Drawing Out Emotion in Organisational Life

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Introduction

Drawing in research contexts has a long and established history in disciplines such as medicine, psychology and sociology. Elsewhere, graphs, charts and maps are accepted modes of communication (Meyer 1991) in disciplines such as geography, economics and mathematics. However, drawing, along with other visual and arts-based methods of research, have been generally less well-received in management and organisational research. (Reasons for this have been outlined elsewhere see Bell and Davison 2013; Ward and Shortt 2018 for a discussion.) Yet, as we will argue

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in this chapter, drawing as a research tool, particularly for eliciting alternative insights from research participants, has significant strengths, which support its inclusion in the researchers' toolkit.

The 'linguistic turn' (Rorty 1970), represented a major shift in twentieth-century understandings of management and organisation studies, away from dominant positivist research methodologies that sought objective truths, facts and logics, towards an appreciation of language as constitutive of meaning. The linguistic turn facilitated the development of discourse, narrative and conversation methodologies that challenged positivist positionings of language as neutral and transparent. Whilst the linguistic turn opened up the field of management and organisation to a critical appreciation of social and organisational life, Bell and Davison (2013: 169) have argued that it may have '…gone too far in asserting the primacy of language in the constitution of socially constructed reality'. Consequently, our field faces potential opportunities in *visual* methodologies that may provide access to under-explored voices, issues and ways of knowing. We look to explore these opportunities in the chapter that follows.

Whilst there has been a proliferation of types and use of visual methods in management and organisational research, a hierarchy of visual methods is emerging. Visual studies have evolved in such a way, that photographs and photography has assumed a position of hegemony, not only in terms of the proclivity of photographic methods but also in how visual and arts-based methods are conceptualised, theorised and made sense of. Perhaps this is due to the ease with which technology makes photographic methods accessible or maybe it is connected to the visual culture in which we are immersed. Whatever the reason, some find this photographic dominance problematic. Emmison and Smith (2000: 2) argue that '…the major impediment to the development of a vibrant research tradition in visual research' has been the focus on photography, whilst other visual methods such as collage, textiles, crafting and drawing require equal attention.

Rich and deep discussions can be accessed by providing participants with opportunities to recount events and experiences without reliance on words alone. Emotions and emotional narratives, can be accessed through drawings and consequently this method often allows researchers to explore sensitive or difficult topics (Ward and Shortt 2013, 2018). In particular,

the method, as we argue below, enables research participants to express thoughts, ideas and feelings that sometimes are not expressed in more common research approaches such as semi-structured interviews. As our case example illustrates, using drawing as a medium for expression, enabled our research participants to communicate, in visual and metaphorical ways, issues they were not able or willing to articulate in verbal form. Drawing offers a tool to express feelings and experiences (Hogan 2015) that may perhaps be difficult to express. However, this requires researchers to be attentive to the ethical implications of using participant-produced drawing methods. In particular, we consider the importance of giving due care and attention to implications for the researcher, participants and the audience. Finally, we explore ideas of power and inclusivity in relation to drawings. But first, in order to understand how we might encompass participant-produced drawing more readily in our repertoire of constructionist and visual inquiries, we need to turn to its development and legacy in alternative disciplines.

Participant-Produced Drawing as a Research Method

Participant-produced drawings are images produced (often hand drawn), by those *with* whom researchers are working. Participants are asked by the researcher to draw, typically using pens, pencils, crayons, pastels and paper, an image that relates to the topic in question. This participatory method, located firmly in constructionist roots, broadly asks those with whom the researcher is working to visually project their experiences, feelings, emotions and thoughts on to paper in an attempt to explore and make sense of them. For example, Guillemin (2004) asks women to draw their experience of heart disease and to 'draw how they visualized their condition' (p. 276) whilst Cross et al. (2006) ask participants to draw their experiences of spinal injury. In management research, Ward and Shortt (2013) explored the learning experiences of students in a UK business school, asking them to 'draw how it felt to be a student on [module title]'.

Before we go any further it is important to note that whilst this chapter makes use of the term 'participant-produced drawing' (Kirkham et al.

2015; Ward and Shortt 2013; Kearney and Hyle 2004), similar methodological practice has also been referred to as 'projective drawing' (Vince and Broussine 1996; Vince 1995), 'elicited drawing' (Cross et al. 2006), 'participant-generated drawing' (Guillemin and Drew 2010) and a 'collaborative drawing method' (Morgan et al. 2009). The diversity in terminology can be attributed to the infancy of the method but also to the disparate and siloed nature of its development. Indeed, where these methods have been employed, the focus of the publications in which they are noted is not exclusively the method itself but is instead a discipline-centric conceptual or theoretical focus. For example, in health-related literatures drawing methods have been used to explore participant experiences of heart disease, vaginal thrush or spinal injury. This is not to imply that these studies lack methodological rigour, instead, we raise it here to impress the need for those looking to develop the use of drawing methods to undertake multidisciplinary literature reviews because whilst participant-produced drawing is by no means an established method of inquiry, its proliferation is obscured by the variety of names by which it is referred.

