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Time, space, performance and polemic

Sara Delamont

The four articles in this issue of *Qualitative Researcher* focus on time (Henwood *et al.*), space (Anderson and Moles), performance (Kaptani and Yuval-Davis) and, in a polemical piece, research training (Atkinson). The three empirical papers develop the big themes set out in the two books that define the current agenda for qualitative research: Atkinson, Coffey and Delamont's (2003) *Key Themes in Qualitative Research* and Atkinson, Delamont and Housley (2008) *Contours of Culture*. In *Key Themes* we queried some of the exaggerated claims made for *avant garde* ethnography, argued that there had been sixty years of continuities in qualitative methods which undermined not only any simplistic claims about novelty or 'postmodern' ethnography but also any proposals for linear developmental models. Our strategy for substantiating the continuity argument was to revisit seven classic papers, published in the era of the Second Chicago School, the subject of a collection edited by G.A. Fine (1995), one of the eminent overseas visiting professors at Qualiti. We illustrated the continuing ethical discussions, for example, by revisiting Howard Becker's (1967) 'Whose side are we on?', using the lens of the ethnographic literature of the 1990s and 2000s. We queried, for example, who was included in, and excluded from, Becker's 'we', and the key distinction Becker felt able to draw between 'political' and 'non-political' research settings. These are pertinent questions raised in the Kaptani and Yuval-Davis paper. Similarly our re-examination of the Becker and Geer (1957) claims for the primacy of observation over interviewing sets out a debate advanced in this issue by Henwood *et al.*

The second volume, following *Key Themes*, *Contours of Culture: Complex Ethnography and the Ethnography of Complexity* opens with vignettes from three ethnographies, of opera, of art studios, and of *capoeira*, and then explores the state of ethnography in the Anglophone world. We argue that ethnography has become increasingly

fragmented with separations between advocates of visual methods who operate in isolation from collectors of narratives or discourse analysts. To set a manifesto for reuniting ethnography we used discourse; narratives; material culture; place, space and time; and sensory ethnography including the visual, as our worked examples. The Anderson and Moles paper takes forward some of the themes from our 'place, space and time' chapter. The argument for a unified complex ethnography underlies the paper by Atkinson on the training of social science researchers in the UK. It challenges the simplistic discourse of 'deficit' that predominates in discussions of quantitative methods, and simultaneously raises searching questions about how qualitative researchers could be prepared for their futures. All four papers here, therefore, follow the two Cardiff texts, and help to set the stage for ongoing research using and developing qualitative methods.

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Use of visual methods to explore paternal identities in historical time & social change: reflections from the 'men as fathers' project

Karen Henwood, Mark Finn, Fiona Shirani

Introduction

The Cardiff project within the Timescapes network is investigating what it means to be a father, and a man, in contemporary (British) society in the early years following the turn of the new millennium. We live out our lives, as adults and children today, in rapidly changing times and, frequently, this involves a fundamental questioning of our assumptions about the identities and relationships that are necessary now, and in the future, to sustain human sociality and personal life. Unsurprisingly, then, a number of questions have begun to be asked of men and fathers and the place they occupy in the socio-political milieu of our times. Importantly, for our 'Men as Fathers' project such questioning also implicates a specific programme of cross disciplinary research held together by a common conceptual commitment to the plurality and heterogeneity of masculinities and the dynamics of men's identities and subjectivities (e.g. Connell, 1995; Frosh, Phoenix and Pattman, 2002; Wetherell and Edley, 1999).

Our study is taking on board developments made within this programme, especially where they intersect with Timescapes' substantive and methodological agendas: to investigate continuities and changes in relationships and identities across the life course and develop qualitative longitudinal methodology (QLL) to promote its substantive, theoretical and policy aims.

One of the major challenges that has become apparent to us in the 'Men as Fathers' project is how to deal with the complexities of studying the dynamics of identities and relationships in and through time. Temporality is a leitmotif running through the arenas of inquiry in which we work, but pinning it down requires addressing some vexing issues. For example, is it possible to fully appreciate and analyse temporality if inquiry is focussed solely on the study of spoken and written discourse? One of the ways in which we are seeking to take account of this issue in our own study is by experimenting with the use of visual methods and the role it plays within our more broadly designed QLL study. Temporality is a key analytical resource and methodological feature of the work of the Timescapes network but in this regard is largely uncharted terri-

tory. Some of our own strategies for steering a course in these choppy waters are the focus of this short piece.

In this article we report on our observations so far about the temporal dynamics of socially prevalent paternal identities and associated masculinities as they move through historical time and are contextualised within it. In particular, we reflect on how our use of a visual methodology depicting a particular temporal flow from a representation of the stereotypical Victorian father through to (and beyond) the recent reproduction of the 1980s Athena card image of the masculine and sensitive modern father. We consider how this is helping us explore ways in which first-time fathers can formulate and make sense of their aspirations for modern fatherhood within and against dominant socio-historical representations of fatherhood.

The psycho-discursive agenda and accommodating what lies beyond discourse

Although there may be no one right or wrong way of approaching the study of men, masculinity or fatherhood, we believe that certain basic assumptions are now known to be unhelpful (e.g. masculinity and fatherhood as monolithic, unproblematic and unchanging entities). In this we are restating a (milestone) epistemic point for taking a discursive approach to identity and all sorts of social psychological issues. The discursive turn in social psychology and cognate disciplines has provided inquiries into the problematics of masculinity with some much needed momentum. For example, by focusing on the psycho-discursive practices and social psychological processes involved in culturally specific acts of sense-making in relation to men and fathers (e.g. Edley and Wetherell, 1999; Henwood and Proctor, 2003). Moreover, discourse-inflected developments in psychoanalytic theory have illustrated, particularly well, that as much is obscured as is highlighted by recycling taken-for-granted beliefs about men as the dominant gender (e.g. Maguire, 1995).

In such work, masculinities and femininities, along with other axes of identity such as fatherhood, are theorised as cul-

turally and discursively configured. Considerable emphasis is placed on the use of cultural resources as a tool kit of identity formation. Fine grained empirical analyses illuminate the socially constructed meanings and linguistic practices involved in the doings and makings of masculinity. Instead of taking the substance or content of masculinity (or indeed fatherhood) as static or given, men's identities are studied as they are forged in social interaction – a practice that is itself located, and that locates its (male) subjects, in place and time. Clearly, a thorough grounding in discourse theory and method(s) has enabled some important contributions to be made to understandings of how men come to configure themselves as men and fathers. One important and outstanding question, though, is how wide is the reach of the analytical pathways set out by discursively aligned work? Is it wide enough to deal with the questions, raised in this article, about understanding (the variety of) men's relationships to time and change? Might it be necessary to augment discursive methods of inquiry when studying questions about sense-making and representation of experience via other sensory modalities such as the visual?

