

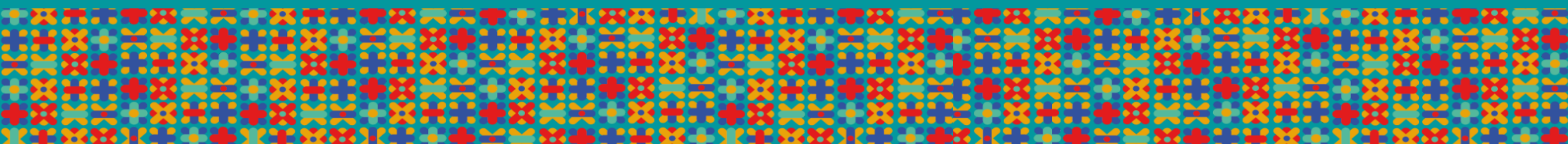


# **ETHNOGRAPHIC METHODS**

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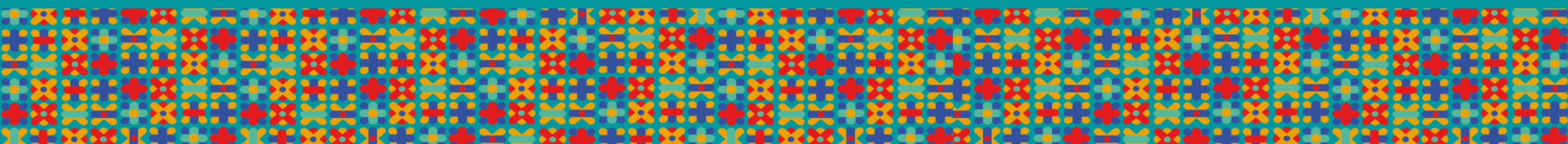
## INTRODUCTION

This book is workshop is structured around several hands-on activities aiming at exploring the methodology of research in collecting folktales. The first thematic unit focuses on energizing and bonding exercise where participants will create a self-portrait and discuss their memories of the first folktale they were told. This is followed by an activity focused on exploring the profile of communities that the participants might research, including language, occupation, literacy practices, community relationships with society, dominant groups, delinquency issues and family structure. The workshop then moves onto discussing issues of access to communities through social networking theory, providing examples e.g., gate openers. Furthermore, during the workshop participants will have the opportunity to explore ways of collecting data and issues of negotiation in the field by providing examples of other ethnographic research. The final thematic unit is centered around the ethical aspects, discussing issues of consent forms that will be used in the project.



# 1

# FOLKTALES AND STORIES



# THEMATIC UNIT 1

## Preparation and materials

- Chairs
- Sheets of paper [A4]
- Markers [different colors]
- Activity sheet [1.1]

## Activity 1.1


To promote team bonding, the participants will be divided into two groups. Assuming there are a total of 10 participants, arrange 5 chairs in a circle facing outward. The participants from Group A should choose a chair and sit down. Each participant from Group A will be provided with an A4 sheet of paper and a colorful marker. Next, the participants from Group A need to select one participant from Group B and stand in front of them. Once the scene is set, the activity can be initiated with the assistance of the trainers. The "Artists" (Group A) will begin sketching a portrait of the person they are facing on the sheet of paper. The trainers can signal the start of the activity by clapping their hands. The Artists (Group A) should focus on creating a portrait of their assigned Model (Group B). When the trainers clap their hands again, the Artists should return the sheet of paper to the Model they were drawing and move on to the next Model in a clockwise direction. They should take the paper sheet from the new Model and continue the drawing. Once the gamified activity is completed, all the Models should write their names on the sheet of paper they have received and hand it back to the trainers. Now it's time to repeat the activity, but with the roles of the groups A and B reversed. The participants who were previously Artists (Group A) will now become Models (Group B), and vice versa. Follow the same process described earlier. After the completion of the second round, all participants should gather in a circle for a conversation. Each participant, taking turns in a clockwise direction, should introduce themselves by showing their drawing to the group. This allows everyone to appreciate and discuss the artwork while learning more about each other in a fun and engaging manner.

# THEMATIC UNIT 1

## Activity 1.2

The primary goal of this activity is to foster the sharing of folktales among participants. To begin, divide the participants into two or three groups, depending on the number of participants and your desired group size. Each group should be equipped with a set of four cards (see Activity Sheet 1.1) Once the groups are formed and provided with the cards, instruct them to initiate conversations within their respective groups centered around sharing folktales. Each participant in the group should hold one card at a time and utilize it to ask questions or prompt discussions related to folktales. Activity Sheet 1.1 serves as conversation starter and help facilitate meaningful exchanges. Encourage participants to take turns holding the card and pose questions or prompts that encourage storytelling. By using the cards as a starting point for conversations, participants can delve into the rich world of folktales, share their own experiences, and learn from others in an engaging and interactive manner.