Undertaking a multidisciplinary review reveals a variety of ways in which participant-produced drawing methods have been administered (see Ward and Shortt 2018 for an overview), including structured (Meyer 1991), semi-structured (Nossiter and Biberman 1990; Weber and Mitchell 1995) and unstructured (Zuboff 1988; Kearney and Hyle 2004; Morgan et al. 2009; Ward and Shortt 2013; Kirkham et al. 2015) approaches taking place within individual interview (Meyer 1991; Nossiter and Biberman 1990; Kearney and Hyle 2004; Guillemin 2004; Morgan et al. 2009; Kirkham et al. 2015) or focus group (Vince 1995; Vince and Broussine 1996; Ward and Shortt 2013) contexts. Details of participant-produced drawing method processes will be detailed in the 'How to Guide' below. Importantly, in what follows in the remainder of this section, we turn our attention to a consideration of how and why participant-produced drawing methods are used as an arts-based method of research in business, management and the humanities.

Why Should We Use Participant-Produced Drawings as a Research Method?

In 2012, Helen Pain's literature review evaluated the choice and use of visual methods, as detailed in 'a wide range of disciplines' published between 2000 and 2010. Despite noting how there are '… few studies that directly compare non-visual methods with ones that incorporate visuals' (2012: 313) Pain concludes that researchers working with visual methods have claimed and evidenced that visual methods of research elicit rich qualitative data and support the researcher—participant relationship. We take these two broadly defined benefits as the basis of our discussions here.

Fundamental to constructionist approaches to research is a desire to foreground the voices, experiences and feelings of our participants through elicitation of rich stories, personal histories and individual journeys. Drawing has been noted to offer a powerful tool for eliciting rich responses, in particular responses that can be categorised as emotional and temporal. Jensen et al. (2007: 359) argue how 'non-rational forms of self-expression can elicit [the] non-verbal, tacit, emotional knowledge…'. It may not be the drawing itself that depicts emotion, as Kearney and Hyle (2004) suggest, but the subsequent narratives from participants that are emotionally charged. Giving participants space and *time* to draw before discussing the topic in question, arguably gives them time to provide a more considered response and one that articulates feelings and emotions. Indeed, Kearney and Hyle (2004: 380) advocate that beyond the image, it is the process of participant-producing drawing methods that reveal 'more meaningful and honest verbal reports' (380). Noted characteristics, such as these, are reminiscent of those rehearsed in art therapy (see Dalley 1984 and Hogan 2015). Indeed, Malchiodi (1999: 16) argues that '…art has the capacity to provide patients… with a non-verbal voice to express both the rational and less rational beliefs about their perceptions…' In this sense, it is important for those who employ visual methods, such as participant-produced drawings, to consider what we might learn from art therapy and art therapists (Kapitan 2012; see Ward and Shortt 2018 for a discussion of participant-produced drawing's legacy in art therapy and the associated challenges this presents.)

The images produced and the stories participants tell when discussing their drawings, often depict the past, present and future (Cross et al. 2006; Ward and Shortt 2013). Such temporal accounts allow the researcher to delve deep into how participants make sense of contexts and events in ways they may not have been able to recount using words alone (see Weber and Mitchell 1995). Methods rooted in verbal and textual modes of communication require linear representations of time and causality. Providing participants with, what is literally an entirely blank canvas, liberates them from boundaries imposed by other methods. They are free to depict events, feelings, ideas and reactions in ways that are non-linear, non-binary and non-logical. The only constraint is their imagination.

For some, of course, a fear of graphic aptitude can and does act as a barrier to engagement (Morgan et al. 2009; Guillemin 2004). Often participants are concerned that they 'cannot draw', with anxieties about their artistic competency stemming from childhood. Yet this can often be ameliorated through reassurance and an encouragement to think of representations in abstract forms (see How to Guide for more information and support). Drawing then allows participants to transcend the rational, temporal and static logics that verbal, textual and other 'mechanically-driven' visual methods such as photography are constrained by. This can be empowering for participants who are able to 'set their own agenda' (Ward and Shortt 2013) in terms of what is or is not 'acceptable' for discussion on a particular topic. These characteristics of participant-produced drawing methods are illustrated by Ward and Shortt's (2013) project with business school students in relation to the evaluation of their teaching and learning experiences.

