using specific qualitative analysis software like Nvivo or just using a basic word processing package like Word.

- If you use Word, then your key tools are: highlighting, underlining, changing font colour, track changes and comments (or text) boxes.

22

University of Brighton

- Cf. normal creative process
- Quality control
- Forced Vs. natural
    - 'reaching for'
- Easy vs. difficult
- Modality (visual, lexical, tactile, auditory)
- Shared features
- Individual creative process
- Disassembling → reassembling
- Sensory Vs. conceptual
- Triggers
- Moving beyond (stimuli)/following through (metaphors)
- Conscious accessibility of process
- Time pressure
- Development of metaphors

- This shows a list of codes I defined early on from just one of the creativity interviews.

- Some of these codes were based on ideas from the academic literature I had read in the area; some were based on my own understandings about the creative process; some were ideas participants had given to me in the interviews either explicitly or implicitly.

23

6 Phases of Analysis

3. Search for themes.

University of Brighton

What to do: • Collate the codes into potential themes, looking for areas of similarity and repetition.

How to do it:

• Look at your list of codes and think about where they might group together.

• Go back over the data to see how well these groupings stand up.

• Continue highlighting your data (on a fresh print out/screen) and making notes on a separate piece of paper.

• End with a collection of candidate themes and subthemes and all relevant extracts of data.
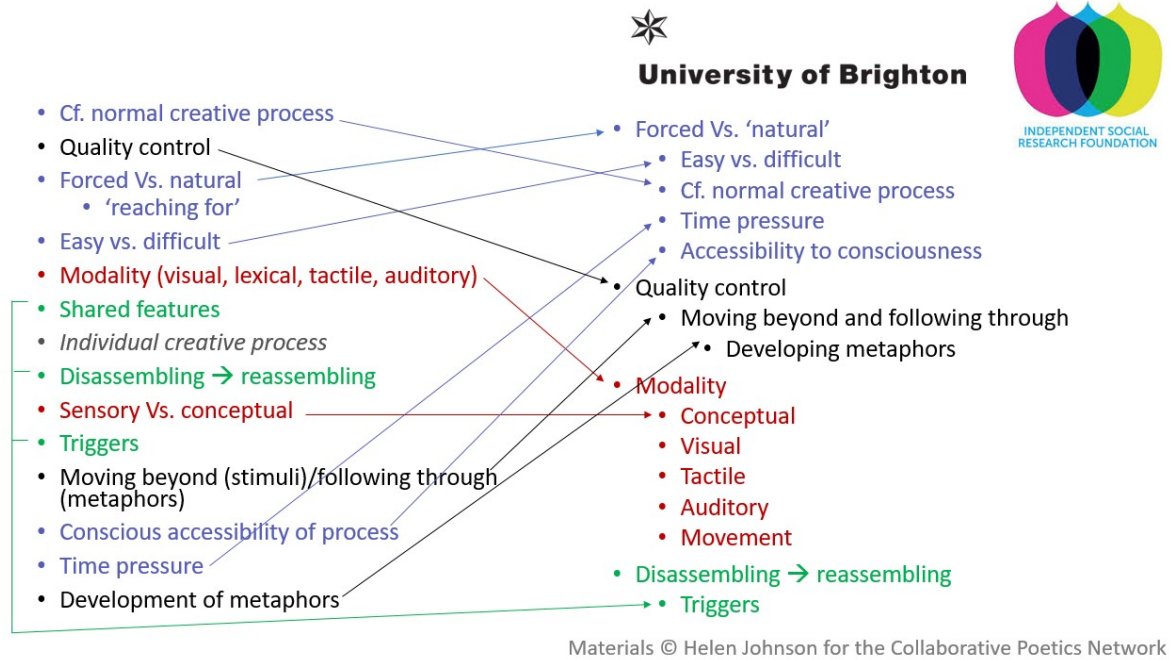
24

University of Brighton

- Cf. normal creative process
- Quality control
- Forced Vs. natural
  - 'reaching for'
- Easy vs. difficult
- Modality (visual, lexical, tactile, auditory)
- Shared features
- Individual creative process
- Disassembling → reassembling
- Sensory Vs. conceptual
- Triggers
- Moving beyond (stimuli)/following through (metaphors)
- Conscious accessibility of process
- Time pressure
- Development of metaphors

Materials © Helen Johnson for the Collaborative Poetics Network

- Here are the example codes again from my creativity data. See if you can put these into groups – bearing in mind that you would usually only do this once you were familiar with the data they came from, so you have a harder task than usual here!

25

University of Brighton

- Cf. normal creative process
- Quality control
- Forced Vs. natural
  - 'reaching for'
- Easy vs. difficult
- Modality (visual, lexical, tactile, auditory)
- Shared features
- *Individual creative process*
- Disassembling → reassembling
- Sensory Vs. conceptual
- Triggers
- Moving beyond (stimuli)/following through (metaphors)
- Conscious accessibility of process
- Time pressure
- Development of metaphors

- Forced Vs. 'natural'
  - Easy vs. difficult
  - Cf. normal creative process
  - Time pressure
  - Accessibility to consciousness
- Quality control
  - Moving beyond and following through
    - Developing metaphors
- Modality
  - Conceptual
  - Visual
  - Tactile
  - Auditory
  - Movement
- Disassembling → reassembling
  - Triggers

Materials © Helen Johnson for the Collaborative Poetics Network

- Here are some of my ideas about how these codes group together. Yours might look different, and that's fine.

- Remember that this is early stage stuff. These will be quite a long way away from the final themes you come up with.

- It's also fine at this point to have a 'miscellaneous' theme of codes and quotes that just don't seem to fit anywhere. Do this, rather than writing anything out of the equation at this point.

26

6 Phases of Analysis

University of Brighton

4. Review and refine potential themes.

- This is the longest phase and involves a lot of reading, re-reading and reanalysing the data.

  - In practice, though it's a bit fuzzy where this stage starts and stage 3 ends. Ultimately, it doesn't really matter what stage you think you're in at a given moment, provided you follow these coding principles.

What to do:

  - Start to identify the nature or character of each potential theme.

  - Generate a candidate thematic map. (I'll show you an example of one of these in a   bit.)

How to do it:

  - Ask - what does/doesn't it include? How does it relate to other potential themes?

  - As you go, highlight potential themes, continuing to scribble down ideas that occur   to you both on the data and on a separate piece of paper.

  - Keep switching between your emerging (proto-) themes and your data, fine-tuning the themes more each time.

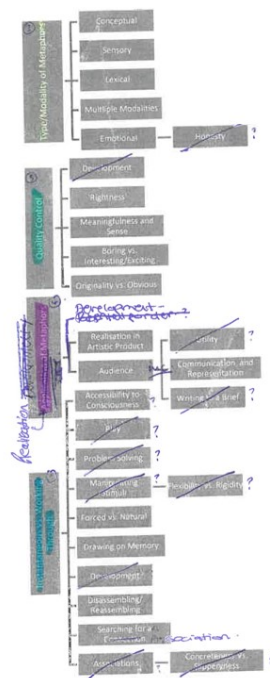 - Check if each theme works in relation to the coded extracts and the entire data set.