## Activity Sheet 1.1




Can you remember a folktale, a shared story that you heard, or someone told you? Could you share it?

If you go back in time, could you remember who was that person and when the person told you this story?



How come and that person told you the story?

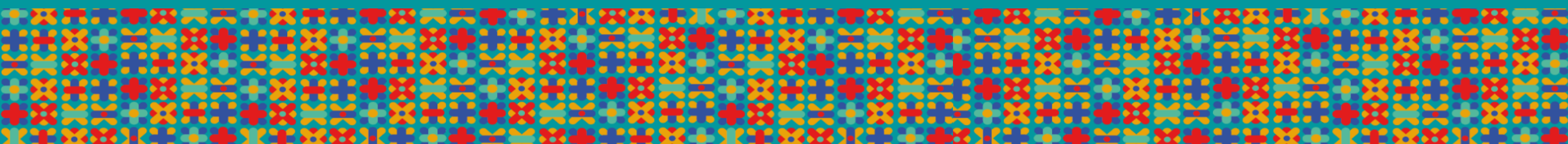


Have you heard or seen this folktale in other modalities (e.g.,



## 2

# COMMUNITIES





## THEMATIC UNIT 2

### Preparation and materials

- Activity sheet [2.1], [2.2], [2.3]
- Pens

### Activity 2.1

The objective of this activity is to familiarize participants with the key characteristics and theoretical framework of ethnography in qualitative research. By reading and discussing the Activity Sheet 2.1, participants will gain an understanding of ethnographic fieldwork, data collection methods, reflexivity, and the broader implications of ethnography as a social science research approach.

### Activity 2.2

Distribute activity sheet 2.2 to the participants and encourage them to engage in a discussion. The purpose of this activity is to briefly explore and understand the theoretical concept of communities. The activity also emphasizes the importance of spatiality in understanding language use and the formation of communities. Participants will consider the influence of space on language practices and the role of routines in creating and reshaping spatialities. They will reflect on the ways in which spatiality and temporality interact and shape social life. Through engaging in discussions and exploring these concepts, participants will develop a deeper understanding of the complexities of communities.

### Activity 2.3

Upon completing activity 2.1, divide the participants into groups to facilitate discussions and completion of activity sheet 2.3. This activity sheet focuses on profiling marginalized communities that participants will research and document. Provide participants with dedicated time to conduct research using various mediums, such as the internet, to gather information about the communities they are interested in studying.

## Activity Sheet 2.1

### ETHNOGRAPHY AT A GLIMPSE

In our project, we are utilizing certain aspects of ethnography.

*“Ethnography plays a complex and shifting role in the dynamics tapestry that the social sciences have become in the 21st century”*

(Hammersley & Atkinson, 2007:2)

**Characteristics:** Integration of both first-hand empirical investigation & theoretical and comparative interpretation of social organisation and culture.

#### **Ethnographic fieldwork:**

- The researcher participating overtly or covertly in people’s daily lives for an extended period of time.
- People and practices studied in their natural and everyday context (rather than under conditions created by the researcher).
- Data collection: focus on what people do (observations), what people say (interviewing, informal discussions), artefacts. Range of data sources.
- Unstructured. Categories generated and reshaped during fieldwork. “gathering whatever data available to throw light on the issues that are the emerging focus of inquiry” (p.3).
- Combination of thick descriptions and in-depth accounts of what is happening with theory.
- Reflexivity. The researcher needs to be aware of his/her own role, values and be reflexive from the beginning until the end of the process.
- Ethics – Situated judgements.

#### **Overall:**

- Much more than methods; a general theoretical framework where social events are contextualized and connected with other events (Blommaert, 2015).
- Ethnography not as mere methodology, data driven social theory (Woolard, 1985).
- Not as mere description and observation, but as a performance (Denzin, 2003) in order to stress matters of inequality and marginalization.