Ward and Shortt (2013) asked final year undergraduate students, in a focus group setting, to draw a response to 'How does it feel to be a student on [module name]?' Their responses were illustrative of participant-produced drawings' ability to (1) giving space to emotionally respond (2) acknowledge the temporal aspect of experience (3) offers the opportunity to set and shape the agenda. Each of these aspects are illustrated in Fig. 1 in the following ways: (1) this response is emotional, metaphors such as 'going over the fire' and 'going to the top of the mountain together' are powerful representations of how these students felt, along with the claim of certain aspects of the module being 'so depressing'. But interestingly

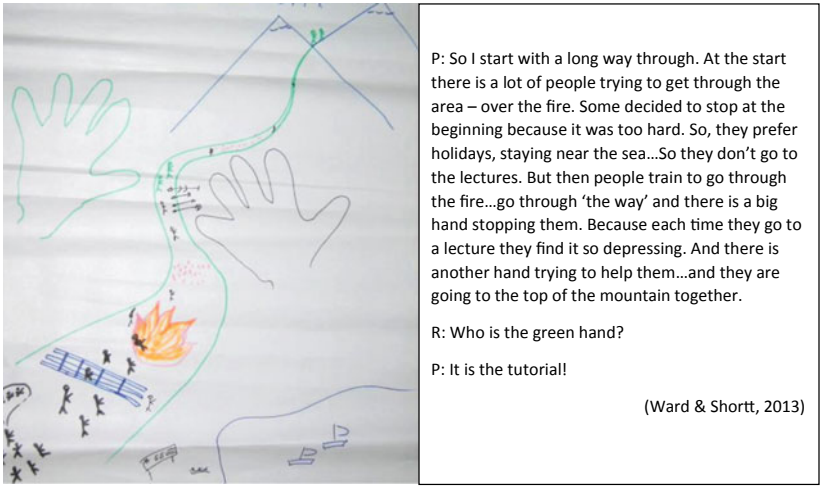

Fig. 1 Participant-produced drawings allow participants to set the agenda

the images demonstrate how the experiences changed over time. How the challenges were met with rewards which is an important demonstration of an ability to critically reflect and engage in learning as a journey of development. Finally, we must return to the question the students were asked to respond to 'How did it feel to be a student on [module title]?', in response the images and discussion touched on the different learning contexts, e.g. tutorials and lectures, the teaching styles of different staff, varying levels of engagement and resilience of students. The diversity of experiences, issues and characteristics of the teaching and learning experience was captured much more holistically using the participant-produced drawing method than it otherwise would have been through traditional methods of teaching evaluation such as questionnaires.

Participant-produced drawing methods offer researchers the potential to explore sensitive or difficult topics. In the field of health and illness alone, the methods have been used research experiences of spinal injury (Cross et al. 2006), menopause (Guillemin 1999), heart disease (Guillemin 2004), chronic vaginal thrush (Morgan et al. 2009) and post-natal depression (Guillemin and Westall 2008). Asking participants to draw something provides them with an opportunity to articulate feelings around personal

and private experiences that may enable them to 'express the unsayable' (Guillemin and Drew 2010: 5). Elicitation of 'affective' responses enables research beyond the cognitive domain.

Drawing, therefore, offers a powerful mechanism to express 'unexamined attitudes, beliefs, feelings and fantasies' (Gould 1987, cited in Nossal 2013) by giving 'voice to the things that previously could not be named' (Nossal 2013: 72). This is not to imply that participative visual methods have the ability to elicit from research participants' experiences and feelings that they do not want to communicate. These are not invasive methods in that way. Instead, engagement with creative and artistic methods offers participants the possibility of 'seeing more and seeing differently' (Barry and Meisiek 2010) which they then have the power to communicate to the researcher if they feel comfortable doing so. Thus, participative methodologies such as drawing are designed to challenge traditional hierarchies of power between researchers and their participants (Hogan 2017).

Traditional management research, predicated upon positivist assumptions, can often be driven by the political interests of those in positions of power, yet in the case of constructionist, collaborative research relationships with participants differ. Research of this type often seeks to access and give voice to those whom we might consider marginalised, vulnerable or less-powerful (Morgan et al. 2009; Reedy and King 2017). Participant-produced drawing methods are participant-centric in that they position participants as experts in relation to their own experiences, thoughts and feelings. They are often used as part of a face-to-face interview, or focus group, where the drawings are made by participants and an interview, or group discussion, ensues in order to explore why the participant drew that particular image, what it means to them, what it represents, how it makes them feel and so on. The drawn image itself acts as a third party within this discussion. Both researcher and participant(s) are usually looking at the image, exploring and examining it together. As an artefact then, the physical drawing becomes the focus and we see a 'redistribution of power' (Shortt and Warren 2012: 24) between researcher and participant as the *participant* describes the image. Indeed, the spatial dynamics of the research method are important factors here, for semi-structured interviews we usually sit across from our participants, clipboard or notebook in hand. Sitting directly across from someone, can be perceived as confrontational,

uncomfortable and even exposing. However, the drawing method, along with other arts-based methods, allows for a more feminist, collaborative approach in which spatial power dynamics between the researcher and participant(s) are redefined. The pen (or camera) and image is in the hands of the participant, meaning we are able to 'bridge the gap' between the two parties and shift authority away from the researcher. Sitting side by side so that you can both see the image drawn, or in a circle around a shared table, in the case of a focus group setting, allows for a more participative, non-hierarchical approach to understanding lived experiences.