Aims, questions and methods: incorporating the visual

In our study we are investigating, in discursive fashion, how men talk about (account for, make sense of) their experiences, relationships and lives as they move through a period of major life transition. In our case this is the transition to becoming a father for the first time. We are using a planned, prospective, qualitative longitudinal or micro-temporal study design, collecting repeated waves of in-depth, qualitative interview data and, in a sense, walking with our participants through time. We are also using photo-elicitation techniques (Harper, 2002) strategically to foreground questions of temporality and to elicit data from interviewees on how they see their identities and relationships changing and/or remaining unchanged in and through time. In particular, we are using an assemblage of images in sequential, narrative form as a framing device in visual mode (Hurdley, 2006) for representing fatherhood as changing when viewed in and through historical (and generational) time.

Each of the three elements of our methodological strategy has specific uses with regard to our (ongoing and planned) empirical inquiry that is generating verbal and visual QLL data with our study participants to address our research questions: How do they come to be men and fathers? What kind of men and fathers do they come to be? The three elements of our methodological strategy are:

[1] Micro-temporal analysis of the QLL data (i.e. analysis of meanings in talk as they are manifest at different time points) will enable us to create a rich, textured understanding of how the men's identities and lives are being worked up and worked out as they move through biographical time.

[2] Detailed reading of our verbal data, using discursive theoretical sensitivities, will analytically focus us on how study participants negotiate their identities as men and as fathers in the light of changing constructions of masculinity and fatherhood; also how they come to reconcile any tensions they see between their own aspirations, wishes, fears and desires.

As previously demonstrated (Henwood and Proctor, 2003), these discursive strategies have enabled us to address questions about how, and the extent to which, men's identities and paternal subjectivities are being refashioned (or not) within transforming familial gender relations in the context of wider socio-cultural change. Tensions generated around the nexus of ideals, practices, and various identificatory imaginings associated with the position of 'new' (more involved, egalitarian, emotionally responsive) fatherhood have been illuminated, together with the kinds of struggles involved in reconciling these. Subsequent analysis (Finn and Henwood, forthcoming) is looking in more detail at the reproduction of masculinity in the context of new fatherhood, and at the processes of continuity and change happening between generations of men and fathers.

[3] Presenting participants in the interviews with a set of visual images, including four images assembled as a sequential narrative depicting a historical sequence from Victorian to present day father, will enable them to contextualise their own unique biographical accounts with reference to two further dimensions (generational and historical) of time.

Contextualising biographical data

Our study encourages participants to perceive and reflect upon connections and

disjunctions between their own aspirations as fathers, as they speak of it, and a temporal sequence of changing ideas of fatherhood over time. They are asked to engage with a temporal sequence of identifiable visual representations of fatherhood, as we are interested in how this sets up a frame for talking about and seeing themselves as fathers in ways that they do. We wish to find out whether such a method can help us bring into focus discursive grounds for identity making within the dynamics of historical time and social change in ways that might not otherwise be highlighted.

In order to address these substantive and methodological questions, we report on extracts from discussions of the visual-temporal sequence as presented to three participants. The participants (Timothy, Kevin and Ryan) are aged between 28 and 33, white, live in Cardiff with their wives, and are in professional occupations.

In our analysis of talk around the visual images, we are finding it useful to consider the ways in which men as fathers identify with, re-configure and resist the temporal and socio-cultural flow of changing representations of paternal identity and constitute themselves in the process. Early analysis points to a predominant representation of traditional pater-nity that men can maintain, contradict and weave through their discussions of the temporal-visual sequence presented to them as an historical reference point yet living relic, one that can have various meanings and serve various purposes for them as men and their own desired fatherings.

The first image we show participants is a black and white photograph of a Victorian family in which the dominant father stands mid frame while his wife and children are sitting down beside him. Like other participants Timothy, Kevin and Ryan react to this image as 'outdated' and 'old fashioned' because of the clear centrality of the man as the primary family figure. This father was reacted to as 'imposing', 'unemotional', 'distant from the family' and as probably being the disciplinarian – all of which were spoken of as amounting to a kind of 'deficiency' in fatherhood that was typical of the time, as these men perceive it. None of the three men said they identified with, or aspired to, these aspects of the image as they read it.

Kevin: *And I wouldn't like my family photos to be like that. You know standing next to each other or whatever, I (2)¹ that's weird.*

Timothy: *It doesn't seem like, there's no warm hug, there's no hand around the shoulder. There are aspects, yes it's got the protection elements, but it's fitting into the category which I wouldn't want to go down; the distance from the family.*

Interviewer: *What's outdated about this image for you?*

Ryan: *I suppose really the roles have changed, like that kind of protection that I talked about earlier, it's kind of evolved I suppose, so it's more of a shared thing now but it's still there. For me I still feel like I would be the protector of my family, you know, and physically the strong one and that side of it. I don't see that that's going to diminish.*

Despite their negative responses to the image, Timothy and Ryan positively allude to its 'protection' aspect, both re-asserting what they had said earlier in their interviews about wanting to be the protector of their families. Through his discussion of the image, what Timothy said earlier in his first interview about this making him feel good is now articulated and rationalised as being elemental (along with embodied expressions of warmth) to fatherliness in men. Through the use of the image, and Timothy's part identification with it, his aspiration for being the protector resurfaces as a stubborn particular against the progressive flow of the culture of fatherhood as he identifies it.

Similarly, through the means of the visual Ryan is prompted to reflect on his previous talk about imagining himself as the family protector against the depiction and recognition of it as being historically based. He identifies temporality and cultural shift and in the context of this talks of 'still' feeling like the protector and the 'strong one'; a side of himself that he accounts for (possibly naturalises), eschewing the idea of being part of outmoded gender roles. That Ryan sets up an evolving temporality in his response to the image while juxtaposing an aspect of himself to it is a tension that is sharply illuminated by the visual. In this respect, as a method that sets up men's talk of themselves through and against the context of what is **not** them (i.e. a picture of something and someone else), the visual helps us to get at the complexities of identity and subjectivity in time.

Our use of sequential visual images is, also, allowing for a more incisive discussion of masculinity than we have been able to generate without visual framings. In the next extract Timothy is talking about the second image of a 1940s/50s family with father (with suit and briefcase) going to work while the housewife

mother (with apron) and child send him off.