27
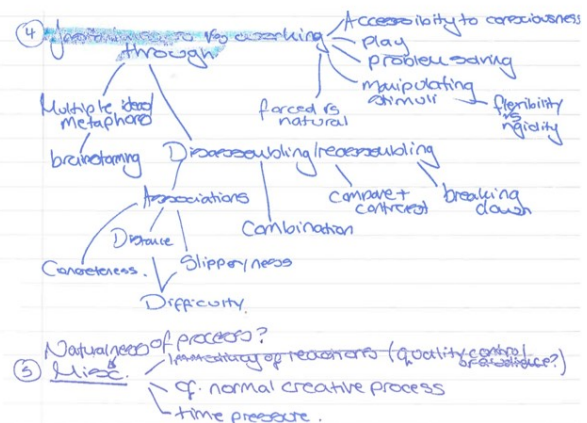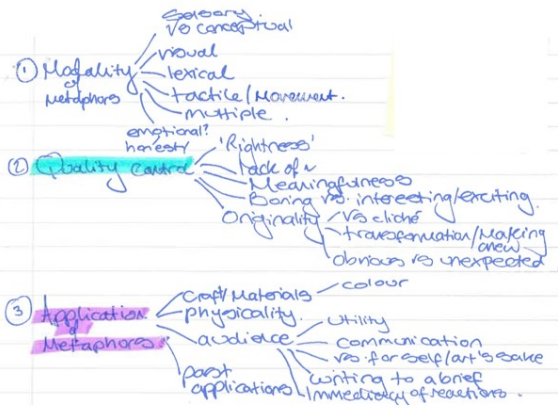
Materials © Helen Johnson for the Collaborative Poetics Network

- This is an example of my proto-themes from early on in the analysis of the creativity data.

- I had 5 possible themes at this point, including a miscellaneous theme. (In case you can't read them, the others are: modality of metaphors; quality control; application of metaphors; and instantaneous vs working through.)

28

Materials © Helen Johnson for the Collaborative Poetics Network

- These are examples from a bit later on in phase 4 of the creativity study.

- The diagram on the left shows a candidate thematic map, in the process of being edited.

- The text on the right shows some of the interview data being coded for these proto-themes.

- One of the things to notice here is that there are way too many subthemes at this stage. (Subthemes are different aspects of a theme. You might have several of these for a theme or none at all.) You might also find that you have too many themes. One of the things we need to do at this stage is cut these themes and subthemes down, hence all the crossing out!

- Aim for an absolute maximum of 8 themes overall. 4-6 is a better guide. The key is to retain richness/variability, but keep themes to a number the reader can hold in their head at once.

29

Refining Themes

- Your analytic claims need to be grounded in, but go beyond, the 'surface' of the data.
- The sort of questions you need to be asking towards the end of your analysis include:
  - What does this theme mean?
  - What are the assumptions underpinning it?
  - What are the implications of this theme?
  - What conditions are likely to have given rise to it?
  - Why do people talk about this thing in this particular way?
  - What is the overall story the different themes reveal about the topic?

Materials © Helen Johnson for the Collaborative Poetics Network

30

University of Brighton

INDEPENDENT SOCIAL
RESEARCH FOUNDATION

Theme	Subtheme	Data
Instantaneous vs. Worked Through	Disassembling/ Reassembling	• Int: It sounds like you're kind of breaking things down, you're thinking about what are the properties of these objects and then reassembling it. / A: Yes, yeah. Particularly when I have to reach it like that, other things come immediately to **mind then it's not so hard…. Because I'm having to reach for them, that's the process I have to go through to reach, is to start breaking them down, think about what qualities they have. (68-76)** • A: …something like that where I can't see a link at all I start breaking it down into, into the senses. To see what I can find. Where might be something I'm not thinking of? (344-6) • B: …it's the same with pictures as it is with words. There are different interpretations and you can take different elements of them when you're working out a metaphor. / Int: Yeah, yeah so you're kind of deconstructing it. … You're looking at the thing and you're going "okay what is it about this thing –" / B: Yes … What are the actual elements of it? / Int: Yeah, yeah and you're sort of reassembling it in a different way./ … B: Yes, yeah and it was definitely like that with [the] fan where I started off with it being a fan is for cooling you down, and I thought "no actually a fan moves air around that's what it does. … And that can have different effects." Yes so it's looking at what it does rather than what the effects are. (381-92/400-5) • D: …what do butterflies do? Well they go from flower to flower you know. So instead of perhaps feeling light or happy it could be a kind of negative connotation … like the heart goes from one flower to one flower to one flower and it could have all sorts of associations with that. You know with love and relationships and things like going from one relationship to another to another to another. I guess that would kind of be an image of unfaithfulness … (75-85)

Materials © Helen Johnson for the Collaborative Poetics Network

• To help me answer these questions, and get my final themes/subthemes 'pinned down,' I create a data table towards the end of this phase.

• This table collects together all the bits of data that relate to a particular theme/subtheme.

• This shows an example of part of the table I created for the creativity study. Note that the whole table was 38 pages long at the start! This is because you should be really inclusive again about what bits of data you attribute to each theme. This means including nice long sections of text, which give an idea of the context of the bit you are really interested in, and that you should include any quote you think might be relevant to that theme/subtheme at this point.

• I go through several drafts of these tables, gradually cutting down the chunks of text next to each theme. They are a really good way of getting better feel for your themes, including issues such as where they overlap or where they are a bit too vague.

31

6 Phases of Analysis

University of Brighton

5. Define and name your themes.

What to do:

• Refine the specifics of each theme and the overall story of your analysis.

How to do it:

• Think of an appropriate name or label, a definition/description of the theme.

• Try to describe the scope and content of each theme in a couple of sentences.

32

University of Brighton

INDEPENDENT SOCIAL
RESEARCH FOUNDATION

Theme	Subtheme	Data
Instantaneous vs. Worked Through	Disassembling/ Reassembling	• Int: It sounds like you're kind of breaking things down, you're thinking about what are the properties of these objects and then reassembling it. / A: Yes, yeah. Particularly when I have to reach it like that, other things come immediately to **mind then it's not so hard…. Because I'm having to reach for them, that's the process I have to go through to reach, is to start breaking them down, think about what qualities they have. (68-76)** • A: …something like that where I can't see a link at all I start breaking it down into, into the senses. To see what I can find. Where might be something I'm not thinking of? (344-6) • B: …it's the same with pictures as it is with words. There are different interpretations and you can take different elements of them when you're working out a metaphor. / Int: Yeah, yeah so you're kind of deconstructing it. … You're looking at the thing and you're going "okay what is it about this thing –" / B: Yes … What are the actual elements of it? / Int: Yeah, yeah and you're sort of reassembling it in a different way./ … B: Yes, yeah and it was definitely like that with [the] fan where I started off with it being a fan is for cooling you down, and I thought "no actually a fan moves air around that's what it does. … And that can have different effects." Yes so it's looking at what it does rather than what the effects are. (381-92/400-5) • D: …what do butterflies do? Well they go from flower to flower you know. So instead of perhaps feeling light or happy it could be a kind of negative connotation … like the heart goes from one flower to one flower to one flower and it could have all sorts of associations with that. You know with love and relationships and things like going from one relationship to another to another to another. I guess that would kind of be an image of unfaithfulness … (75-85)

Materials © Helen Johnson for the Collaborative Poetics Network

- I use my data table to help with this last phase, adding in descriptions of each theme and subtheme in the relevant columns and highlighting key bits of quotes which really help illustrate the theme well for me.

