Research Methodology
-to understand the social reality of individuals

Outline of Session

- Review the problem – asking the question
- Theory and framework
- Identify the techniques
- Identify the specific tools
- Collecting the Facts
- Conducting the Analysis
- Developing the Solution
Brief Review of Ethics

- Ethical clearance granted to the project in November of 2007

- A participative public project

- The artists expected to retain authorship of their accounts

- Three core values were reflected in the ongoing consent process:
  - Information disclosure,
  - voluntarism and
  - decisional capacity.
Research Methodology - Review the problem – asking the question

Diagnosed Artist

What is the understanding of ‘artist’ held by a person with a mental illness?

- The purpose of my research was to contribute new knowledge and understanding of the complex processes by which a person with a mental illness conceives of his or her own identity and participates in the community.

- A qualitative research approach requires the researcher to observe, describe and interpret settings as they are.

- My decision to use a qualitative approach grew from my experience as an arts practitioner concerned with collaborative work and social change.
The theoretical perspective, methodology and method needed to accommodate the study’s research question and to establish a sound foundation for the investigation (Crotty, 1998).
Why do you see yourself as an artist?

I asked Eliza, she responded,

As opposed to why I am an artist?

Illustration 18: Kathy Oliver, Diagnosed Artist
PAR methodology was useful in this research to explore concepts of community and understand commitment to action and ‘perspective transformation’ (Mezirow, 1978).

A strategy of combined techniques i.e. in-depth interviews, focus groups, diaries, and observations was used to draw together the data from the artists during the project.

Tensions in the PAR cycle sanctioned new and more effective ways of working.
The use of CCD and PAR simultaneously in my research will augment the position of the “artist” through a process of reflection, action and celebration, while enabling the “artist” to take up an exploration of alterity and the dynamics of insider/outsider identity.
Research Methodology - Identify the specific tools

- Artistic Inquiry
- In-depth interviews
- Participation observation
- Focus groups
- Visual diary and art inquiry
Data collected included

- recording of the interviews and copies of the transcripts,
- video/dvd of studio interviews and notes,
- observational notes,
- diaries,
- artwork and photographic documentation,
- written documentation such as catalogue, artist statement and individual writings and
- the artist’s own artistic output developed during the research and for the exhibition.

Copyright of all artwork remained at all times with the artist.
Research Methodology - Conducting the Analysis

Based on an approach suggested by Liamputtong (2009) analysis included

- thematic analysis,
- narrative analysis,
- discourse analysis,
- semiotic analysis

“Well I think that my work is intimate and very detailed and very realistic which is almost opposite to what you know Brisbane sees art these days. I am not including the world. But, Brisbane you know huge abstracts; detailed realistic is just not on.” - Eliza
Multiple perspectives of the experiences of being the artists with a mental illness were distinguished in this process. thematic analysis.

- Four critical junctures show interpretations of how and why the artists symbolically organised perceptions of the artist identity as they do in their day-to-day interactions during the research discourse analysis,

- An emphasis on independent agency, in this research, contributed to in-depth appreciation of how social-cultural interactions could be used to challenge institutional structures, yet not necessarily result in inclusion or broadly inclusive processes.

“I get respected as the artist.” Kathy