Timothy: *I think it's just 'cause it does look more like a unit, a group together, and the dad looks more engaged with his children.*

Interviewer: *Not quite as central as he was in the other one is he?*

Timothy: *No he's not actually, he looks smaller.*

Interviewer: *A very different kind of masculinity in this one?*

Timothy: *Yeah. The previous one was very much 'I'm the man, this is my house and this is my family'. It's kind of like 'they're mine' whereas this is 'this is my family and it's our family'.*

In talking about a better kind of decentralised and engaged fatherhood, Timothy identifies a 'smaller' man and father and sets up a move from a 'my family' to an 'our family' paternity while maintaining aspects of both. 'This is my family and it's our family'. Here there is a sense that a 'stronger' masculinity that Timothy alludes to in the above extract, remains tied to the idea of the protective (if not also possessive) father. Kevin similarly speaks of the second image as being 'better' and closer to his image of himself as the interactive and engaged father and yet for him there is something that feels 'contrived' and 'false' about it. While the image of the happy housewife mother seems contrived to Kevin so does the display of affection.

Kevin: (sigh) *Again to me it all seems quite false. Um (2) you know, you don't have to say 'I love you' all the time and that nonsense, there's no need to have the public displays of affection. . . . you've got to want to do them rather than feel you have to - that's more of a formulated plan isn't it?*

Kevin continues to somewhat resist subsequent images in reading them as 'picture perfect' fathers. After the fourth image of a happy father and child in a close face-to-face mutual gaze, Kevin comes to say that the earlier photos were in some ways 'far better'.

Kevin: *My take on it now (3) not being a father, and in some way the earlier photos are far better because there's structure, there's (3) more (3) there was more of a niceness about some of it, you know, more gentlemanly. But now, and I've only started noticing it since I found out I'm going to be a father, is how people interact with their children, and I'm finding a lot of it appalling that (2), you know, swearing in front of children and (4) screaming and arguing with their wives.*

Here Kevin reflects on the earlier black and white photographs and talks about a

'niceness' and 'gentlemanliness' to do with structure, order and controlled, decent-like behaviour. Reflecting on previous images in this way is in stark contrast to Kevin's earlier comments about them being 'weird' and 'contrived'. The more Kevin reads the images as 'being caught in a perfect moment' and the more he reacts to them as 'false', the more he tends to deploy aspects of earlier representations as living relics to combat this 'falseness' and complement the images and their sequence in preferred ways. What use of the visual is doing here, we suggest, is allowing for the flavour and detail of Kevin's preferred way of seeing fatherhood and himself as a man and father to be brought more explicitly to the fore. It helps us to see something about ways in which progressive and more circular depictions of, and engagements with, time and change enable, constrain and also justify particular man-as-father identifications.

Conclusion

Our use of visual images of sequential cultural representations of fathers over time has resulted in richly contextualised talk by the men in our study. Participants read with, against, and through dense and multiple flows or relays of meanings as they engaged with historically specific and progressive change narratives concerning men as fathers, talking up dynamic tensions and discrepancies between the ideal and the real, and the past and the modern, as these coexist in cultural and discursive configurations of what it means to be a man and a father.

Aspects of historical representations of fatherhood made present by the men served as historical reference points, or Harper's (2002) book ends, while operating as living sense making relics. Discussion of visually represented historical themes along with the present and lived experiences, shows how fragments of the past are brought to the fore in the present, highlighting the shape they took in men's talk. Our use of culturally sequential visual images also had more than a historicising function. It enabled identification of a further tension between the way men as fathers can distance themselves from the imposing figure of the traditional father and favour a narrative of progression, while sometimes also reversing time and cultural transition. Accordingly, inhabiting cultural, temporal and discursive waves of continuity and change can be moments of cultural, temporal and discursive reversal. In this mix men appear to be making sense of themselves as men as fathers in various ways.

Participants spoke of their aspirations and identifications **and** surviving traces of things past in ways that brought together aspects of their imaginary worlds and discursive positioning within the same circuit of sense-making and identificatory processes. Positioning themselves in relation to 'progressive' ideas of the involved 'new' father **and** more traditional positions of paternal strength, provision, protection and support involved an exploration of identity and relational dynamics in relation to time and change, and to historical and sociocultural contexts, moving us some way towards a fuller understanding of the old/new dynamic as complexly temporal. This complex temporality is, one in which meanings, feelings and experiences of fatherhood and masculinity run through a past and present that are disjointed and connected by change and men's evaluations of it.

¹ Numbers in quotations from participants correspond to a pause timed in seconds.

For project details see:
www.cardiff.ac.uk/socsci/research/researchprojects/menasfathers

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Walking into coincident places

Jon Anderson, Kate Moles

Introduction: Walking into Coincident Places

The knowledge of people-in-places is often the focus of geographical and broader social science inquiry. This paper suggests that walking as a methodological practice can help researchers engage more effectively with these emplaced knowledges. Through using walking-and-talking appropriately, the paper illustrates how qualitative methods can be enhanced by engaging with, or calling forth, particular worlds through practice. Through the method and means of walking, we as researchers can access different worlds with participants, walking into places and through so doing, walking into worlds where meanings are accessed and produced.

As such this paper can be positioned broadly within the new mobilities paradigm (see Sheller & Urry, 2006). This growing body of work recognises the centrality of mobility to the ways everyday life is practised (see for example Binnie et al, 2007; de Certeau, 1984), and the ways they both can be harnessed to create effective methodological incursions (see for example, Anderson, 2004; Pink, 2007). As Sheller & Urry identify, mobility encourages the view that time and space are not fixed but are constantly reworked through non-linear processes and relationships. By engaging with people through the act of walking, we discuss how coincident places emerge, facilitated through a particularly deep engagement with participants' worldviews.

Complementing this approach, the paper suggests that such walking can be considered a form of 'dwelling', a practice which immerses individuals within a locational context and reveals or discloses a range of lived worlds. Following Ingold (1993:152)

such an approach moves beyond the 'sterile opposition' of configuring geographical landscapes as neutral backdrops to human activities, or as cognitive or symbolic orderings of space. Rather it configures geographical landscapes as constituted by person-place relations, and as such prioritises the, 'knowledge born of immediate experience, by privileging the understandings that people derive from their lived, everyday involvement in the world' (1993:152). Such a 'dwelling perspective' therefore complements the aims of talking whilst walking as it attempts to sensitise methodology to the contemporary and historical lives of people-in-places, and access knowledges of those who have 'dwelt within [them] and in so doing, have left there something of themselves' (Ingold, 1993:152).