- In this example you can see that the text in bold has been incorporated into the description for the subtheme it is set against.

33

University of Brighton

INDEPENDENT SOCIAL
RESEARCH FOUNDATION

1. How do participants describe their creative processes during a metaphor creation task?
2. Are there any differences in the processes which visual artists and creative writers describe?

Realisation of Metaphors			Quality Control					Type/Modality of Metaphors				Instantaneous vs. Worked Through		
Audience	Realisation in Artistic Product	Development of Metaphors	Development Potential	Originality Vs. Obviousness	Meaningfulness and Sense	'Rightness'	Assessment	Multiple Modalities	Emotional	Lexical	Sensory	Disassembling/ Reassembling	Drawing on Memory	Forced vs. Natural
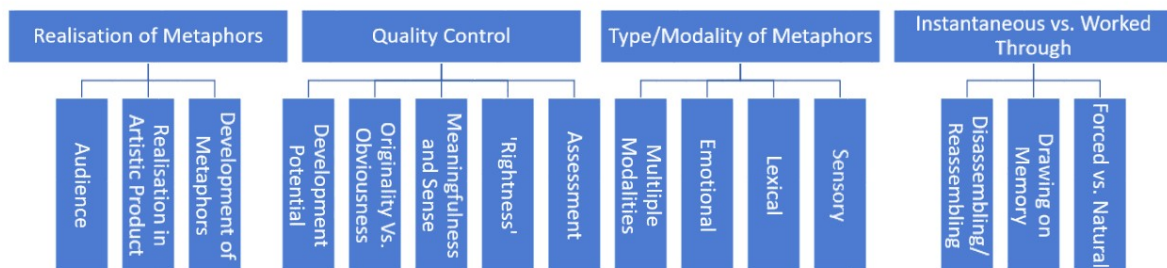
Materials © Helen Johnson for the Collaborative Poetics Network

- This slide shows the research questions for the creativity study (by way of a reminder) and the final thematic map.

- There's no one set way of presenting a thematic map. It just needs to be nice and clear what the themes/subthemes are and how they relate to one another.

34

University of Brighton

INDEPENDENT SOCIAL
RESEARCH FOUNDATION

6 Phases of Analysis

6. Write up your analysis.

What to do:

• Produce a concise, coherent, logical, non-repetitive and interesting account of the story the data tell – within and across the themes.

How to do it:

• Select vivid and compelling examples of data.

• Carry out final analysis of selected examples. (For me, these are the bits that are in   bold in my data table.)

• Relate analysis to research question and the academic literature.

A note about arts-based research:

• These guidelines are really aimed at the kind of write-up you would get in a standard, academic journal article.

• If you're doing arts-based research, you will want to do something a bit different with your data. You might not want to talk about the academic literature, for example.

• The basic idea about analysing and illustrating your data well still applies though.

35

University of Brighton

participants' subjective experiences of metaphor generation. Thus, rather than viewing these as discrete processes, participants often experienced insight and 'working through' as working together to create a final metaphor.

Sometimes this was described as a worked through process followed by a moment of insight. Thus one participant noted: "It is a process that does have steps, but then at some point it does all come together." At other times, the conscious processing of the metaphor occurred *after* an immediate solution had presented itself:

> I'd get an image and say 'that one' and then I'd say 'Why? Why am I actually thinking that one?' So it was kind of the snap decision that I went with ultimately... While still trying to analyse it afterwards.

Finally, some participants described alternating between unconscious insight and conscious processing, with the latter acting as a kind of check on the former: "I was allowing myself to be more unconscious, then almost caught myself out going wrong and that's when my conscious mind sort of said to me 'no you're going the wrong way come back.'" As these last two quotations illustrate, despite being instructed otherwise, participants frequently carried out quality assurance processes, evaluating a metaphor before proceeding to the next stimulus pair. In many cases, this was accompanied by a reluctance to move on to

Materials © Helen Johnson for the Collaborative Poetics Network

- This is an example of the (unpublished) write-up of the creativity research. It describes participants' experiences of creative 'insight' (part of the 'instantaneous' aspect of the 'instantaneous vs worked through' theme).

- Notice that the text goes through: 1) description of aspects of the theme (red), to 2) evidence from the data (blue), to 3) an analysis of this evidence (green).

36

University of Brighton

Some Common Mistakes

- Too many themes, too much overlap between themes
- Vague themes
- Unrelated themes
- Themes not internally consistent or coherent
- Using data collection questions as themes
- Analysis fails to capture the majority of the data/provide a rich description of that data
- Failure to consider other (obvious) alternative readings of the data
- Failure to consider variation and contradiction
- Failure to evidence themes well with adequate examples from the data

Materials © Helen Johnson for the Collaborative Poetics Network

37

University of Brighton

Conclusions and Next Steps

- Thematic analysis is a foundational method in the social sciences.

- It is accessible and theoretically flexible.

- TA works in a cyclical process, with researchers reading texts several times and gradually refining a set of themes which represents the data.

- Don't underestimate the time this takes to do, and **don't rush it**!

- You can only really *learn* this by *doing* it. I've tried to reflect this here with a series of activities based on worked examples, but there is no substitute for spending time practicing your skills on a data set (or four).

Materials © Helen Johnson for the Collaborative Poetics Network

38

University of Brighton

References & Further Resources

- Braun, V. and Clarke, V. (2006). Using Thematic Analysis in Psychology. *Qualitative Research in Psychology, Vol. 3*: 77-101.

    This has now become a classic text on thematic analysis. It offers a really good overview of the method, including some useful 'how to' information.

- Frith, H. and Gleeson, K. (2004) Clothing and Embodiment: Mean Managing Body Image and Appearance. *Psychology of Men & Masculinity, Vol. 5* (1): 40-48.

    This is the write-up of the study we discussed in the first worked example.

- Willig, C. (2013). Introducing Qualitative Research in Psychology (3rd edn). New York: Open University Press. [Chapter 6 on Thematic Analysis]

    This is a nice, accessible overview of thematic analysis intended for an academic student audience. Editions 1 and 2 of the book are fine as well.

Materials © Helen Johnson for the Collaborative Poetics Network

39

Dataset for Analysis Practice

These extracts come from written and verbal responses to two questions: 1) Where do you see discrimination in your daily life? and 2) How do you benefit from discrimination? 44 participants responded to these questions. Participants were recruited in England and Canada, through: the 'Researching Discrimination Through Poetry' pilot study (Johnson et al, 2017, 2018); 'The Struggle is Real' spoken word show held as part of this pilot; two Psychology undergraduate lectures; and a post on the Helen Johnson's Facebook page. This is only a sample of the responses we received to these questions; the whole dataset stretches to around 7 pages!)

Where do you see discrimination in your daily life?

- I witness discrimination everywhere and every day. Whether it's on the bus, at school, on television, in songs, in books, but mostly in people's eyes. To be honest, most people don't usually give you a hard time or disrespect you in front of your face, but their eyes say it all. You could be the smartest, the most articulate, kindest, loving person, but to a racist, your life doesn't (and will never) have value.