However, this is not to say that visual or arts-based methods can generically be positioned as more inclusive and participatory. Due care and attention must be given to the research context, participants and methods utilised. Packard's (2008) implementation of photo-elicitation methods with chronically homeless participants in Nashville challenges the assumption that visual research methods decrease the power differentials between researcher and participants. Through a visual analysis of the photographs taken as part of the study, Packard concluded that the homeless men had struggled to use the cameras he provided them but had been reluctant to admit to their technical incompetence as it would threaten their dignity. Instead, when they were asked to discuss their photographs with the researcher some struggled to articulate themselves, grew quiet or would critique their own images. Their technical competence in using the cameras provided thereby detracted from the central research focus. Rather than elaborating and eliciting richer data the photographic element of the research method had the opposite effect. Packard's (2008) study reveals the importance of subjecting visual and arts-based methods to the same level of ethical scrutiny as other methodological approaches.

Whilst technical competence is not directly applicable to participant-produced drawing methods a fear of graphic aptitude must be a consideration. As children we make marks that quickly develop into stick people and abstract representations of our imaginations, realities and feelings. Yet, as we mature the validity, usefulness and confidence in our artistic abilities are challenged and threatened. Consequently, a very common response to participant-produced drawing methods by participants is 'But I can't draw!' A fear of graphic aptitude, is then a very real issue in the application and ethical considerations surrounding participant-produced

drawing methods. Indeed, drawing methods are used a lot with children or those who struggle to communicate via verbal or textual means, yet for those for whom these labels do not apply we position the visual as secondary to verbal means of communication. Both Kearney and Hyle (2004) and Stiles (2004) report graphic aptitude to be a barrier to engagement in drawing methods, indeed Morgan et al. (2009) and Guillemin (2004) found participants' perceived ability to draw actually created some degree of anxiety. However, in our experience, whilst there are often some protestations regarding ability to draw these are usually easily allayed with the reassurance that everyone will get to verbally present and discuss their images. In more than 10 years of implementing participant-produced drawing methods only 1 participant has refused to draw.

One final consideration, in relation to the benefits of using participant-produced drawings, is to participants themselves. As researchers of organisations, business and management seek to see beyond the surface of organisational rhetoric and dominant corporate discourse to explore the messy, emotional and often challenging narratives and experiences that reside just below the surface and yet are central to organisational life, we must consider an ethics of care (Ward and McMurray 2016) and responsibility regarding the emotional welfare of our participants. If we want participants to share their emotions and feelings, we, as researchers, need to be prepared to handle them in empathetic, sophisticated and considerate ways (see Taylor and Statler [2014] for commensurate links to the practices of art therapists). The documented therapeutic nature of art might be one way in which we can seek to support our participants through these experiences yet this must be commensurate with attendance to the complexity of the ethical challenges this also poses (see below for more detail).

How to Use Participant-Produced Drawing as a Method of Research

Having introduced the benefits of using participant-based drawings the following section focuses more on the practical steps involved in designing, executing and analysing the data produced by participant-produced

drawing methods. What is presented here is an overview of issues, considerations and ideas that will require consideration if you are thinking of or planning to use a participant-produced drawing method. The exact approach you will want to take will be dependent on the context, nature of respondents, epistemological and ontological assumptions (research paradigm—see Burrell and Morgan 1979) and your overarching research questions.

Planning: What Do I Need to Consider?

Before you begin to evaluate whether participant-produced drawing is a suitable method you must first be able to articulate:

i. From which research paradigm am I approaching my research?
ii. What types of knowledge are valued in my chosen paradigm?
iii. What are my research questions?
iv. What types of data/knowledge will enable me to explore my research questions and make a constructively aligned contribution to the field?

To Consider

Your methodological research paradigm forms the foundations upon which you will build your research design. It is therefore, vital, that you establish your own epistemological and ontological assumptions before you even begin to think about your own empirical research. Burrell and Morgan's (1979) text is invaluable in this regard and a must-read for all organisation and management studies researchers. For example, participant-produced drawing methods are resource-intensive in terms of both time and money. Consequently, it might be difficult to use these types of method to carry out research on a very large sample population. If your research is rooted in positivistic assumptions about generalisability and viability it may be difficult for you to justify using participant-produced drawing methods.