The lived worlds that we attempt to access through talking whilst walking are therefore understood to be constituted by imbroglios or entanglements of traces (see Anderson, 2009). These traces are both material (for example 'things' such as buildings, signs, statues, graffiti (see Jackson, 1992; Cosgrove, 1989)), and non-material (for example, activities, events, performances or emotions (see Lorimer, 2005; Thrift, 1999, 2004)). As such, these worlds can be seen but also sensed in other ways (we can hear them, smell them, even taste them or feel them), as well as being able to think on them, reflect on them, and perhaps - in our more sentimental moments - reminisce about them. Traces are therefore durable in places, both in a material sense (they have longevity due to their solidity and substance as things), but also due to their non-material substance (they may leave indelible marks on our memory or mind). In engaging with these worlds we are calling forth imbroglios of the contemporary and historical, real and imagined, material

and metaphysical. With this in mind, it is our aim to illustrate that places can be understood as **coincidences**. We argue places are confluences of events, emotions, memories and artefacts remarkable for being connected through time by experience and artefact. Coincident places are, therefore, individual and collective, a tying together of imbroglios of traces. The following examples go some way to illustrate this argument.

Coincident Places: Walking into Phoenix Park, Dublin

"I retired...earlier this year so I take the time to ramble around... I mean it's great to have it so close. It's a great amenity, it really is fabulous. You've the gardens, the visitor centre and restaurant, it really is lovely. It's a fantastic facility to have so near, and I don't think it's appreciated."

(Furry Glen Phoenix Park, 10 October, 2005)

The calling forth of traces in places, we argue, is possible through the methodological practice of talking-whilst-walking. This point is illustrated in this short paper through empirical examples from Phoenix Park, Dublin. It draws on data gathered from a three year ethnography of the park, and focuses on encounters between the researcher and park visitors who together walked into discovered Parks, bimbled into revisited Parks, and walked down their own Park lane of memory.

The three year ethnography used a triptych of participant observation, including walking-whilst-talking with visitors, residents and management, more formal, seated interviews with management and various associated professionals, and historical and contemporary documentary analysis. However, it was the walking-

whilst-talking that facilitated interaction with the space in the most rewarding manner.

Remembering People-in-Places

Through walking as a (methodological) practice, it is possible to reminisce, access, and rediscover both past places, past histories, and past lives. These re-collections can be intensely individualised and personal. The extract below is from the wife and daughter of a man who, prior to his death, used to walk the park together. Following his death, the wife and daughter now re-trace those steps as a practice to remember this man and revisit their feelings about their deceased father/husband. Through walking here they conjure up their memories of shared experiences in the park with him:

V2: *Well my father's deceased and we used to come up here with him. He's dead now, deceased five years now. So that'd be my main memory of the park in the past that'd be my only memory of the park that I'd have. Other than my mother at present, we're still coming we're still coming.*

V1: *Out walking and we enjoy it.*

KM: *This is a special memory.*

V2: *It is. It is special.*

V1: *Well, different memories, different times in your life. My father's deceased now, but he used to come up, not a lot, but we'd come up with him. That'd be a memory you know. And he'd sit on that seat and we'd have a chat.*

V2: *He was in his eighties then.*

V1: *He only started coming in the latter, the very latter stages of his life.*

V2: *Because he was working.*

V1: *Now, with my mother, she's 89. She's got a grand memory and she used to come up here too, so she tells us all about that. [She] talks about the past.*

V2: *And then when we had the nice sunny weather we'd come up here with our deck chairs, three of them and we'd sit and look at the traffic going up and down.*

(Chesterfield Avenue Phoenix Park, 10 October, 2005)

While walking-and-talking, various traces remind the participants of events they experienced with their father: the park itself, its trees, benches, joggers, its changing seasons, and the stories they would have shared about them. Talking-whilst-walking allowed the researcher to walk into these memories with the participants, and into the places formed through the overlapping historical and contemporary walks they took. Through walking as a practice, indeed a methodological practice, it was possible therefore to reminisce, access, and rediscover both past places,

histories, and lives that can be intensely individualised and personal. It can enable the recollection of those who are no longer physically with us, tying us back into those lives as well as tying those who are no longer present back into our here and now. These recollections can, therefore, be of our lives with others, but as the next example illustrates, they can also be about our own lives in isolation, both real and imagined.

Personal History in Place

The next example is of how an individual's actual childhood life was tied to the place of the park but also how he deepened this connection by walking into a dreamed alternative life, an escape, using the park perhaps as a portal to another tied but imagined reality. When visiting the park as a child the man spoke of his dreams of living there, to escape the loneliness of his youth:

"Well, I used to live in Ballyfermot, and we were very poor. And I used to go into a place called Moore St and I knew the woman there in the stalls and they used to give me the empty orange boxes and I would take these orange boxes home and chop them up for firewood and sell them for a penny a bundle in those days. And so I used to go down around Chapelizod and some fond memories of being around the Furry Glen and getting myself a bottle of orange and a cake or something to have as a lunch and being em thinking to myself I wonder could I build a tree house and live here you know. So they're the kind of memories. Very lonely memories I suppose if you like because I was on my own but eh yea, so that'd be one thing."

(Furry Glen, Phoenix Park, 3 March, 2006)

So, through talking whilst walking it is possible to re-collect places that are individual and personal, real and imagined, but also shared and collective. The following park is one tied together by an official history, from the Chief Superintendent of Phoenix Park itself. He speaks of the origins of a little cross in the ground in the Park. According to his understandings, as shown below, the cross commemorates the Chief Secretary Lord Cavendish and his Undersecretary Thomas Burked who were killed at that spot in the Phoenix Park Murders on the 6th May, 1882. These crosses and their (unknown) origins had been commented on by many walkers during the research project: Who had traced the ground in this way in the first place? Who put a bunch of flowers there every May 6th? The Chief Superintendent tells of how official ignorance of the cross's origins was enlightened by a mem-

ber of an old Dublin family who was responsible for both the crosses' creation, and the annual floral commemorations.