- usually if I'm witnessing something that's discriminatory it's not because there's a person who thought very clearly to themselves 'I want to discriminate against this other person.' Usually it's, it might be a matter of attitude or even like dismissing certain opinions without really thinking about them

- In my daily life I would say mostly probably by benefitting from discrimination, as someone who not just identifies as a white straight male but someone who is seen as a white straight male in the place … being afforded certain assumptions, because I'm white and male I think people maybe assume that I'm competent at certain things which I may not necessarily be competent of … I think like concretely men have an expectation to be handy and mechanically proficient, and I think … are expected to be handier and more mechanically proficient than women.

- Anywhere that there's an imbalance of power. At school, at work. Also by who or what isn't there. At work we're all white and young and not visibly disabled. Most of us are women, including my manager, which is unusual, but it leads to all of use getting lumped together. For example, the restaurant where I work is inside of a clothing store which is owned by a man, and he often comes by to talk to us when it's not busy. He refers to all of us as "the girls" and tries to lift heavy things for us or open doors when we go by. It's well-intentioned but comes off as condescending. The other day my coworker mentioned how hot it was in the kitchen and he replied "I keep saying you girls should work in bikinis". It made me uncomfortable but I couldn't think of any way to respond, especially as the newest and youngest staff member. I also see discrimination in the media I consume, in TV and movies and news coverage.

Social media has pros and cons; a lot of people are open-minded or being educated but others like having an anonymous platform to use for nefarious purposes.

- In the media… I've been watching a lot of Friends (the sitcom) lately and the amount of gender policing, fatphobia, homophobia and overwhelming whiteness is astounding.
- I see discrimination while scrolling through my social media. Name after name of my black and queer brothers and sisters.
- Everywhere – in jokes, in conversations that people have (random ones), in media, in the streets and the street signs, in my dreams!
- In my apartment, where my two women roommates do the vast majority of housework.
- I've been told I need to be more confident. If I was a man, I would just be considered HUMBLE.
- I think I see discrimination in all the places I am not wanted, or at least not as my whole self. I think it's in the structures that made me keep my sexuality and my mental illness a secret for so long.
- At my work, where I was only hired because "they need pretty girls" but refused to let me cook…
- At work, being the only 16 yr/o black girl, I have been given nicknames. At work, I don't go by my name but "spicy," "feisty" or "exotic." At work, I've been asked if my family gathers around the fire to chant.
- On my TV, along the stores on Ste Catherine's, at the dinner table.
- I don't see it. I feel it and it's everywhere, like dead people and Starbucks.
- I 'see' as in the personal, felt sense, everywhere, mostly from being a woman and not growing up middle- or upper-class. Mostly from being a woman these days - I can't turn off the part of me that thinks "it's because I'm a woman" when a bus driver is patronizing, when a man gets served first, when I'm not believed, when I'm interrupted, when my ratings are poorer or not even given, when I feel I need to be twice as good....Maybe it was not 'because' I was a woman, but it happens often enough and it may as well be. Microaggressions.
- In the health service, the benefits service, the government, the pavement - everywhere and all the time.
- Going out, clubbing, boys don't get in and girls do. Boys have to sometimes pay more. Girls don't get let in if they aren't wearing heels sometimes. If they think a girl isn't wearing the 'correct' clothing they won't be let in.
- Almost everyday. At the school, at uni, at the council. Anywhere I go, there's always some that could discriminate.
- Racial discrimination – e.g. African American hairstyles discriminated against in U.S. high schools. - Police brutality towards black people. Lack of awareness of mental illness health – stigma of mental illness
- I see discrimination in advertising in the sense that most images/adverts and films involve white models of a certain look and size.
- I think that discrimination can be seen everywhere in daily life, either overtly or covertly. This is because it's such a built in part of society and whenever it's pointed out, it's made a big deal about but little is done to actually stop it happening again.
- I feel as though I am often treated differently by some people because I am a young female. Only in the way I am spoken to, and often not intentionally, but

because gender differences are so engrained in our language. I often feel underestimated or assumed to be somehow inferior. A lot of the time you are made to feel like a sexual object, but I'm not sure if that's discrimination

- On the streets with homeless, sometimes with people that do not fit the society idea of normal. Moreover between foreigners and locals, might not be as bad as in other places, but it happens.
- In most aspects of my daily life
- Sexism – when going into a club, the men are all checked and the women aren't. My mum gets paid less than my dad for the same job.

How do you benefit from discrimination?
- I could say that ageism benefits me at times. When it comes to certain employment opportunities, I will always be preferred over someone who is much older than me. The same thing could be said about ableism. I could be viewed as more capable of doing certain tasks than someone who is differently abled and for that reason only, I will get preferential treatment.
- As a white person, I have absolutely benefitted from systemic racism. The space I live came at the cost of the genocide of indigenous peoples, and many of the resources I consume come from people who are being exploited.
- I guess I benefit from ableism, I benefit from racism…it's horrible to have to say those sentences, you know. It's really quite exposing to have to say those sentences. I guess I benefit from ageism, but that's always a kind of ever-moving milestone… Ageism affects the very young and the very old, so I'm safely in the middle... I benefit from things where I'm in a position of power...
- Unfortunately & unfairly, I get more opportunities because I'm white…
- I can walk into a store and not be worried about being eyed for stealing,
- Not being afraid of the police because I am white.
- It would be more difficult to answer "How I do <u>not</u> benefit from discrimination?"
- I can enter to various worlds and spaces if I'm quiet, which is a privilege because some people don't have access to them. However, sometimes I do try to speak out and find safe spaces.
- Getting home after a long day with somewhere warm and soft to rest my head. My fridge overflowing with food to fill my belly. The world open with seamlessly endless opportunities ready to hire me. But when I am tired of responsibilities to the system of chasing the capital dream… a world is open to me... travelling to walk through the doors I choose.
- People who do not speak English well will switch to it for my benefit.
- I can tell any joke and get away with it.
- I think I benefit from discrimination as a white person the most. So much if what I consider mine was stolen from Native Americans – this entire country was. I'm vegan because I don't think what I consume should cause harm to other beings but I still buy things made cheap from the devalued labour of people of colour in other countries because it's easy and I'm not so sure what that choice means any more.
- I'm white, so I don't feel the threats to my security and safety that others do. I'm educated, so I get opportunities that are closed off to others, and I have greater access to powermakers. I'm the 'right kind' of immigrant, so I evaded the worst of the Brexit backlash. The challenges that I have faced and/or continue to face are invisible to others unless I choose to disclose, so I have

options about how I want people to perceive me (although this works against me too).

- I can walk into pretty much anywhere and not make people nervous/defensive (compared to young males or anyone perceived as 'different' for whatever reason). I can take my rights for granted. I don't need to worry that any police/security around will be watching me in particular. If I speak to people I can expect - and usually receive - a polite(ish) response. I don't expect violence (although, as a woman, I do tend to be rather vigilant in some situations, eg alone late at night).