## Activity Sheet 2.2

### The notion of Ethnolinguistic Vitality

- Language Use and proficiency
- Language & Identity
- Demographic vitality
- Institutional support / Status
- Territory
- Perceptions of vitality

Giles, Bourhis & Taylor, 1977

### Cohesion and differentiation

- Communities defined partially by their relationships with other communities, internally social cohesiveness, externally its members must find themselves cut off from other communities

Gumperz, 1971

### Other useful concepts:

#### Community of Practice

- Mutual Engagement
- Joint enterprise
- Shared repertoire
  - Knowledge exchange through collaborative learning

Wegner, 1998

### Importance of spatiality

- Influence of space on language use and formed repertoires. BUT, space overlooked in relation to time
- Historicism (Soja, 1989): the social is being interpreted in relation to time only and the spatiality of social life is overlooked.
- Spatiality in a state of becoming, an ongoing process (Pred, 1985)

**Routinisation (Britain, 2013):** the importance of routines in the construction of spatiality and in the creation of communities of practice. When routines are broken, as they are in the situations which lead to dialect contact, people seek to reroutinize their lives.

# Activity Sheet 2.3



## PROFILE OF THE MARGINILIZED COMMUNITY/IES WHO

WHAT MAKES THIS GROUP A COMMUNITY (HISTORICAL - CONTEMPORARY?)

IN WHAT WAYS THE COMMUNITY IS MARGINILIZED

WHAT MAKES THE COMMUNITY RELEVANT / IMPORTANT FOR THE LOCAL SOCIETY ?



### WHERE

TERRITORY (GEOGRAPHICAL | DENSITY) | IMPORTANT PLACES



### DESCRIPTION OF MEMBERS

GENDER | SOCIAL CLASS | AGE | POWER DYNAMICS | EDUCATION LEVEL | IDEOLOGIES

### LANGUAGE/S

DESCRIPTION OF THE TIES OF THE COMMUNITY (SOLIDARITY\_COHESIVENESS)

### SIZE OF COMMUNITY

-IN THE COUNTRY  
-IN THE CITY

HOW MANY PARTICIPANTS?

### IMPORTANT THEMES OF THE COMMUNITY



IMPLICATIONS OF THE PROFILE FOR INTERVIEW PROCESSING (POWER DYNAMICS, IF THEY ARE ELDERS WHICH RESEARCHER YOU SENT)



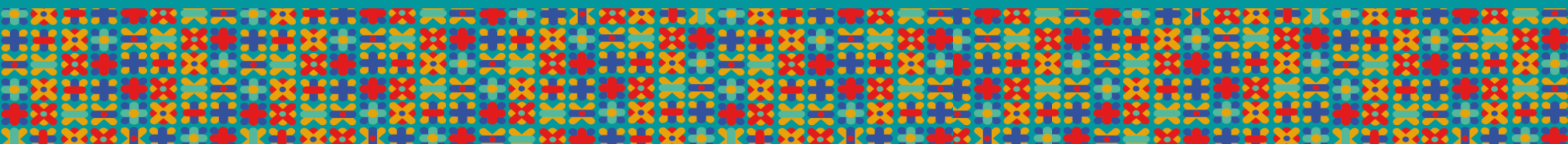
### EXAMPLES OF MARGINILIZED COMMUNITIES IN CYPRUS

- Romeika speakers (multilingual Turkish Cypriots with Greek as a home language)
- Maronites (recognised minority)
- Economic immigrants (female house workers)



# 3

## GAINING ACCESS



## THEMATIC UNIT 3

### Preparation and materials

- Activity sheets [3.1], [3.2], [3.3], [3.4], [3.5], [3.6], [3.7]
- Pens

### Activity 3.1

Provide participants with the Activity Sheet 3.1. The aim of this activity is to understand the concept of social networks, its characteristics and its importance in research. Begin by explaining the concept of contacts within social networks. Contacts can be either individuals or sources through which participants can establish connections or gather information about specific communities. Ask participants to think about the community they are interested in engaging with (See completed community profile Activity Sheet 2.3).

### Activity 3.2

Provide participants with the Activity Sheet 3.2 that briefly includes the questions Who can be potential contacts to the community/es? / How can you locate these individuals or sources? / Where do you position yourself within the network? Encourage participants to consider various sources such as personal acquaintances, local institutions, community organizations, social media platforms, or places where community members gather. Participants should think about strategies or methods they can employ to find and reach out to potential contacts. Participants should also reflect on their own positionality within the social network they are trying to connect with. Allow participants sufficient time to brainstorm and write down their responses to the questions. Once participants have completed their Activity Sheet 3.2, facilitate a group discussion where they can share their findings and reflections. Encourage participants to explain their choices, discuss any challenges they anticipate, and exchange strategies for establishing connections with the identified communities.