KM: *The little cross opposite Áras an Uachtarain...*

JM: *That commemorates the Cavendish Murders. I can tell you quite a bit about that. I don't know if you know but London Illustrative [sic] News, back on 6th May, 1880, show two crosses there, and when we widened the footpath and it appeared we got rid of one. Now, they're only cut out of grass, but every 6th of May someone puts a bouquet on them. Now I was giving a talk at the Old Dublin Society, this guy that was actually chairing the meeting, he said I beg your pardon, and I said we suspect it's a taxi man to boost the trade, and he said I beg your pardon, it's been my relatives that have done it for three generations, and now my grandkids are doing it. And I said that's amazing stuff, and I said how did that start? And his great-grandfather was on the three wheel bicycle, and there was a three wheel bicycle shown in that illustration, and having witnessed what happened, he undertook to commemorate it some way.*

(Chief Superintendent, Visitor Centre, Phoenix Park, 13 December, 2005)

This integration of a personalised family connection that tied multiple generations into the material place of Phoenix Park, particularly the cross and flowers and the nationally important murders that occurred there in 1880, becomes inveigled into the contemporary re-telling of the past, and thus becomes part of the cultural collective imbroglio of Phoenix Park: the official(s) place.¹

A re-collected place

So if that is an official history, a 'true' past in the present, the research also disclosed other imagined, unofficial histories that collected fragments of truth with fragments of fantasy to create other Phoenix Parks.

V: *Oh there is. There is a bit of history like. Eh let me see now. It's going back a good few years now. I think in the early 1900s a fellow like eh by the name of Skindergoat did you ever no you wouldn't have ever heard of him. He used to drive you know those horse and cabs like your horse and cabs and something happened I'm not too sure what happened up around here that used to be called now what do you call it? The Viceregal Lodge. Right? Before it was ever the Aras an Uachtarain but something happened up there and it was a political thing. Like he had two fellahs in the back of his carriage but they were murdered up there. Dunno if you ever*

heard that or not?

KM: *The Phoenix Park murders?*

V: *Well now there's eh there's sort of ... That was a nickname he had 'Skindergoat'.*

KM: *How did he get that?*

V: *I'm not sure but there is a cross. Just cut out of grass like maybe cut into grass up on the left hand side but you'd never find it only if someone showed you it was there you know.*

KM: *Is that opposite Aras an Uachtarain?*

V: *You're not too far now, yea yea. Yea it is yea. There's a little cross cut into the ground you know yea.*

KM: *Yea? And who did that?*

V: *I don't know now ... it's there anyway. And every now and again they cut the grass around it just so the shape of the cross is there like.*

(Peoples Flower Gardens, Phoenix Park, 5 April, 2006)

This case illustrates how, through walking, it is possible to access material artefacts and re-collect, invent and create a narrative that ties together separate layers of past. This stitching may make a personal, individual sense, but may not bear any relation to time, chronology, or official history – it creates perhaps a fictional place, not officially verifiable or authentic. Thus through walking through the park on a daily basis, and passing the cross, this individual creates an unofficial history of the Park. This history is one that makes sense to him, but uses inappropriate dates, mystery figures, and false facts – at the time of writing, for example, 'Skindergoat' attracted no 'hits' through a mainstream internet search engine – but nevertheless ties together his version of this particular place. This walk allowed the researcher to access a particular place with the participant, one that had no connections with the official(s) history, but that was important to the man's understanding and meaning making of Phoenix Park. The cross was important to him, he brought the researcher on a walk specifically towards that particular place to highlight it, but we walked into a different cultural and historical place than the official version.

Walking into Coincident Places

From these brief examples our aim has been to illustrate how places are imbroglios of traces, of the material and non-material, of the contemporary and historical. From this evidence we wish to suggest that places can be understood as **coincidences**. Places are coincidences of events, emotions, memories and artefacts remarkable for being simultaneous and connected. Connected within these material areas are individual and collective

experiences, both contemporary and historical, real and imagined, through which people ground, find meanings, and tell the stories of their lives. Coincident places are, therefore, individual and collective, a tying together of imbroglios of traces – not necessarily a 'compression' of time and space (Dicken, 2003), not a 'folding' of geography and history (Doel, 1999), or even a 'scrumpling' (Massey, 2007), but more perhaps a stitching together of the reams of fabric of time and space into which we weave our own lives. Places become akin to a Roman Blind, being pulled together or apart by the practice of walking as a methodology. As we have briefly illustrated in this paper, the practice of walking as a method of embodied knowledge is a key tool that harnessed appropriately can facilitate the production and disclosure of some of these places of lived experience. Through the physiological and philosophical sensitivity of the methodological practice of talking whilst walking this technique can allow us to become aware of the contemporary and historical lives of people-in-places and access knowledges of those who have 'dwelt within [them] and in so doing, have left there something of themselves' (Ingold, 1993:152).

¹ This version of the origins of the cross also fit in with the Park's preferred position on the murders, and so allowed the event to be commemorated; there were other histories that emerged on walks with visitors, particularly older ones, who remembered the Phoenix Park assassinations and associated the crosses with a nationalist memorial to the martyrs who had died for the Irish cause.

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'Doing' embodied research: participatory theatre as a sociological research tool

Erene Kaptani, Nira Yuval-Davis

'When we are playing something that is relevant to what we are doing, that we can interfere directly taking the roles, bring a more positive influence or contribution, like try to direct it in a way we think it's going to help better, yeah, so in that respect I think it's incredibly useful.'

(MNC, P.1)

Introduction

The aim of this paper is to describe a particular research methodology, i.e. using participatory theatre techniques as an innovative way of – a) gaining new sociological knowledge; b) constructing a new kind of relationship between researchers and research participants; and c) providing a different possibility of disseminating the research results.

The research project discussed in this paper – *Identity, Performance and Social Action: Using Participatory Theatre Among Refugees* is part of the ESRC research programme on *Identities and Social Action*. It aims at deepening our understanding, with the use of participatory theatre techniques, of how identities are constructed, communicated to others, contested and authorized and how these are linked to particular forms of social action, in this case of refugees' settlement in London and their integration into British life.¹

The overall theoretical perspective of the research has been deconstructive and reflective, undermining essentialist and reified constructions of individual subjects as well as of ethnic, cultural and religious 'communities'. It argues not only that all knowledge – and imagination – are situated (Stoetzler & Yuval-Davis, 2002), but also that they need to be understood in an intersectional manner (Brah & Phoenix, 2004; Yuval-Davis, 2006). To do so, the research worked with different groups of refugees, mostly of Muslim origin, in East London, using Playback and Forum theatre workshops as its main research tools.

In Playback Theatre (Fox, 1986) the audience tell their own stories, following the actors' stories, basing them on their experiences, that are then 'played back' to them by the professional actors on stage. In Forum Theatre (Boal, 1979) the participants themselves act out personal stories on conflict and oppression as well as in-

tervene in the others' stories by stepping in and replacing the protagonist, testing out different strategies for action. The Forum theatre scenes which are acted out are a product of an accumulative process of rehearsals, which include exercises like group building games, image work, character building and sessions where the people cast to be the characters are asked questions by the other members of the group about their supposed histories, motivations, perceptions, etc.