- I can let it pass me by at times, only noticing my privilege when getting served at the bar, but I've come to recognise being middle-class, as denoted largely by my profession and accent, is a very privileged club, especially when adding those other privileges. We don't have secret handshakes as such but we recognise each other by accent, vocabulary, social norms of language, cultural reference points. And I judge that, to a greater or lesser degree, we feel more comfortable when we meet 'one of us', that the recognition opens up trust more quickly, and that this opens doors that may stay closed to others. I benefit from discrimination.

- Being a young female can often lead to special treatment. It is hard to be a feminist but not enjoy the benefits that can come from being a fairly attractive woman, especially on a night out.

- From being part of a middle class family, I don't face as many difficulties, as the ones of lower income families. I am black, but not so dark skinned, so I have a better chance of getting a job or a relationship.

- White privilege – media representation; free from violent stereotypes

- In a strange way I benefit from discrimination in the sense that as a white middle class female I am never under-represented. I have never (and most likely never will) not see someone vaguely similar to me in the wider media.

- As a white educated person from a middle class family, I think it's fairly obvious that I benefit from discrimination as I am privileged in what I have and the opportunities given to me. I also will admit to using the stereotypes of women to benefit myself.

- As female it seems to be more acceptable for me to show my emotions

- Being discriminated against as a woman has taught me that sexism is still very much alive. It has taught me to be more confident and raise my younger bro to be a lot different from the men who have discriminated against me.

- Other individuals may be subjected to a certain forms of discrimination, thereby reducing the amount of opportunities open to them, eg work places. As a result relatively increases the likelihood of myself having the opportunity.

Thematic Analysis of Sample Dataset

These themes are derived from written and verbal responses from 44 participants to two questions: 1) Where do you see discrimination in your daily life? and 2) How do you benefit from discrimination? The research this is taken from is described further in Johnson (2017) and is also briefly outlined alongside the sample dataset provided in this resource pack. The themes are elucidated here with key quotations from the data, and illustrated in a thematic map following these.

Discrimination is Elusive
- To be honest, most people don't usually give you a hard time or disrespect you in front of your face, but their eyes say it all.
- I don't see it. I feel it

Discrimination is All Pervasive
- I witness discrimination everywhere and every day. Whether it's on the bus, at school, on television, in songs, in books
- It's everywhere, like dead people and Starbucks
- In the health service, the benefits service, the government, the pavement - everywhere and all the time.

Discrimination is Often Unintentional
- …usually if I'm witnessing something that's discriminatory it's not because there's a person who thought very clearly to themselves 'I want to discriminate against this other person.'

Absence/Visibility
- I think I see discrimination in all the places I am not wanted, or at least not as my whole self. I think it's in the structures that made me keep my sexuality and my mental illness a secret for so long.
- The challenges that I have faced and/or continue to face are invisible to others unless I choose to disclose, so I have options about how I want people to perceive me.
- as a white middle class female I am never under-represented.

Unequal Distribution of Resources
- Getting home after a long day with somewhere warm and soft to rest my head. My fridge overflowing with food to fill my belly. The world open with seamlessly endless opportunities ready to hire me. … a world is open to me... travelling to walk through the doors I choose.

Type vs Person
- At work, being the only 16 yr/o black girl, I have been given nicknames. At work, I don't go by my name but "spicy," "feisty" or "exotic." At work, I've been asked if my family gathers around the fire to chant.
- On the streets with homeless, sometimes with people that do not fit the society idea of normal
- People who do not speak English well will switch to it for my benefit.

Thematic Map

Discrimination is elusive	Discrimination is all-pervasive	Discrimination is often unintentional	Absence/visibility	Unequal distribution of resources	Type vs person
	Accepted/ commonplace	Misguided (good intentions)	Representation	Wealth	Discrimination often means being reduced to a stereotype
	Need for constant vigilance	Ignorance	Being silenced and staying silent	Space/land	Different standards for different groups
	Social structures and systems		When difference is invisible there is no discrimination	Power	Privilege means being the default; the group for which the world is designed
				Opportunities	

Case Study

Researching Discrimination Through Poetry: Helen Johnson

Research Aim
The aim of this research was to use spoken word poetry to explore co-researchers' lived experiences of discrimination.

Method
The study was funded by the National Centre for Research Methods (NCRM) and based at McGill University's Participatory Cultures Lab. It was put together initially by Helen Johnson, and then refined further, carried out and evaluated with seven young spoken word artists (Matt Shi, Emily Carson-Apstein, Amy Iliza, Simon Banderob, Xander Macaulay-Rettino, Ellana Blacher and Inara Lalani).

The collective worked together intensively for six weeks, on activities including: reading, writing, editing and performing poetry about discrimination; studying psychological theories and studies on discrimination; learning about social science research methods like interviews and thematic analysis; and creating a chapbook and spoken word show. The group also benefited from masterclass poetry workshops delivered by Cat Kidd, Tanya Evanson, Chris Masson and Deanna Smith.

Findings
The study was evaluated through interviews and focus groups held with the collective and the masterclass poetry tutors. These data were analysed by Helen Johnson using thematic analysis, a technique which looks for recurring themes or patterns across the data. The analysis suggested that participating in the project was a transformative experience for co-researcher s, changing *what* they thought about with regard to discrimination, *how* they thought (and felt about it), how they communicated this, and how they intended to respond to discrimination in the future.

Outputs and Resources
Five members of the collective performed their work in a spoken word show, 'The Struggle *Is* Real' at Montreal's Mainline Theatre. The group also produced a poetry chapbook of their work ('You Kind of Have to Listen to Me'), three video poems and two academic papers. Two sample poems are shown below.

Creative Response to the Stanford Prison Experiment Study[1] // Matt Shi
        It would all go as planned; Zilip Phimbardo was sure of it. The prison was constructed and he would be both superintendent and researcher. This would be his experiment, his contribution, his Stanford, his twenty-one stable, mature, healthy, middle class, educated, *normal* young men. *His subjects*. He reclined. This would be his summer: days and weeks to summon at will, milliseconds to tally and translate. Zilip Phimbardo's was the prophet-like voice of scientific analysis.

---

[1] See Haney, Banks & Zimbardo (1973) for the original study. You can also read about the experiment at: http://www.prisonexp.org

He covered his mouth with his hand and stroked his beard downward. It was imperative for a man to maintain a perfectly unambiguous beard—sharp, with each sovereign hair submitting to the man's authority. His fingers paused at his chin, in quiet recognition that he would probably wear his beard in this style for the rest of his life.

From: Interviews about Discrimination // Emily Carson-Apstein
This is how a horror movie starts
from the inside looking out,
my psychiatrist was like
'maybe you just had a bad experience...'
(Authority in any given situation creates power imbalances.)
As a white person,
I've been told my whole life that I'm smart
I'm the one who is right and who has a voice.
I'm not having to try and avoid saying or being anything
I can't fully understand
to be clear,
to be indelicate,
It's built into the streets you're walking on.
It's the vague stuff,
This big stuff is happening because of the small stuff.
I don't think you can separate them, really
And it never went away.
I'm onstage.
Ask me for my consent to touch me.
Why does that joke make sense in the first place?