Location of your sample population is also important to consider when preparing a research design. Participant-produced drawing methods are largely to do with building a connection or relationship between researcher and participant. Would it be possible to foster these relationships over a distance? How might you think about using technology to help support this? What might you need to consider if you were to conduct a participant-produced drawing focus group via a video link? Would drawing on an electronic tablet elicit the same rich data as asking someone to physically put pen to paper? The infancy of this method means there continues to be a host of research opportunities available to extend our understanding.

Preparation: What Do I Need to Prepare in Advance?

Once you have determined how participant-produced drawing methods align with your research paradigm and will enable you to generate data to explore your research questions you now need to think about planning the implementation of the method. You might find it useful to consider:

i. How will I frame the drawing activity? What one question will I ask my participants to respond to?
ii. Where will the research take place? Will I need to transport materials with me to different locations?
iii. What budget do I have for materials?
iv. What materials will I need to source and provide?
v. How might the materials I choose impact the responses participants provide?
vi. Are there any specific ethical issues I need to consider?

To Consider

Participant-produced drawing offers a tool to unlock alternative perspectives on research topics by enabling the participant to offer more imaginative and creative responses. In particular, participant-produced drawings are good for issues that are emotion-laden, issues in which the research is

seeking to 'surface unspoken thoughts and feelings' and 'tap quickly into the emotional lives of participants' (Kearney and Hyle 2004: 362). The framing of the question therefore is important to allow the participant to respond in a way that enables such unspoken thoughts and feelings to be surfaced. There a variety of ways in which this can be facilitated using structured (take a print out of a diagram or model and ask participants to alter/amend it in accordance with their own experiences), semi-structured (e.g. ask participants to represent their organisation or experience as an animal (Stiles 2004)) or unstructured approaches (using open-ended questions and blank paper) (see Ward and Shortt [2018] for detailed guidance on each approach). Whichever approach is decided upon it is important, when setting the prompt question to include instructions not to use words, annotations or labels.

The ability of participant-produced drawings to bridge emotionality and rationality means we also have to be sensitive to the ethical considerations of the research. Having the ability to facilitate a deeper, emotionally reflexive response from participants does not mean that we should. What is it that your research questions are requiring you to explore? Where are the boundaries and how will you maintain these in the research context? How will you protect yourself? Do you have a colleague to whom you can debrief and exercise any challenging emotional reaction to what you hear? It is important to reflect on the ethical considerations of your research project and be prepared for the unexpected. In our experience, it is always useful to be prepared with tissues, water and the freephone Samaritans telephone number.

Collecting and setting up the materials for the drawing is one of the key preparation tasks. In addition to clearly worded Participant Information Briefs and Participant Consent Forms you will also need a range of other materials. The following range of materials is not exhaustive (you could for instance use paints) but neither do you need to use all of these materials. The exact choice will be a matter of judgement based on your experience, the degree of comfort you anticipate for your research participants, the available space in which you will conduct the drawings and the resources you have available. Depending on the analytical perspective that you take (see below) the exact use of materials can have symbolic meaning (for

instance crayons could be understood as offering more childlike depictions) which can aid interpretation. However, the potential benefits that this can bring need to be judged against the possibility that the participant might feel overwhelmed by too many options.

DrawingMaterials

- *Felt tip pens* offer a great tool for drawing as they come in a range of colours, most people are familiar with felt tips and they are cheap to purchase. Different thicknesses of pens can be useful to allow for detailed work and also thicker, bolder lines.
- *Coloured pencils* like felt tip pens are commonplace, have a range of colours and most people are comfortable using them. Remember to bring a sharpener!
- *Pastels* offer possibilities for more creativity as they can be blurred and blended into one another. However, be aware pastels can smudge so a fixative spray or two sheets of wax paper can be used. Remember to bring wet wipes for messy hands!
- *Wax crayons*—whilst they might be more associated with children, crayons offer a highly tactile and expressive material to draw with. Not only do crayons produce quite bold images, they also provide opportunities to layer, rub or melt.
- *Finger paints*—can be highly creative and fun to use but they are messy. Remember to bring wet wipes and check with the venue if they are ok with you using paint.
- *Paper*—Think about the size of the paper you want to use. How much space will participants have at the venue? Will you need to transport the drawings on public transport?

Other Useful Resources

- *Folder to store the drawings*—a protective folder is vital in order to store the drawings. If you are using pastels or other potentially messy materials extra storage facilities might be useful.
- *Lockable storage for the drawings*—the images produced need to be stored in ways that are secure and confidential. The images and the

accompanying discussion are data and need to be treated in the same way as interview transcripts and other forms of data are.