Although both Playback and Forum are internationally known participatory theatre techniques, the way we combined the two is unusual. We felt that for our research purposes it would be best to use Playback performances as the opening method, introducing the notion of theatre based on personal stories and acknowledging the importance of personal narratives told in collective spaces in the search of identity construction and communication. Before creating the Forum Theatre scenes we worked with the corporeal images of the participants as a focal point where the participants project and analyse social practices and lived experiences, 'opening up' the research space. When continuing with Forum, the participants have already recognised that embodiment, co-creation of various situations and characters and the knowledge that this can produce for themselves and the group is an exciting process. Both methods created a reciprocal space of permission for the telling of any stories even those that contest ascribed identity constructions. As one of the participants' and group's coordinators stated:

'They can use it to question things that are happening within their community. And they can, they can get involved as well. And you don't have to be like actors. I think it was really good in a way because it did make them think alternative ways and I think that's something they can really take with them and use it because there isn't one way.' (KEF2, P.20)

All theatre sessions were recorded, as were post-theatre interviews with some members of the groups and the transcripts were used for the discourse analysis of the individual and collective narratives of the research participants.

The research experience

Given the constraints of space in this article, we cannot go into detail about the specific work carried out in each stage of the research which included two Playback performances, five Forum Theatre workshops and several post-theatre interviews with each group we worked with – a Somali women's group, a Kurdish theatre group, a Kosovan youth group, and a mixed group of advice work students (for this please see Kaptani & Yuval-Davis, forthcoming). Unsurprisingly, the different groups had different histories of migration, different levels of solidarity and somewhat different attitudes and experience with research. For example, the Somali group used the Playback space primarily for addressing injustices which they had experienced during their settlement. The research team, including the actors, became receivers and potential disseminators of the acquired knowledge of refugee narratives. For example, when one of the participants was asked whether she had already heard the story about the mother whose children were taken away by the Social services, she said:

'I heard about it but I could not picture it, visualise it until they done it. To see things as they happened. When you hear it, it is more distant. Our emotions are not connected to it than when you see it. If they (the participants) could do that in front of an audience then even the judges in Court will be affected' (SH1, P.6).

The Kurdish group was a theatre group and the participants were excited to learn new performance skills. The participants took the opportunity to further establish and authorize a collective identity through narratives of struggle and exile, and at the same time they had the chance to debate, gain in-depth knowledge of family, community and state encounters through rehearsals, scenes and interventions and contest some of the authorized constructions of collective identities. In the following quotation, one of the participants reflects on using character building methods, where an actor answers the questions coming from the audience while embodying her/his character. As this happened 'in character', they could speak of their own emotional reality in a way which created a safe distance between the person and the group.

'what we did with, you know, daughter going out late, it brought up, conjured up so many different things, what people think, and actually people talking about it rather than being taboo, ...I wouldn't sit down with M and say well what do you think? Do you see me as a virgin or something? But in him asking F that question because she's in character it's ok to go there because she's playing somebody else. He's not asking F, he's asking her character. He's asking as a person who wants to learn about the character so it's safe for him and it's safe for her because whatever she says she's in character'
(KEF1, P.26)

The Kosovan group also found the combination of Playback and Forum Theatre challenging as one of the participants stated:

'It is good that they were combined but the Forum is, you know, you have to act, so you have to be more responsible, it is not just telling the story and that's it but you have to say no, I want to change that thing and no, I would like to try this one and you have, you know, to think more'
(CMV1, P.19)

Playback and Forum Theatre work offered different spaces for the multilayered identities and actions of the participants to be expressed and confronted.

Relations with the research participants

Overall, we received a very positive feedback from all the participants, as became clear not only in the post-theatre interviews but also in the participants' panel during our dissemination conference.² Those who had had experience with other research projects described how much more egalitarian and reciprocal they found the experience, as well as empowering and educative. A participant's comment about the research and Playback team was:

'I think it made so much impact because they could see. They could really start to reflect on it for the first time, because it was inside, now that it is outside they could see it'
(SCI, P.23)

Another participant said:

'It is much easier, yes you tell a story but, you know, you are not obliged to tell the sad story. You see how people play, you know, it really makes it real and reminds you things but that, you know, makes you laugh as well, having a fun time'
(CMV1 P.19)

The fact that the Research Fellow was

part of the Playback actors' team, a Forum 'Joker' as well as an interviewer, helped to establish this feeling. Knowing and recognizing the involvement of both research director and research fellow in various political campaigns advocating for refugee rights was another. However, we believe that the most important factors have been the reflective as well as empowering and transformative effects of the individual and collective work in the theatre space (Yuval-Davis & Kaptani, forthcoming). At the same time, the participants also felt that the theatre space provided a new and effective tool for disseminating the plight of the refugees.

Although not an 'action research' in its more common format, this kind of research can be broadly considered as belonging to this 'family' of research projects. The data produced in this research project has become a tool for affecting social change, rather than staying within the boundaries of community theatre as empowering techniques for individuals and groups on the one hand and traditional social research producing new data on the other hand. The particular theatre methods allowed us and the participants to co-create the research process and to generate, reflect and transform lived experiences at the time the research was happening.

The positive effects of the relationships between researchers and researched as well as its positive social and political impact would not have had sufficient merit in themselves, however, for our research methodology to be considered a new and exciting way of doing sociological research. In this respect the most important factor is that such a research also produces a kind of knowledge that we consider to be different and complementary to those gained in other kinds of sociological research.

Embodied knowledge

Theatre practice is an embodied practice, and thus produces **embodied** knowledge. It is not made for the communication of abstract ideas and perceptions. Rather, the narratives which are produced relate to specific 'where', 'when' and 'how' of the original occasion where the narrated experience has taken place. The theatrical space is used to represent the physical environment of the event while the participants in their different roles embody different characters. Furthermore, one is able to question essentialised constructions of identities by asking the participants to show whether and how 'could this had been done differently'. It is im-

portant to comment here, however, that the embodied knowledge produced in the research is culturally constructed. For this reason, given the wide range of cultural origins of the research participants, we decided to rely exclusively on the participants' reflections and interpretations of their own and others' non-verbal behaviour.

Dialogical knowledge

The knowledge produced in the research is also **dialogical**: the narratives of the participants are produced within collective settings of theatre space, in which their contributions, together with the contributions of other participants, the theatre and the research teams, affect and are affected by each other – something which is reflected also in the individual post-theatre interviews. As such, the identities constructed, enacted, communicated, contested and transformed in the dramatic process cannot be analyzed either as individual or as collective but as processes of in-between 'becomings' (Bakhtin, 1981).