Academic Papers:
- Johnson, H., Macaulay-Rettino, X., Banderob, S., Lalani, I., Carson-Apstein, E. and Blacher, E. (2018) A Rose by any Other Name? Developing a Method of 'Collaborative Poetics.' Qualitative Research in Psychology. Available at: https://www.tandfonline.com/doi/full/10.1080/14780887.2018.1442762?needAccess=true
- Johnson, H., Carson-Apstein, E., Banderob, S. and Macaulay-Rettino, X. (2017). 'You Kind of Have to Listen to me': Researching Discrimination through Poetry. Forum Qualitative Social Research/Forum Qualitative Sozialforschung, 18 (2). Available at: http://www.qualitative-research.net/index.php/fqs/article/view/2864

Online:
- A video playlist produced by the NCRM: https://www.youtube.com/watch?v=xCf3F_oF8r8&list=PLzv58M2GAfm5fM6kn1li3YYaB5jawR15x
- Project outline on the Quantitative Methods Initiative site: http://www.quantitativemethods.ac.uk/news/show.php?article=5499

Other Materials:
- 'You Kind of Have to Listen to Me' is available for £7 + postage and packaging by emailing Helen Johnson at: h.f.johnson@brighton.ac.uk

References and Bibliography

Annotated Bibliography

- Barone, T. & Eisner, E. W. (2012) *Arts Based Research*. London: Sage
  This book is described as an introductory text for anyone interested in social research. It provides an overview of the concepts and ideas underlying arts-based research, including the purpose, audience, usefulness and approaches. A useful resource with a clear layout and structure.

- Bernstein, C. (n.d.) 66 Experiments by Charles Bernstein. Language is a Virus. Available at: http://www.languageisavirus.com/creative-writing-exercises/66-experiments-by-charles-bernstein.php#.WplNqSN0clW
  This is a short article describing 66 ideas for different creative writing activities. There's lots of inspiration both here and on the Language is a Virus website more generally to get your writing.

- Braun, V. & Clarke, V. (2013). *Successful Qualitative Research. A Practical Guide for Beginners*. London: Sage.
  This is a really nice, accessible introductory guide to qualitative data research, which takes you through the whole process from design, to data collection and analysis, and finally writing up. It also includes useful sections on transcription and the basics of what qualitative research is all about.

- Burroughs, W.S. (1965). Notes on Vaudeville Voices, and the Cut Up Method. In, L. Jones (Ed.) *The Moderns: An Anthology of New Writing in America*. London: MacGibbon, pp. 345-348.
  This is an essay on the cut-up technique, created using the 'fold in' method (a variant of the cut-up technique).

- Butler-Kisber, L. (2010). *Qualitative Inquiry: Thematic, Narrative and Arts-informed Perspectives*. London: Sage.
  This book provides an excellent introduction to a range of arts-informed approaches to research. The early chapters provide an overview of the purpose and benefits of qualitative research and discuss some of its challenges. The book incorporates a range of perspectives including phenomenology, narrative, poetic, collage, photography and performance inquiry. Each chapter is written in a user-friendly format and incorporates examples for each approach.

- Faulkner, S. L. (2009*). Poetry as Method: Reporting Research Through Verse*. Walnut Creek; CA: Left Coast Press.
  The book begins with the benefits of reporting research through verse and incorporates examples, practical exercises and interviews to explain, guide and enhance understanding. It is designed as a teaching guide and has a clear format and structure.

- Gerstenblatt, P. (2013). Collage Portraits as a Method of Analysis in Qualitative Research. *International Journal of Qualitative Methods, 12*: 294-309.
  This article describes Gerstenblatt's method of collage portraiture, which is adapted for the 'Creating Collage Portraits' activity in this pack. It provides a nice example of what this technique can look like in practice, describes the applications, benefits and historical background for this approach, and clearly sets out the method Gerstenblatt followed for her research.

- Holman-Jones, S. (ed.) (2013). *The Handbook of Autoethnography*. London: Routledge.
  This is a comprehensive collection of autoethnographic work that illustrates the potential of autoethnography as a space where creative work, including poetry, is valued and legitimised. The chapters offer clear and substantive pedagogic methodology and issue a call for writers and academics to challenge conventional academic work, and forge a way for new and evocative writings that resist and challenge traditional discourse.

- Johnson, H., Carson-Apstein, E., Banderob, S. & Macaulay-Rettino, X. (2017). 'You Kind of Have to Listen to me': Researching Discrimination through Poetry. *Forum Qualitative Social Research/Forum Qualitative Sozialforschung, 18*(2). Available at: http://www.qualitative-research.net/index.php/fqs/article/view/2864
  Along with the Johnson et al (2018) article (below), this paper describes the birth of the CP method in a study which used poetry to explore and communicate co-researchers' lived experiences of discrimination. It's well worth a read!

- Johnson, H., Macaulay-Rettino, X., Banderob, S., Lalani, I., Carson-Apstein, E. & Blacher, E. (2018). A Rose by any Other Name? Developing a Method of 'Collaborative Poetics.' Qualitative Research in Psychology. Available at: https://www.tandfonline.com/doi/full/10.1080/14780887.2018.1442762?needAccess=true
  See the note above about Johnson et al (2017).

- Jones, K. (2013). Infusing Biography with the Personal: Writing Rufus Stone. *Creative Approaches to Research, 6* (2): 6-23. http://www.academia.edu/4264974/Infusing_Biography_with_the_Personal_Writing_RUFUS_STONE
  Kip Jones is a key player in arts-based research. This article describes the production of an award-winning research film that Jones created, exploring the lives of older lesbians and gay men in rural south-west England and Wales.

- Jones, K. (2014). The Making of Rufus Stone [Video] https://vimeo.com/108033694
  This short video gives a feel for how Jones' research film (described in Jones, 2013) was created on the ground.

- Kara, H. (2015). *Creative Research Methods in the Social Sciences. A Practical Guide.* Bristol: Policy Press.
This book offers a nice, accessible overview of creative research methods. It includes chapters on the background, history and theoretical routes of creative methods, examples of different forms of data collection and analysis, and guidance on how to carry out, present up and disseminate creative research, with lots of examples of relevant studies scattered throughout.

- McDrury, J. & Alterio, M. (2003*). Learning Through Storytelling in Higher Education*. London: Kogan Page.
This book provides an overview of storytelling in higher education, incorporating narrative and affective components, reflection and learning. A range of practical activities are included, along with a model of reflective learning. Ethical considerations, confidentiality, anonymity and ownership are addressed in the final chapter. This is an accessible and helpful resource to develop the art of storytelling and reflection.

- Moon, J. (2010). *Using Story: In Higher Education and Professional Development*. London; Routledge
This book explores what's meant by story, where it occurs, and the ways we learn it. The book outlines a range of ways to convey a story, for example through sound, dance, drama, art, graphics, music and mime. It incorporates different activities and opportunities for reflection. Stories from experience, stories to promote change, and stories for research are all discussed and developed in the book. It's a helpful and user- friendly resource.

- Moriarty, J. (2017). Soaring and Tumbling: An Autoethnography from Higher Education. In, M. Hayler and J. Moriarty (eds.). *Self-narrative and Pedagogy: Stories of Experience Within Teaching and Learning (Studies in Professional Life and Work),* pp. 135-147. Rotterdam: Sense.
This chapter uses poetry and prose memoir to provide insights into Moriarty's pathway into education. It uses autoethnography to navigate her journey to becoming a lecturer, and argues that poetry and personal storytelling should be valued as equal to conventional academic research.