## THEMATIC UNIT 3

### Activity 3.3

Provide participants Activity Sheet 3.3. The activity involves analyzing a photo to identify the roles of the individuals in the context. This includes individuals such as researchers, and subjects who are directly associated with the study. During the analysis of the photo, attention should also be given to the background of the photo. Notable objects, posters, or settings in the background can offer valuable context to the research being presented. By examining the background and visual cues, one can gain insights into the setting or context of the research. This may include information about the location, or any other elements that indicate the research environment.

### Activity 3.4

Begin this activity by providing an overview of the roles of gateopeners and gatekeepers in ethnographic research, as described in the Activity Sheet 3.4. Discuss the importance of building trust and developing relationships with these gatekeepers for gaining entry into the community. Then, divide the participants into small groups. Assign each group the Activity Sheet 3.5 in order to identify from the example who can function as a gateopener in a community; what are the characteristics of a gateopener; what is a gatekeeper. Then discuss with the participants strategies for approaching and building relationships with gatekeepers who control access to the community. Conclude the activity by emphasizing the significance of gateopeners and gatekeepers in ethnographic research and the importance of building trust and rapport with these key individuals.

## THEMATIC UNIT 3

### Activity 3.5

Provide participants with Activity Sheet 3.6 and discuss the procedure of gaining access to a community. How can we create a network based on the example? Then provide participants Activity Sheet 3.7. Participants will engage in a brainstorming activity to identify potential key persons or gateopeners who could assist in gaining access to a specific community for research purposes. Instruct participants to individually brainstorm and write down the names of individuals who might serve as key persons or gateopeners for their research. These could be individuals who have connections, influence, or knowledge related to the community or topic. Encourage participants to think broadly and consider various categories of key persons or gateopeners, such as community leaders, influential members, experts, or individuals with personal connections. Allow participants a designated time to brainstorm and compile their lists. Once the time is up, ask each group or pair to share their list of potential key persons or gateopeners with the larger group. Facilitate a discussion where participants explain why they identified each person and discuss their potential roles in aiding research access. Encourage participants to share any insights or experiences they have had with similar gateopeners in previous research or community engagement. Conclude the activity by summarizing the importance of identifying and engaging with key persons or gateopeners to facilitate research access and build relationships within communities.



# Activity Sheet 3.1

## Social Networks :Theoretical Concept Milroy & Milroy (1992)

- A social network may be seen as a boundless web of ties that reaches out through a whole society, linking people to one another. Goal to understand the role of network in patterns of (linguistic) variation and mechanisms of (linguistic) change.
- Not only a methodological unit but also a unit of analysis.

### Characteristics

- Structural (shape and pattern) and Interactional (type of ties)
- Type of ties, density (everyone knows each other).
  - Territorial/geographical restrictions
  - Observable indicators of network strength

### Importance of Social Networks

- Close knit networks maintain and enforce local conventions & norms , can provide a means of opposing dominant institutionalized & standardized norms.
- For communities with sectarian problems/ nature the social network approach can often be the only way to enter the field

# Activity Sheet 3.2

**Who** and **How** (e.g., personal, places, institutions, social media) can you locate individuals that might be your contact/s to the community/es?

Where do you **position** yourself within the network? Describe your positionality.

# Activity Sheet 3.3



**Q1: who are the participants?**

**Q2: who are the researchers?**

**Q3: what do you notice at the background?**

**Q4: what information can we get for the setting/context?**

## Activity Sheet 3.4

In ethnographic research, gateopeners and gatekeepers play crucial roles in providing access to and facilitating entry into the research field or specific communities. They serve as important intermediaries between the researcher and the community being studied. Here are examples of gateopeners and gatekeepers in ethnographic research, along with real references:

- **Gateopeners** are individuals who assist researchers in gaining initial access to a community or field. They may provide introductions, vouch for the researcher's credibility, or facilitate connections with key informants. In an ethnographic study on street gangs in Chicago, Anderson (1999) highlights the role of a gateopener named "Eddie." Eddie, a former gang member turned community organizer, provided the researcher with access to the gang members, vouched for his intentions, and helped establish trust within the community.
- **Gatekeepers** are individuals who control or regulate access to a community or field. They hold positions of authority or influence within the community and can grant or deny permission for researchers to conduct their studies. In her research on indigenous communities in Ecuador, Nash (2014) encountered gatekeepers in the form of community leaders. These gatekeepers held decision-making power and were responsible for granting or denying access to the community for researchers. Building trust and developing relationships with these gatekeepers was crucial for gaining entry into the community.

Gateopeners and gatekeepers are important considerations in ethnographic research, as they significantly impact the researcher's ability to establish connections, gain access to communities, and conduct meaningful studies. Building rapport and trust with these key individuals can greatly enhance the researcher's experience and understanding of the communities being studied.