Illustrative knowledge

Last but not least, the data/knowledge produced in the research are **illustrative**: rather than producing linear biographical narratives, or expressions of personal attitudes and perceptions like in interviews and focus groups, the dramatised moments presented by the participants have an illustrative character. By focusing on particular events in particular times, they highlight central generative themes in the experience of refugees. It is thus a useful mode of knowledge, as stated by the participants, in disseminating some general structural issues in a poignant effective way to policy makers as well as in providing collective empowerment to the refugees themselves.

At the same time, the dramatised narratives produced a space in which controversial/non normative subjects have been produced as characters and where articulations of discourses of both authorization and resistance have been performed, challenging more conformist narratives of performative identities (Butler, 1990; Yuval-Davis & Kaptani, forthcoming).

To sum up

Using participatory theatre techniques as a sociological research tool might not have been able to replace other sociological research methods for every purpose, but

we would highly recommend it as a way of gaining insights into the interweaving dynamic processes of identity constructions, contestations and authorizations as well as how these affect and are affected by various forms of social action inside and outside the community context.

¹ Please see our ESRC End of Award Report no. 148 25 0006.

² The conference Theoretical, Methodological and Political Implications of Doing Research among Refugees took place at UEL, 7th -8th March 2008.

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Qualitative research and its capacities

Paul Atkinson

With the completion of the first phase of our work in the ESRC National Centre for Research Methods, and our capacity-building activities in particular, I am led to reflect on the current state of advanced research methods training in general, the state of qualitative methods in particular, and the policies of the Economic and Social Research Council. The ESRC remains committed to the promotion of quantitative research methods, and its training policies are consistently informed by the desire to remedy a perceived national deficit in quantitative skills and expert quantitative researchers. One might suppose that the UK was blessed with large numbers of sophisticated researchers working in the qualitative traditions.

In fact experience suggests that most 'qualitative' research is being pursued in a regrettably naïve way. My impressions are not informed by surveys of students or

potential employers, but from a variety of different professional activities. I have been the external examiner for quite a lot of different Methods degrees at MA/MSc level. I've done a fair bit of work on capacity-building events, and I deliver master classes. I've met and taught postgraduate students at successive Oxford Research Methods Festivals and similar conferences. The postgraduate students I have met and whose work I have read or heard presented are almost invariably enthusiastic about their work, usually keen to learn more, and committed to their research. What they are not, collectively, is highly skilled and sophisticated. In many cases they are the qualitative equivalent of innumerate.

Of course, to stick with the 'qualitative' side of things, it is hard to envisage precisely what the ideal graduate student would know and have practical experience of. Presumably the fully expert would

know about and be adept at: ethnographic fieldwork; in-depth interviewing; visual ethnography; discourse and conversation analysis; narrative analysis; documentary analysis; focus-groups; life-histories and narratives. He or she, you might think, ought to be able to transcribe spoken action and recorded movement in accordance with best practice. The competent student ought to be able to edit visual and audio data; he or she would be able to translate research into multiple representations: not just written texts but also various forms of 'virtual' representation. Practical methods ought to be underpinned by an adequate acquaintance with the main tenets of: phenomenology, symbolic interactionism, ethnomethodology, hermeneutics, speech-act theory, discourse theory. These ideas will in turn make little sense without a decent grasp of some key authors: Becker, Geer, Glaser and Strauss, Geertz, Goffman, Sacks, Garfinkel, Cicourel, Denzin, Stanley and

Wise, etc, etc (you can make up your own extended list). This is to say nothing of more general authors whose ideas ought to inform 'qualitative' analyses: Adorno, Benjamin, Barthes, Bakhtin, Foucault, Schutz, Berger and Luckmann, Latour (the list goes on and on). Then again the key authors and the key ideas – inter-linked with appropriate methods – really add up to major disciplines or disciplinary traditions: so we need the well-equipped postgrad to be fluent in interactionist sociology, cultural anthropology, structuralist social anthropology, discursive psychology, semiotics and pragmatics, human geography, and so on. They will, of course have a grasp of the epistemological traditions and disputes that inform recent and contemporary debates (postmodernism, poststructuralism, feminist standpoint theory...). Moreover, current fashion would enjoin this paragon of research practice to know enough about other strategies (network analysis, spatial representation, multidimensional scaling perhaps) to enable her or him to synthesise (or at least combine) methods.

Even as a counsel of perfection, this looks to be beyond the limits of possibility. But it's the sort of thing one has to take seriously if one tries to specify what a fully-rounded 'qualitative' social scientist ought to know and do. And since he or she also needs to be expert in some substantive topics or fields (educational processes, medical encounters, science laboratories, policing, urban gangs, art worlds...) then it is clear that we shall never 'solve' the problem of developing highly skilled researchers by trying to cram more and more knowledge and skills into them during the earliest years of their postgraduate career. In these brief remarks I am not going to spell out possible scenarios. But it seems self-evident to me that we are in danger of getting things entirely the wrong way round. The person who has a broad understanding of theory, method and substance ought to be the leader of the research team – the senior research fellow, the professor, the director. Wide experience comes with time, and from working across different projects, learning from different colleagues, and from different research groups. We do not need to ensure that postgraduate students know all they might need to know before they embark on any research; we need to ensure that they set out on research with basic training, within a well-run and well-focused group, in which members can develop shared understandings, techniques, analytic strategies and so on, on the basis of collective, collaborative work.

One unspoken assumption seems to be that 'qualitative' research is a soft option and that graduate students are simply chickening out of the tough work of quantitative data-collection and analysis. While it is undeniable that some qualitative research (too much for the ideal world) is analytically soft, there seems no intrinsic reason to assume that the careful, technical analysis of spoken action is an easy option. The detailed semiotic analysis of a corpus of visual data requires sustained, methodical and sophisticated work. The work required to transform a major volume of ethnographic field data into a thesis or monograph is exceptionally demanding. The construction of a hypermedia authoring environment is demanding. I really do not think that our young researchers are methodologically chicken.

Maybe our graduate students – whatever the quality of their training – are not just 'failing' to get adequate numerate and computational skills. Maybe they are making well-informed decisions about what is really important and enduring in some of the major disciplines. Perhaps they recognise that the major ethnographies of key social institutions and processes have made a lasting impact on the social sciences. Maybe they take seriously the significance of the biographical in a world of plastic identities. It is possible that they seek out the best ways of understanding cultural change. Perhaps qualitative strategies offer them the best ways to understand media cultures, virtual communities, processes of identity-formation, or cultural border-crossings. Perhaps they sense the urgency of capturing the everyday lives of emergent groups and complex institutions.