- Morgan, D.L. and Krueger, R.A. (1997). *The Focus Group Kit, Volumes 1-6.* London: Sage.
These aren't cheap, but they offer a very thorough guide on how to plan, conduct and analyse data from focus groups. There will almost certainly be more detail than you need here, but they are very useful indeed to dip into to help you out around areas where you feel less confident.

- Sutton-Brown, C.A. (2014). Photovoice: A Methodological Guide. *Photography and Culture, 7* (2): 169-185.
This is a pretty accessible journal article, which takes you through the photovoice method step-by-step, giving examples of each stage along the way. It also includes some useful background information on the theory, applications and pros/cons of photovoice.

Back to Contents

References

- Anderson, L. & Krathwohl, D. (2001). *A Taxonomy for Learning, Teaching and Assessing: A Revision of Bloom's Taxonomy of Educational Objectives.* New York: Longman.
- Bassot, B. (2016). *The Reflective Practice Guide: An Interdisciplinary Approach to Critical Reflection*. Oxon: Routledge.
- Bates, B. (2016) *Learning Theories Simplified*. London: Sage.
- Bernstein, C. (n.d.) 66 Experiments by Charles Bernstein. Language is a Virus. Available at: http://www.languageisavirus.com/creative-writing-exercises/66-experiments-by-charles-bernstein.php#.WplNqSN0clW
- Biley, F. (2016). Waking up Following Breast Surgery. An Insight From the Beats, Burroughs and the Cut-up Technique. In, K.T. Galvin & M. Prendergast (Eds.), *Poetic Inquiry II – Seeing, Caring, Understanding. Using Poetry as and for Inquiry.* Rotterdam: Sense Publishers, pp. 205-210.
- Bloom, B. S. & Krathwohl, D.R (1956) *Taxonomy of Educational Objectives: The Classification of Educational Goals, by a Committee of College and University Examiners. Handbook I: Cognitive Domain*. New York: Longman, Green.
- Bolton, G. (2010). *Reflection: Writing and Professional Development*. (3rd ed.) London: Sage.
- Braun, V. and Clarke, V. (2013). *Successful Qualitative Research. A Practical Guide for Beginners*. London: Sage.
- Bronfenbrenner, U. (1979). *The Ecology of Human Development: Experiments by Nature and Design.* Cambridge, MA: Harvard University Press.
- Brown, B. (2015). Daring Greatly: *How the Courage to be Vulnerable Transforms the Way we Live, Love, Parent and Lead*. London: Penguin.
- Burroughs, W.S. (1962). *Naked Lunch.* New York: Grove Press.
- Burroughs, W.S. (1965). Notes on Vaudeville Voices, and the Cut Up Method. In, L. Jones (ed.) *The Moderns: An Anthology of New Writing in America*. London: MacGibbon, pp. 345-348.
- Byrne, M. (2007). Drinking My Poem. *Realpoetik.* Available online at: http://www.realpoetik.club/2007/02/
- Carlos Williams, W. (1938) *The Collected Poems: Volume 1, 1909-1939.* New York: New Directions. Available online at: https://www.poetryfoundation.org/poems/56159/this-is-just-to-say
- Chevalier, S. (1999). The French Two-Home Project: Materialization of Family Identity. In I. Cieraad (Ed.), *At Home: An Anthropology of Domestic Space*. Syracuse: Syracuse University Press, pp. 83–94.
- Cohen, G. L. and Sherman, D. K. (2014). The Psychology of Change: Self-Affirmation and Social Psychological Intervention. *Annual Review of Psychology*, *65*(1), 333–371.
- Csikszentmihalyi, M. & Rochberg-Halton, E. (1981). *The Meaning of Things: Domestic Symbols and the Self*. Cambridge: Cambridge University Press.
- de Bono, E. (2008). *Six Thinking Hats*. London: Penguin Books.
- Driscoll, J. (2007). *Practising Clinical Supervision: A Reflective Approach for Healthcare Professionals*. (2nd Ed). Edinburgh: Bailliere Tindall.

- Ellis, C. (1999). He*artf*ul Autoethnography. *Qualitative Health Research, 9*: 669-683.
- Ellis C (2013). Carrying the Torch for Autoethnography. In, Holman Jones, S., Adams, T.E. and Ellis, C. (eds.) *Handbook of Autoethnography*. Walnut Creek, CA: Left Coast Press, pp. 9–12.
- Encyclopaedia Britannica (2018). *Rorschach Test.* Available online at: https://www.britannica.com/science/Rorschach-Test
- Foster-Fishman, P., Nowell, B., Deacon, Z., Nievar, M.A. & McCann, P. (2005). Using Methods that Matter: The Impact of Reflection, Dialogue and Voice. *American Journal of Community Psychology, 36*(3-4): 275-91.
- Field, A. (2017). *Discovering Statistics Using IBM SPSS Statistics*. (5th ed). London: Sage.
- Gerstenblatt, P. (2013). Collage Portraits as a Method of Analysis in Qualitative Research. *International Journal of Qualitative Methods, 12*: 294-309.
- Ghaye, T. (2011). *Teaching and Learning Through Reflective Practice: A Practical Guide for Positive Action*. (2nd Ed.) London: Routledge.
- Gibbs, G. (1988) *Learning by Doing: A Guide to Teaching and Learning Methods*. Further Education Unit. Oxford: Oxford Brookes University.
- Gooding, M (Ed.) (1995). *A Book of Surrealist Games.* Boston, MA: Shambhala.
- Gregory, H. (2014). "I Will Tell You Something of My Own" – Promoting Personhood in Dementia Through Performative Social Science. *Forum: Qualitative Social Research, 15* (3): Art 18. Available online at: http://www.qualitative-research.net/index.php/fqs/article/view/2145
- Haney, C., Banks, W. C. and Zimbardo, P. G. (1973). A study of prisoners and guards in a simulated prison. *Naval Research Review*, 30, 4-17.
- Hart, A., Gagnon, E., Eryigit-Madzwamuse, S., Cameron, J., Aranda, K., Rathbone, A. and Heaver, B. (2016). Uniting Resilience Research and Practice With an Inequalities Approach. *Sage Open, Oct-Dec*: 1-13.
- Hermanowicz, J.C. (2002). The Great Interview: 25 Strategies for Studying People in Bed. *Qualitative Sociology, 25*: 479-499.
- Heron, J. (1996). *Co-operative Inquiry: Research into the Human Condition.* London: Sage.
- Hirschfield, J. (2015). The Problem. *Poetry, Jan 2015.* Available online at: https://www.poetryfoundation.org/poetrymagazine/poems/57752/the-problem-56d23b8aa9e8d
- Hopper, A. (2016). Did it Ever Occur to You That Maybe You're Falling in Love? *Poetry, Jan 2014.* Available online at: https://www.poetryfoundation.org/poetrymagazine/poems/58636/did-it-ever-occur-to-you-that-maybe-youre-falling-in-love
- Hunt, C. (2000). *Therapeutic Dimensions of Autobiography in Creative Writing.* London: Jessica Kingsley.
- Jackson, C. and Thurgate, C. (eds.) (2011) *Workplace Learning in Health and Social Care*. Milton Keynes: Open University Press.
- Johnson, H., Macaulay-Rettino, X., Banderob, S., Lalani, I., Carson-Apstein, E. and Blacher, E. (2018) A Rose by any Other Name? Developing a Method of 'Collaborative Poetics. *Qualitative Research in Psychology.* Accepted

author version available online at: https://www.tandfonline.com/doi/abs/10.1080/14780887.2018.1442762

- Johnson, H., Carson-Apstein, E., Banderob, S. and Macaulay-Rettino, X. (2017). 'You Kind of Have to Listen to me': Researching Discrimination through Poetry. *Forum Qualitative Social Research/Forum Qualitative Sozialforschung, 18* (2). Available at: http://www.qualitative-research.net/index.php/fqs/article/view/2864 doi: http://dx.doi.org/10.17169/fqs-18.3.2864.