Anderson, E. (1999). *Code of the Street: Decency, Violence, and the Moral Life of the Inner City*. W. W. Norton & Company.

Nash, J. (2014). *Indigenous Movements and Their Critics: Pan-Maya Activism in Guatemala*. Princeton University Press.

# Activity Sheet 3.5



**Positionality:**

**Q1: Who can function as a gateopener in a community?**

**Q2: Characteristics of the gateopener**

**Q3: Who do you think is the gateopener in the photo? Why?**

**Q4: What does a gatekeeper mean?**

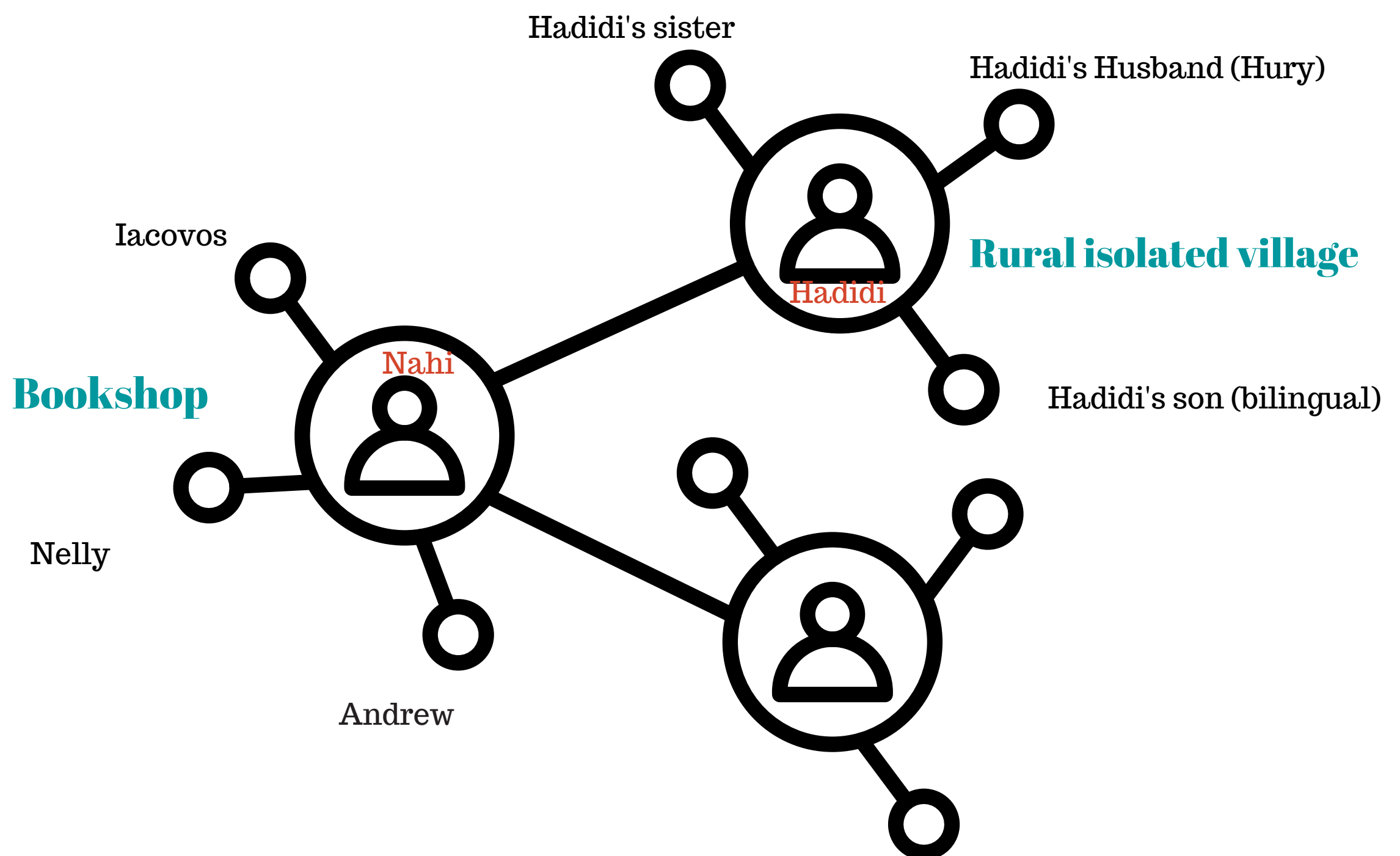
# Activity Sheet 3.6

## PEOPLE - PLACES AND NAVIGATING

British Academy Project: Greek in enclave communities: Speaking the language of the other. The case of Romeika speakers in Cyprus.