- *Recording device*—the interpretation that the participant gives to their work is an important part of the research process. Therefore, a quality recording device will be useful. Remember to ask permission from all participants to record interactions.
- *Digital camera or scanner to digitise the image*—digitising the images produced can have two key purposes. Firstly, they are important to store the images and enable the team to collectively analyse the work, particularly if they are in different locations. Secondly, increasingly publishers are allowing, either within the text or on accompanying websites, the display of images. Therefore, high-quality digitisation, ideally with professional scanners, are important to capture good quality images. Third, paper deteriorates over time. It is important that you maintain records of your data for the life of the project. Digitisation is an important part of this process.
- *Digital archiving*—once an image has been digitised it is important to have it saved in more than one secure location. Furthermore, be aware that file formats can change over time can therefore data can suffer from digital obsolescence. Saving files in multiple formats, particularly including more ubiquitous formats such as PDFs can be part of a digital preservation strategy.

Process: What Should I Do?

It is important that you enter the research setting with a confident plan of the methodological process. You might find it useful to map out a plan on paper for you to take with you. Here are some useful questions for you to consider:

i. Where is the research taking place? In a café, at a University, at a workplace?
ii. How much space will there be for the drawing activity?

iii. Will the drawing take place in a focus group setting or as part of a one-to-one interview?
iv. How might you respond to resistance or protestations to the drawing activity? Are your participants prepared to draw? What have been the reactions?

To Consider

Participant-produced drawings have been used in a variety of contexts including in one-to-one interviews and focus groups. How you choose to implement it should be aligned with your research objectives and questions. How will asking people to draw in a group setting extend or constrain responses in relation to your topic? Whilst the image-making itself is an important part of the process, it should not be seen in isolation. Instead the drawing can be seen as a catalyst to produce access to alternative perspectives or new insights on issues that have been covered in the interview itself. Sufficient time should be built into the interview to enable discussion of the drawing and different interpretations of the image that has been produced. How much time is useful?

As suggested earlier, many research participants may, at first, be reluctant to draw. Being asked to draw, either in group or individual contexts, can be intimating or uncomfortable for some. This can be particularly challenging in business and management research where research participants, particularly senior managers, often avoid situations in which they feel uncomfortable or exposed, and drawing can produce these very emotions. Making participants feel comfortable is therefore critical to engagement. Acknowledging participants' fears and even joking about them to put the participant at ease can go a long way in creating a safe and supportive environment for sharing and exploring difficult experiences. In particular, it is important to stress that this is an opportunity to express themselves. And that they will get the opportunity to explain what they have drawn and why during the session. Having a calm, approachable and friendly tone can help create, what art therapists call a 'safe space' in which they can express and explore emotions and undertake the drawing. Clear explanation about what they are about to do, why you are using drawing

(to enable them to express visually and how you will analyse the material [it is about expression not artistic ability]) generally puts people at ease. Continual reassurance about the type of drawing that you are looking for, that line drawings are fine and stick people are acceptable, or that it can even be abstract can lower reticence surrounding the process.

In order to create a conducive atmosphere preparing the art materials is also important. It is important to make sure that you have all your art materials to hand, and laid out in an accessible manner or in a way that can easily be presented to the participants.

Whilst designing the methods it is important to give the participant time to respond. Often 10–15 minutes is sufficient to give the participants enough space. Whilst each participant is different our experience suggests that often participants need some personal space whilst drawing. It is important not to intervene whilst the drawing is taking place, but be available to answer any questions or offer participants reassurance that the quality of the artwork is not significant. Quiet and calm activity in the background, such as tidying up notes or sitting away from the participant will help create a conducive atmosphere for reflection and dialogue by giving participants space without them feeling self-conscious.

Analysis: How Do I Begin to Make Sense of My Data?

There are two schools of thought dominant in the area of arts-based data analysis (see Ward and Shortt 2018). The school of thought you align yourself with will be dependent on the research paradigm you identified at the beginning of your research design process. The key questions in understanding your position are:

1. Can I interpret the meaning of the drawings myself, as a researcher?
2. Do I need my participants to interpret the meaning of the drawings they themselves produced?

To Consider

Broadly, psychoanalytic perspectives may best align with those comfortable with the first proposition. This is not an approach that we, as researchers, take and so we will not spend time discussing that here. Instead, given we root our own research practice in inquiry-led approaches, we believe it is the participant's right to interpret the images they have produced in their own words. The images need to be considered as supporting the verbal or textual accounts elicited during the research process, rather than fundamentally having meaning in and of themselves. Taking this approach privileges the participant's voice in the research. Giving equal voice to every experience, we do not seek to uncover generalisable, global or universal causes or experience but instead value the individual and personal reflections of each participant.

