



<b>Course Code &amp; Title</b>	<b>LISS290 Collaborative &amp; Participatory Drawing in Research</b> A practical and exploratory workshop				
<b>Convenor(s)</b>	Prof. Kate Schreckenber, Conor Moloney & Rachele Shamouni-Naghde				
<b>Institution</b>	KCL + QMUL	<b>Department</b>		LISS DTP	
<b>Academic Year</b>	2020-21	<b>Term</b>		Summer	
<b>Number of sessions</b>	1	<b>Research Platform</b>	Qualitative Research (QuL)	<b>Length of Session(s)</b>	3 hours
<b>Day, Date</b>		<b>Start : End</b>		<b>Room Location</b>	
Thursday 6 <sup>th</sup> May 2021		14:00 – 17:00		Online via Zoom + Miro	
<b>Enrolment Links:</b>	<a href="#">Click here</a> to register for this course on Skillsforge. You may be prompted to log in.				

**Course Description:**

This workshop brings together participants from the recent short courses on Participatory Research Methods (LISS298) and Drawing for Scholars (LISS289). Rather than reiterating the material from these courses, the workshop is focussed on new content explored through practical peer-to-peer exchange, learning and collaboration with small groups combining participants from the two courses.

The workshop will combine mini-lectures, intensive collaborative drawing exercises and group discussion, all delivered online in a relaxed, enjoyable and non-judgemental atmosphere. Everyone is invited to draw, without prejudice, whilst sharing methods and learning from each other. The mode of facilitation of the workshop is itself intended to model good practice in the use of collaborative and participatory drawing methods in scholarly research, including in the use of online platforms.

The course convenors previously convened the LISS298 and LISS289 courses respectively. Prof. Kate Schreckenber (KCL) researches community-based resource management and equity in the context of ecosystem services, working predominantly with mixed methods including participatory research techniques. Conor Moloney (QMUL) is a Teaching Associate and PhD student and has taught drawing skills in architecture schools in Britain and Ireland and worked with community-led design and planning projects. Rachele Shamouni-Naghde is a PhD student currently using drawing in ethnographic fieldwork, including participatory methods.



## Workshop Programme

### Part 1: INTRODUCTION

- Why use drawing in participatory research?
- Ethical and methodological issues including cultural considerations etc.:
  - with participatory methods in general
  - with drawing in particular
- Analysis, re-interpretation and re-presentation of participant drawings
- Media—hand drawings, collage, sand drawings, online platforms
- Building confidence to draw
- Presentation and discussion of examples of participatory drawing methods used in research

### Part 2: DRAWING TOGETHER

A series of quick-fire drawing exercises, to provide participants with direct experience of collaborative and participatory methods. This will involve drawing by hand, taking photos and uploading them to the Miro platform.

### Part 3: DESIGNING A PARTICIPATORY DRAWING SESSION

Participants work in groups (bringing together previous participants in both courses) to design a participatory drawing session. Groups are free to choose a topic from amongst their own current research, or to choose a set topic from a range provided including;

- Facilitating participant drawing on an individual basis
- Facilitating participant drawing on a collective/collaborative basis

The workshop will conclude with a discussion of the session plans developed.

## Learning Outcomes

On completion of the workshop, participants should:

- Be able to critically assess the advantages and challenges of using collaborative and participatory drawing methods in different research contexts;
- Have gained direct experience of drawing in a group; and
- Have co-produced a facilitation plan for a participatory drawing session.

## Resources

### Collaborative and participatory methods

Chambers, R. 1994. The origins and practice of Participatory Rural Appraisal. *World Development* 22(7), 953-969.

Chambers, R. 1994. Participatory Rural Appraisal (PRA): Analysis of Experience. *World Development* 22(9), 1253-1268.

Chambers, R. 1994. Participatory Rural Appraisal (PRA): Challenges, potentials and paradigms. *World Development* 22(10), 1437-1454

Dickens, L. and Butcher, M. 2016. Going public? Re-thinking visibility, ethics and recognition through participatory research praxis. *Transactions of the Institute of British Geographers* 41, 528-540. doi: 10.1111/tran.12136



\*Cornwall, A. 2008. Unpacking 'Participation': models, meanings and practices. *Community Development Journal* 43(3), 269-283.