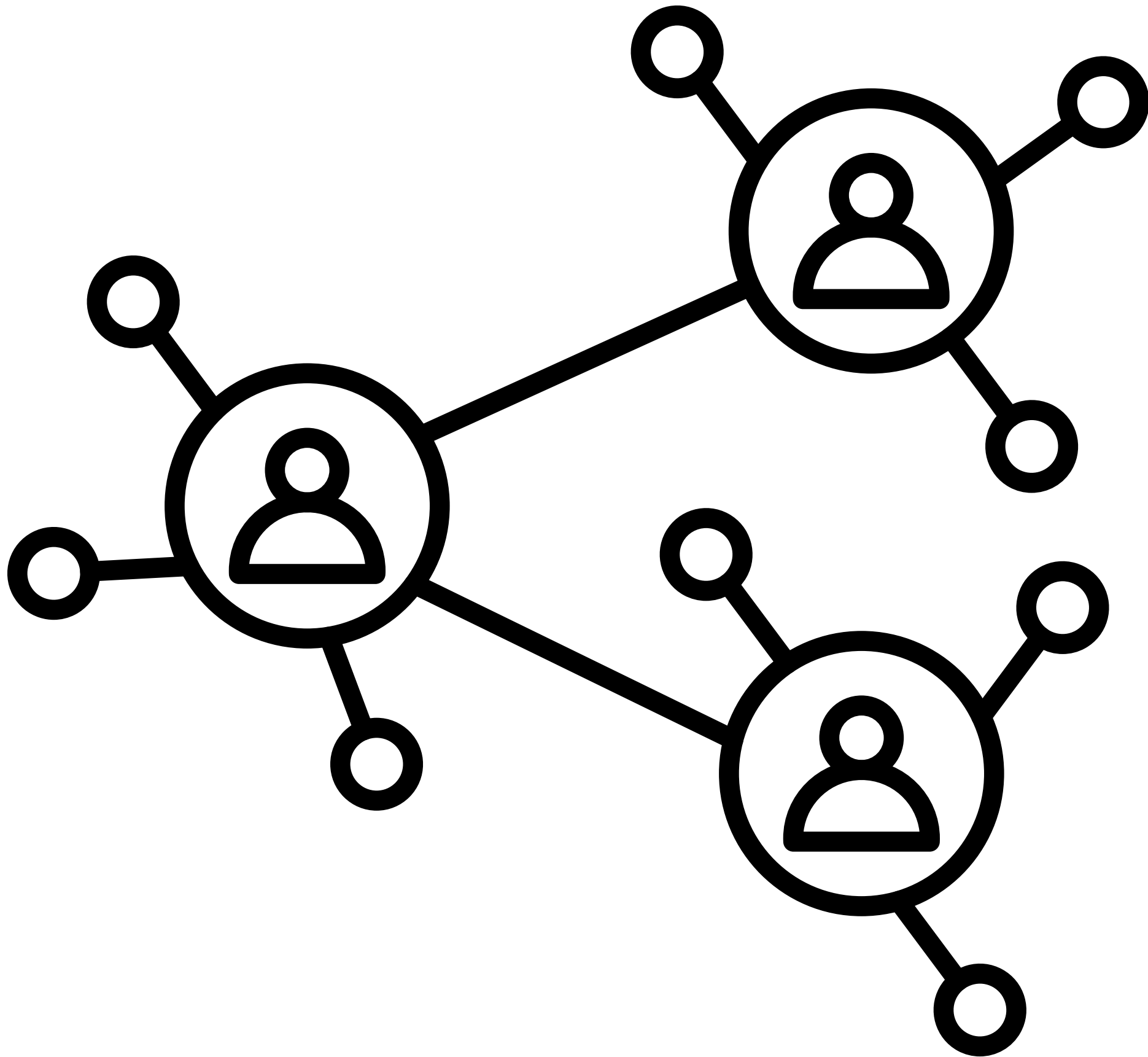
Example of Networking

"Iacovos, a researcher friend, played a crucial role in facilitating our access to the community. The key person in this process was Nelly. One day, accompanied by Iacovos, we visited the bookshop where Nahi was working. Nahi recommended that we should contact Hadidi, who happened to be Alison's mother. To establish contact with Hadidi, Nelly reached out to Andreas, a mutual friend of Nelly and Hadidi. Andreas acted as a mediator, connecting with Hadidi and informing her about our research and its purpose. Through Andreas, we arranged a meeting with Hadidi in a rural, isolated village where we conducted the interview. During the interview, we also met Hadidi's sister, who was present in the house. Initially, we did not encounter Hadidi's husband. Both the participants and the researcher were fluent in the same language, allowing for code-switching during the conversation. Additionally, we had an external person who served as the translator."