- Johnson, H. and Wimpenny, K. (2018). Collaborative Poetics Network: A Pilot Study Exploring the Potential of Collaborative, Arts-based Research. Paper presented at ABR5 Conference, Liverpool, England. Available online here: https://cdn.website-editor.net/ac799f292323416dab83fabe27a9e193/files/uploaded/Johnson%252C%2520H.%2520%2526%2520Wimpenny%252C%2520K.%2520U_Brighton%2520and%2520Conventry%2520%2528UK%2529.pdf

- Kara, H. (2015). *Creative Research Methods in the Social Sciences. A Practical Guide.* Bristol: Policy Press.

- Kolb, D. A. (1984). *Experiential Learning: Experience as the Source of Learning and Development*. Englewood Cliffs: Prentice Hall.

- Koon, A. D., Hawkins, B. and Mayhew, S. H. (2016). Framing and the Health Policy Process: A Scoping Review. *Health Policy and Planning, 31*(6), 801–816. http://doi.org/10.1093/heapol/czv128

- Moon, J. (2004). *A Handbook of Reflective and Experiential Learning: Theory and Practice*. Oxon: Routledge.

- Moore, T. (2005). Poetry in Education: A Way to Deepen Understanding of the Experience of Families. *Dementia, 4*(1): 139-143.

- Morgan, D.L. and Krueger, R.A. (1997). *The Focus Group Kit, Volumes 1-6.* London: Sage.

- Oelofsen, N. (2012). Developing Practical Reflective Skills (2/2): A 3- step Framework. *British Journal of Healthcare Assistants, 6*(8): 400- 403.

- Potter J. and Wetherell, M. (1995). Discourse Analysis. In, J.A, Smith, R. Harré and L. Van Langenhove (eds.) *Rethinking Methods in Psychology*, pp. 80-92. London: Sage.

- Riggins, S.H. (1990). The Role of Domestic Objects in the Presentation of Self. In, S.H. Riggins (Ed.), *Beyond Goffman: Studies on Communication, Institution and Social Interaction*. Berlin: Mouton de Gruyter, pp. 341–67.

- Riggins, S.H. (1994). Fieldwork in the Living Room: An Autoethnographic Essay. In, S.H. Riggins (Ed.) *The Socialness of Things: Essays on the Socio-Semiotics of Objects*. Berlin: Moutin de Gruyter, pp. 101–47.

- Rose, G. (2016). *Visual Methodologies: An Introduction to Researching with Visual Materials.* (4th ed.) London: Sage.

- Ruefle, M. (2013). *Trances of the Blast.* Seattle, WA: Wave Books.

- Savin-Baden, M., and Wimpenny, K. (2015) *A Practical Guide to Arts-related Research.* SENSE Publishers: Rotterdam.

- Scher, A (2007). Can the Arts Change the World? The Transformative Power of Community Arts. *New Directions for Adult and Continuing Education, 116* (winter): 3-11.

- Sherman, D. K., Cohen, G. L., Nelson, L. D., Nussbaum, A. D., Bunyan, D. P., & Garcia, J. (2009). Affirmed yet unaware: Exploring the role of awareness in the process of self-affirmation. *Journal of Personality and Social Psychology*, *97*(5): 745–764.
- Sherman, D. K., Nelson, L. D., & Steele, C. M. (2000). Do Messages about Health Risks Threaten the Self? Increasing the Acceptance of Threatening Health Messages Via Self-Affirmation. *Personality and Social Psychology Bulletin*, *26*(9): 1046–1058.
- Schon, D.A. (2016) *The Reflective Practitioner: How Professionals Think in Action*. London: Routledge.
- Sutton-Brown, C.A. (2014). Photovoice: A Methodological Guide. *Photography and Culture, 7* (2): 169-185.
- Wareing, M. (2016) Using the 'Me, My, More, Must' Approach to Learning, *British Journal of Healthcare Assistants*, 10 (09), 446- 452
- Smith, J.A., Jarman, M. and Osborn, M. (1999). Doing Interpretative Phenomenological Analysis. In, M. Murray and K. Chamberlain (eds.) *Qualitative Health Psychology: Theories and Methods*, pp. 218-240. London: Sage.
- Staricoff, R.L. (2004). *Arts in Health: A Review of the Medical Literature.* Arts Council England. Available online at: http://www.creativenz.govt.nz/assets/ckeditor/attachments/1030/staricoff_r_arts_in_health.pdf?1410235845
- Steele, C. M. (1988). The Psychology of Self-affirmation: Sustaining the Integrity of the Self. In, L. Berkowitz (Ed.), *Advances in Experimental Social Psychology*, pp. 261-302.
- Tilley, C. (2001). Ethnography and Material Culture. In, P. Atkinson, A. Coffey, S. Delamont, J. Lofland & L. Lofland (Eds), *Handbook of Ethnography*. London: Sage, pp. 258–72.
- Traynor, M. (2018). Guest Editorial: What's Wrong with Resilience. *Journal of Research in Nursing, 23*(1): 5-8.
- Turner, C. (2011). The Deliberate Accident in Art. *Tate Etc, issue 21*: Spring 2011. Available online at: http://www.tate.org.uk/context-comment/articles/deliberate-accident-art
- Wang, C. & Burris, M.A. (1997). Photovoice: Concept, Methodology, and Use for Participatory Needs Assessment. *Heath Education & Behavior, 24*(3): 369–387.
- Wareing, M. (2016) Using the 'Me, My, More, Must' Approach to Learning. *British Journal of Healthcare Assistants*, *10*(09): 446- 452.
- Wood, B. (1996). William S. Burroughs and the Language of Cyberpunk. *Science Fiction Studies, 23*(1): 11–26.
- Woodward, I. (2001). Domestic Objects and the Taste Epiphany: A Resource for Consumption Methodology. *Journal of Material Culture*, 6(2): 115–316.
- Zannini, L., Cattaneo, C., Brugnolli, A. and Saiani, I. (2011). How do Healthcare Professionals Perceive Themselves after a Mentoring Programme, *Journal of Advanced Nursing*, 67(8): 1800-1810.
- Zimmerman, J. and Coyle, V. (2009). *The Way of Council.* (2nd ed) Colchester: Bramble Books.

Collaborative Poetics
Resource Pack

A collection of teaching materials, activities, resources and guidance notes for participatory arts-based research

COLLABORATIVE
POETICS

9 781789 720440 >