Pretty, J.N., Guijt, I., Thompson, J. and Scoones, I. 1995. Participatory Learning and Action: A trainer's guide. Available at: <https://pubs.iied.org/6021IIED/>

Participatory Learning and Action website (<https://www.iied.org/participatory-learning-action-pla>) has many useful links to the former PLA Notes publication. (please take a particular look at PLA Notes 50 at <https://pubs.iied.org/9440IIED/>)

\*Schreckenber, K., Torres Vitolas, C.A., Willcock, S., Shackleton, C., Harvey, C.A. and Kafumbata, D. 2016. Participatory Data Collection for Ecosystem Services Research, A Practitioner's Manual. ESPA Working Paper Series No. 3. 127pp. Available at: <http://www.espa.ac.uk/files/espa/PRA-Manual.pdf>

#### Drawing in ethnography and anthropology

Rose, G. (2016). *Visual Methodologies, An introduction to researching with visual materials*. London: Sage.

Illustrating Anthropology <https://illustratinganthropology.com>

Positive Negatives: true stories drawn from life <https://positivenegatives.org>

Causey, A. (2017). *Drawn to See: Drawing as an Ethnographic Method*. Toronto: University of Toronto Press.

Taussig, M. (2011). *I swear I saw this: Drawings in fieldwork notebooks, namely my own*. Chicago: University of Chicago Press.

#### Collaborative and participatory drawing

\*Lahoud, A. (2019). Ngurrara II. *ArtReview*. Retrieved from <https://artreview.com/online-2019-sharjah-triennial-1-adrian-lahoud/>

Nózka, M. (2020). Rethinking Homelessness. Residence and the Sense of Home in the Experience of Homeless People. *Housing, Theory and Society*, 37(4), 496-515. doi: <https://doi.org/10.1080/14036096.2019.1658622>

\*Hill, D. (2017). *Incomplete City: Stratford Edition*. Retrieved from <https://link.medium.com/HtVMFQoLdb>

\*Theron, L., Mitchell, C., Smith, A., & Stuart, J. (Eds.). (2011). *Picturing Research, Drawing as a visual methodology*. Rotterdam: Sense Publishers.

Exquisite Corpse [https://en.wikipedia.org/wiki/Exquisite\\_corpse](https://en.wikipedia.org/wiki/Exquisite_corpse)

#### **Eligibility:**

The workshop is aimed primarily at those who have taken part in the recent LISS courses Participatory Research Methods (LISS298) and Drawing for Scholars (LISS289). It is also open to other PhD students and Early Career Researchers by agreement with the convenors, subject to capacity.

#### **Pre-course preparation:**

##### Readings:

Cornwall, A. 2008. Unpacking 'Participation': models, meanings and practices. *Community Development Journal* 43(3), 269-283.

Hill, D. (2017). *Incomplete City: Stratford Edition*. Retrieved from <https://link.medium.com/HtVMFQoLdb>

Lahoud, A. (2019). Ngurrara II. *ArtReview*. Retrieved from <https://artreview.com/online-2019-sharjah-triennial-1-adrian-lahoud/>



## London Interdisciplinary Social Science Doctoral Training Partnership

### Advanced Research Methods in Social Sciences

Schreckenberg, K., Torres Vitolas, C.A., Willcock, S., Shackleton, C., Harvey, C.A. and Kafumbata, D. 2016. Participatory Data Collection for Ecosystem Services Research, A Practitioner's Manual. ESPA Working Paper Series No. 3. 127pp. Available at: <http://www.espa.ac.uk/files/espa/PRA-Manual.pdf>

Theron, L., Mitchell, C., Smith, A., & Stuart, J. (Eds.). (2011). *Picturing Research, Drawing as a visual methodology*. Rotterdam: Sense Publishers. (excerpt to be circulated to registered participants)

#### Materials

Please arrange the following:

- A table or desk with unencumbered space to draw;
- Blank A3 or A4 paper – lots of it, loose, e.g. recycled photocopy paper;
- Wooden pencils (HB essential, 2B/3B/4B desirable) and knife or sharpener; and
- Masking or other tape to keep paper in position.

#### Technology

Please install Miro software on your device <https://miro.com>

Participants should ideally have access to a laptop on which to run Zoom and Miro at the same time, as well as a mobile device with which to take photos.

#### **Number of students:**

Minimum number required to run: 12

Maximum number of places available: 30