Given the importance of participant interpretations of their own images, or indeed, the collective meaning-making that may take place in focus group settings, you will need to consider how you will transcribe your data so as not to lose the connection between the images and the text. How will you store and analyse the data? By hand? Using software? Qualitative data analysis software such as NVivo now include the capability to upload image files as data which is useful and can, at the very least, offer a repository for storing your images.

Analysing visual and textual data together is challenging. There are no formally recognised methods for doing so. However, developments are being made in terms of participant-produced photography that we might find helpful (see Shortt and Warren [2019] for an introduction to Grounded Visual Pattern Analysis). What is important, however, is to root the methods of analysis in pre-existing approaches and where appropriate, work to privilege the voice of your participants. Thematic analysis for example can work well for visual data as it can for text. Yet, it is vital not to impress your own meaning-making on to images or to refute the descriptions and sense-making of the participants themselves. Focusing on the themes and ideas that emerge from the text alone, however, may relegate the visual richness of the data. It is important that the process of analysis oscillates between the two data forms to ensure the analysis and sense-making encapsulates both modalities.

Presentation: What Should I Keep in Mind When Writing Up My Work?

Presenting and reporting research findings from participant-produced drawing methods comes with a host of exciting opportunities and some challenges that are worthy of consideration. Things you might want to consider:

i. Where do you want to publish your research?
ii. How will you engage interested parties in your findings?
iii. Where can you present your work for maximum impact?

To Consider

During the planning stages it was important for you to identify your research paradigm in order to structure and constructively align your research design with your epistemological and ontological assumptions. The issue of paradigm is just as important here. Academic publications are broadly aligned to publishing research from particular paradigms therefore it is important that you are identifying journals or peer-reviewed outlets that align with your core ideas. However, there is an increasing interest and tolerance in a range of publications for alternative methodological approaches. Crucially, most publication platforms now have the ability to include image files into their online publications. In spite of these developments, you must be prepared to have your work and approach evaluated as 'alternative' or 'different'. This will require you to work to justify your methods and findings in ways that are not expected of more traditional approaches.

Having visual images is a real asset to any research project as they allow you to tell the story of your research and your findings in a way that is engaging and innovative. In an environment in which academics are increasingly charged with needing to evaluate and measure the 'impact' of their research it is vital that we do more than write up our research for solely academic audiences. Practitioners, organisations, publics and other stakeholders do not have the time or the appetite for reading academic

journals or long management reports. Instead, they are often looking for short, snappy, social media friendly representations of your findings. Visual data facilitates this approach and offers you the building blocks to pathways of engagement and impact. You might want to create a gallery, a video or an infographic of your findings but whatever you chose to do, please ensure you have the permission of your participants written into the consent.

Vignette 2.1: Devils and Nazis

The following account is taken from research that one of us (Daniel) undertook. The narrative is based on research notes and personal remembering of experience (Bell and King 2010).

The Regional Building Society had been through a major organisational change programme in which front-line staff were expected to speak to all customers about financial planning and products. In essence, the change meant what had previously been a customer-facing processing role (e.g. cashing cheques, taking deposits, paying bills) was now a sales role. Whilst the change process was officially deemed a success, with targets, which previously had consistently been missed now comfortably met, the staff involved had struggled with the expectations that were now placed upon them. Many had chosen to find employment elsewhere. I wanted to understand more about these relational dynamics and how such a 'successful' change programme could have led to so many long-standing members of staff leaving the organisation.

In order to find out more about the individual experiences of those involved, I set up a focus group with three ex-cashiers and a one-to-one interview with the manager. In both settings, I used the participant-produced drawing method. The participants were given a range of art materials, felt tip pens, coloured pencils and crayons and sheets of blank A4 paper and given the following instruction:

> I want you to imagine that the change process had its own personality. Please draw what this personality looked and felt like to you.

After completing the picture, the participants were then asked to briefly describe what it represented for them. Two of the drawings are presented here for discussion and illustration (see Figs. 2 and 3).