# Activity Sheet 3.7

## My network in research field





# 4

## **METHODS OF DATA COLLECTION**



## THEMATIC UNIT 4

### Preparation and materials

- Activity sheets [4.1], [4.2], [4.3], [4.4]
- Pens

### Activity 4.1

Introduce the concept of qualitative data collection methods. Then, divide participants into small groups. Assign each group the Activity Sheet 4.1. Instruct each group to:

- a. Research and discuss the assigned data collection method, including its purpose, advantages, limitations, and practical considerations.
- b. Identify a hypothetical research scenario or topic where the assigned data collection method would be most suitable.
- c. Brainstorm and outline the specific steps or guidelines for implementing the data collection method in their scenario.

Allocate a designated time for group discussions. Once the time is up, ask each group to present their findings to the larger group, focusing on the assigned data collection method and its application in the hypothetical research scenario. Conclude the activity by summarizing the key points and highlighting the diversity of qualitative data collection methods, showcasing their potential for gathering in-depth information in different research contexts.

### Activity 4.2

Continue by providing participants with Activity Sheet 4.2 and discuss the key points of the document. The aim of this activity is to provide practical guidelines for collecting stories through qualitative research interviews. The focus is on ensuring high-quality recordings by using professional recording gear, such as digital voice recorders and lavalier microphones. Additionally, the use of an interpreter can be beneficial for effective communication with interviewees who may require language assistance. By following these steps, researchers can enhance the quality of their recordings and gather valuable information from the qualitative research interviews.

## THEMATIC UNIT 4

### Activity 4.3

Continue the activity session by discussing Activity sheet 4.3. The aim of this activity is to explore and understand through examples the different approaches to collecting qualitative data such as critical performance ethnography. By utilizing critical performance ethnography, researchers engage in socially engaged research that goes beyond traditional methods. This approach encourages researchers to critically reflect on their own positions, biases, and power dynamics while actively engaging with participants and the research context.

### Activity 4.4

Read and discuss the interview protocol with participants (Activity sheet 4.4.). Encourage participants to embody characters from the stories or folktales they share. This can be done through simple role-playing exercises where participants act out key scenes or dialogue. This will bring the stories to life and create a sense of immersion for everyone involved. Foster a collaborative environment by inviting participants to share their thoughts and memories related to the stories being discussed. Encourage active listening and respectful dialogue among participants, allowing them to build on each other's ideas and experiences.

# Activity Sheet 4.1

## QUALITATIVE DATA COLLECTION METHODS



Individual Interviews



Exhibitions



Group Discussions and Interviews



Events (festivals)



Distance Submission (recorded/written)



Story Readings

## PRACTICAL ASPECTS OF COLLECTING THE STORIES

### 1. Use Professional Recording Gear

To avoid low volume due to the speakers' distance from the recording device, and background/surrounding noise coming out too loud on the recording choose a good digital voice recorder and a pair of lavalier microphones to record the interviews – one for the interviewee and one for yourself.

### 2. Take the Help of an Interpreter

This person can be a professional Interpreter or someone from the interviewee's community who can help you questioning and responding into a recording device.

### 3. Choose an appropriate Location

Background noise – such as cars passing by, children laughing, sounds at a dinner table, people talking at neighboring tables – all these tend to drown voices of the speakers on a recording. Wherever possible, try to choose a closed room for your qualitative interviews. Make sure that this is a place for you as a researcher and the participant(s) both feel comfortable .

### 4. Provide Guidelines to the Interviewee

Rate of speech is a big factor in clarity of speech. Before beginning a qualitative interview, tell the interviewee that you would be recording the call/conversation and request them to speak slowly and loudly, directly into the voice recorder or microphone.

### 5. Ask Speakers to Identify Themselves

If there are multiple interviewees on a single qualitative interview, it can become hard to identify the different speakers when replaying the audio or while transcribing.

To avoid this, ask each speaker to mention their name before answering, for example "This is Tom, my view on this subject is a little different..."

These steps will improve the quality of your recordings and ultimately help you glean more information from your qualitative research interviews.