It would be perfectly possible to devise a suitably sophisticated and demanding programme of academic socialisation, focused on qualitative research methods. I have already indicated some of its obvious components, and I do not need to repeat them all again. Students would work with experienced mentors and skilled postdocs to carry out empirical projects, and to gain practical experience in collecting data, analysing them and writing them up (in different styles and genres). In some HEIs – Cardiff included – it would be entirely feasible to provide such comprehensive, advanced training across a few of our departments. The problem is that it would occupy a whole year-long Masters programme (or its equivalent) to provide students with the basics, and then a prolonged apprenticeship as a postdoctoral researcher working on a number of projects. And so the initial training would not attract ESRC recognition, and no students

would in fact be able to do it. Why? Because ESRC insists on generic training in quant and qual.

We need to concentrate resources in a few centres of excellence to promote advanced research methods, firmly located within substantial programmes of substantive research. (Which, incidentally, is why programmes of remedial capacity-building will not work when they are merely making marginal improvements for individual students or researchers working in relative isolation.) We are never going to produce highly skilled specialists through over-crowded generic training programmes, which cannot remedy any actual or perceived skills deficits among the UK's social scientists. So we are all caught in a Catch-22. The ESRC stopped funding 'specialist' Masters degrees, which could include specialist methods training, in favour of generic research methods training in the one-plus-three programme. Then, of course, they and others grumble that our postgraduate students do not seem to have acquired advanced skills and methodological expertise.

Finally, and on an equally dyspeptic note, one cannot help but recall that very few of the enduring classics of the social sciences have ever been dependent on highly elaborate or sophisticated methodological expertise – qualitative or quantitative. They have been marked by a certain (hard to define) imagination – sociological, anthropological etc. – and have normally been based on fairly simple, robust strategies. Research based on advanced methodological procedures have all too often had little or no impact on the social sciences, let alone the wider intellectual or public community. This is not an argument in favour of neglecting research methods – not a position I have ever been associated with – but it is a corrective to the view that enhanced research methods will lead inevitably to better-formed research or more dramatic impact of social research.

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News and Forthcoming Events

Training and Workshops

MAXqda "2007" Introductory 1 day hands-on workshop

26 November 2008

Surrey

MAXqda is a CAQDAS package which provides user friendly tools for the handling and organisation of qualitative (mainly textual) data. The workshop focuses on hands-on exercises in coding, search devices and the efficient memo function. It will suit those who are complete beginners and those who have used it to a limited extent.

<http://www.shs.surrey.ac.uk/sociology/daycourses>

Conducting research with children and young people

3-4 December 2008

London

This two-day course will introduce the key theoretical and methodological issues involved in conducting social research with children and young people.

<http://www.natcen.ac.uk/natcenlearning/>

Conferences

ESRC Genomics Network - Genomics and Society : reinventing life?

27-28 October 2008

London

This international conference will seek to provide some of the answers and encourage knowledge exchange between policy makers, academic researchers, industry, media and NGO representatives and citizens' groups. Showcasing research evidence from across the ESRC genomics network, it will examine the issues from a broad range of perspectives. It will reflect on many applications of genomics research and consider the implications of the life sciences for policy and practice.

<http://www.genomicsandsociety.org/>

CRFR National Conference - Understanding families and relationships over time

30 October 2008

Edinburgh

This one day conference provides an opportunity to consider research that takes a qualitative, longitudinal approach to researching families and relationships. This event is being held in collaboration with the ESRC Timescapes Project, which is exploring the ways in which personal and family relationships unfold over time and over the life course.

<http://www.crfr.ac.uk/events/natconfprog.htm>

School of Oriental and African Studies Conference - Exploring and expanding the boundaries of research methods

31 October - 1 November 2008

London

This conference that will explore a variety of traditional, creative, and experimental research methods used to push and expand the boundaries of knowledge about the human condition. This conference aims to bring together research students from

diverse disciplinary backgrounds, whose projects cover a range of thematic and geographic foci.

Leverhulme Programme on Migration and Citizenship - Post-Immigration Minorities, Religion and National Identities

14-15 November 2008

Bristol

The Leverhulme Programme on Migration and Citizenship at the University of Bristol and University College London (2003-08) consists of eight projects on contemporary labour mobility, post-immigration ethnicity and challenges to British national identity. This is the second of two conferences taking place in 2008 as the Programme reaches its conclusion.

<http://www.bristol.ac.uk/sociology/leverhulme>

C-SAP Conference - The Internationalising of UK Higher Education Learning and Teaching: Reflections on Policy, Practice and Theory

27-28 November 2008

Edinburgh

The last decade has witnessed considerable change in the nature of the University and the student learning experience. This has been particularly evident in the context of internationalisation. In a globalised world, increased focus is being attached to UK students and (especially) staff learning and teaching abroad. Greater emphasis is being given to attracting international students here and setting up international branches/campuses of UK universities elsewhere. This conference will explore the possibilities and challenges that these new processes produce.

http://www.c-sap.bham.ac.uk/events/conference_08/

SRA Annual Conference - Trends: Looking Back, Moving Forward - 30 years of the SRA

11 December 2008

London

The SRA celebrates its 30th anniversary and takes the opportunity to reflect on the impact of Social Research over the past 30 years and future trends for the next 30 years.

www.the-sra.org.uk

Other Events

Norface (New Opportunities for Research Funding Co-operation in Europe)

13 October 2008

Oslo, Norway

Improving the use of evidence in the policy process is the theme of the next NORFACE seminar to be held 13th October in Oslo, Norway. This seminar will seek to document the strategies and interventions employed in a range of countries to improve the use of evidence in the policy process and consider any evidence on the effectiveness of these strategies. The NORFACE seminar series is jointly organised by CRFR and the Research Unit for Research Utilisation at the University of Edinburgh.

www.crfr.ac.uk/norface/index.html

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Qualitative Researcher provides an interdisciplinary forum for social scientists to share their research and discuss questions arising from the application, innovation and dissemination of qualitative research. *Qualitative Researcher* invites contributions in the form of opinion pieces and polemics that stimulate debate; brief articles presenting current empirical research projects; and reports of instances of methodological innovation. Submissions should be between 1500 and 2000 words and as a reflection of *Qualitative Researcher's* pragmatic and inclusive orientation endnotes and references should be kept to a minimum.

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