Fig. 2 The cashier's drawing

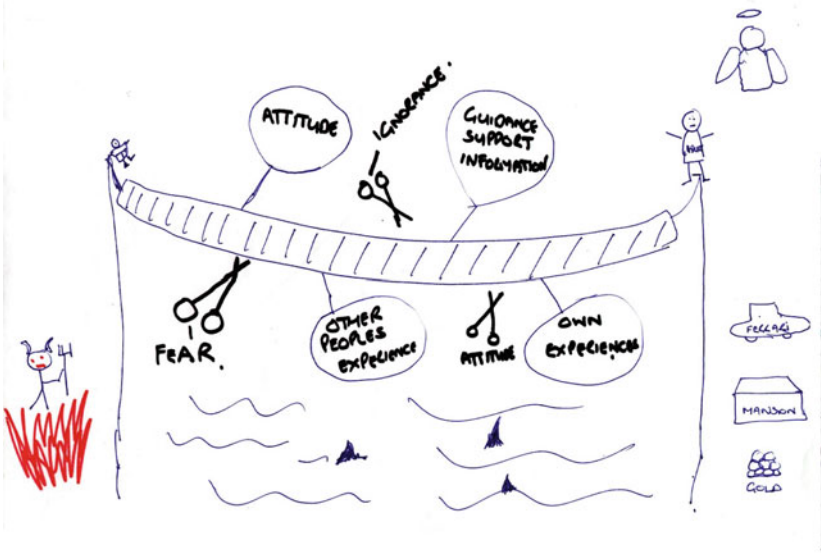

Fig. 3 The manager's drawing

'Jackie, can you explain your picture for us?' I prompted. 'Well', began Jackie, picking up her picture, 'This is how I felt about the change'. We gaze at the image for a minute. Drawn in pink pencil in the foreground is a stick-person, looking slightly gaunt, with small amounts of spiky hair. Pound signs are pouring down the face with the words MORT (representing mortgage sales) and FPS (Financial Planning Services) the two sets of targets that the cashiers had been measured by post-change. In one hand the stick-figure holds a broom, the floor from vigorous sweeping. Slightly behind this figure is a stick-person, also drawn in pink but with a much sterner expression. This figure has short hair, large eyes and a flat (and rather strongly marked) mouth. Most noticeable though is the Swastika, on his forehead. The stick-person, we learn, represents the manager.

Jackie, who had worked for the Regional Building Society for four years, began describing the pain and suffering she had experienced in the last couple of months before she left. How she had hated selling, the targets that surrounded them and the pressure that she and others felt. Looking at her drawing she began to vocalise, in quite strong terms issues that had previously been expressed, but in significantly more muted tones, during the interview. 'Do you see him as a Nazi?' I asked, 'I, I don't know'. she replied, perhaps taken back by her own depiction.

The symbolism was clear for all to see. Drawn with childlike simplicity but speaking of adult pain, in a stark, bold red line drawing were two stick-like figures. It was an austere image, full of strong emotions. The picture comprised of two figures staring into the distance, the drawing lacked any distinguishing features, flat, motionless, blank, fixed expressions, impassive faces, having little by way of personality … they were almost inhuman, blank, detached, cold and emotionless … Emotionless that is, apart from the tears that seemed to almost leak from the cracks in the face of the figure in the foreground. It seemed that despite the cold, hard impassive exterior, internally the figure was full of pain and suffering. Tears were represented as pound signs rolling down her face. In contrast, emblazoned on the forehead of the figure in the background was a Swastika.

The others in the group put forward their images too. Each of the pictures spoke of violence and domination, cruelty and suffering. Whips, crushing and oppressive weights, torture and agony were all present in equal measure. The participants described how the dominant character in each of their images symbolised their manager who had oppressively demanded 'more and more'.

By way of contrast, the manager to whom they referred, had also been asked to draw a response to the same question in a one-to-one interview with me the day before. His image can be seen in Fig. 3. The picture was of a bridge. On one side there was a baby who had to cross the bridge to reach adulthood. Holding up the bridge were balloons labelled 'attitude', 'guidance, support information', 'other people's experience' and 'own experience'. These he described as the key ingredients to the change being a success. However, the change programme (represented in the image as a baby) had been continually threatened by certain members of staff. These he had represented as huge pairs of scissors labelled 'ignorance', 'fear' and 'attitude'. If the baby managed to cross the bridge and reached adulthood then they would be greeted with gifts of 'gold', a 'mansion' and a 'Ferrari'. However, if the baby was unsuccessful in crossing the bridge, they would come face to face with the Devil or fall into shark-infested waters below.

These drawings and the accounts that accompany them are imbued with emotion and give a real sense of the lived experience of those working in the Regional Building Society throughout the change process. With cashiers depicting their manager as a Nazi and the manager viewing cashiers as saboteurs engaging in devilish behaviours, we get a real sense of the entrenched positions, pain and tension that existed within that organisational space. Yet, interestingly, prior to being asked to draw, the first half of the interviews were 'strangely flat' (King, field notes) with participants giving 'prosaic, formulaic and moderate answers'. In fact, rather than being critical of the change process the overarching sense was that it had been a success. All participants, prior to the drawing, recounted how the change had brought success and targets had been. The participant-produced drawing method

allowed them to tell a different story; a story that was, in many ways more difficult to tell; a story imbued with emotion.

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