Source: <https://www.indianscribes.com/how-to-record-qualitative-interviews/>

# Activity Sheet 4.3

## CRITICAL PERFORMANCE ETHNOGRAPHY

*“an oppositional performative social science, performance disciplines that will enable us to create oppositional utopian spaces, discourses and experiences”*

Denzin 2003: 7-8

*“epistemological and political pluralism that challenges existing ways of knowing and representing the world”*

Denzin 2003: 8

Concept of a socially engaged research which employs different approaches based on performance and arts (Conquerwood, 2013).

Performance as an act of intervention:

- The act of performing intervenes between experience and the story told, creating collisions (Langellier 1999, Denzin 2003) remaking time, marking and bending identities, reshaping the body (Schechner, 1998).

○

### What spaces can we create for ‘alternative’ data collection?

#### Examples

Buffer Fringe Festival in Nicosia, 2019 - Performing stories of language and identity



Klirou Festival 2022 - Collecting and exhibiting stories of migration



Xarkis Festival 2016 - Creating stories based on artefacts



# Activity Sheet 4.4

## Interview protocol

### *Introducing ourselves*

- Explain who you are, who you are representing.
- Provide a brief explanation about the project (what is the project about, what are the aims).

### *Story elicitation*

- Is there a story/ folktale (see what a folktale is from the literature team) that family members (e.g., grandmother, parents) or other members of the community shared/used to tell you (at home or on special occasions?)
- Would you like to share this story with us?

### *Participants*

- If you go back in time, can you remember who told (you) the story? (Who)
- Was this story directed to you or/and to a specific group (e.g., children, family members etc.)?
- Were other people present when the story was told? (Who else)

### *Setting and Scene*

- Where would the story be usually told? (places)
- Was the story told on a special day or for a specific occasion? (occasions)

### *Act sequence / Narrative structure*

- Was this story usually introduced in a specific way? (e.g., 'Let me tell you a bedtime story', 'Why don't you tell us that story', 'Would you like to hear the story of...')
- Was there any interrupting or turn-taking while the story was narrated?
- Do you remember whether other people would build on the plot or content of the story? If yes, in what way / how?
- Were some people included or excluded from the narration? (social norms, e.g. older people would tell the story, or, only women would tell the story)

### *Key/Instrumentality (Performance)*

- Do you remember if the story was narrated in a specific mode? (e.g., singing; different pitch-voices; gestures; body language; use of specific dialect or different languages)

### *Ends / Content*

- What do you think is the message of the story?
- Why do you think the story was told to you?

### *Genre/Intertextuality*

- Do you think that this folktale / story has different versions?
- Have you heard or seen it somewhere else in a different way (e.g., written, oral, podcast, online)?

### *Value of the story*

- How important is this story to you?
- What does this story mean to you? Does it bring any special feeling or memories?
- Would you share it with other people?



DigiFolk

# 5

## NEGOTIATIONS



## THEMATIC UNIT 5

### Preparation and materials

- Activity sheets [5.1], [5.2], [5.3]
- Pens

### Activity 5.1

Distribute the Activity Sheets 5.1, 5.2 and 5.3 to the participants. Ask them to review the interview excerpts and identify any issues or problems that occurred during the interview process. Prompt the participants to discuss the following questions:

- a. What communication challenges or misunderstandings arose during the interview?
- b. Did the interviewer interrupt or misinterpret the participant's responses? If so, how did it affect the flow of the conversation?
- c. Were there any cultural or sensitive topics that were mishandled or misunderstood?
- d. How did the participant's emotional state influence the interview dynamics?
- e. Did the interviewer's questions or responses impact the participant's willingness to share information?
- f. Were there any language barriers or difficulties in expressing thoughts or feelings?

Allow time for group discussions and encourage participants to share their insights and observations. Encourage participants to propose strategies or techniques that could have improved the interview process and mitigated any problems identified. Conclude the activity by summarizing the key takeaways and lessons learned regarding effective interviewing techniques in sensitive or cross-cultural contexts.

# Activity Sheet 5.1

## Ethnographic Interview Neyla, Romeika speaker in Cyprus

### Context

Below you can find three excerpts from a 2-hour ethnographic interview with Neyla, a Greek speaking (Romeika) Turkish Cypriot in the northern part of Cyprus. The main themes/questions discussed with Neyla had to do with issues of speaking Greek (instead of Turkish) as a home language, growing up as a multilingual in a politically tense context and using an older version of Cypriot Greek which might be considered as “peasantry”

1

N: Τζαι μιαν νύκταν ανοίξαν το βιβλιοπωλείον, εκόψαν τα τηλέφωνα, επιάσαν όλλα τα, (...), τα δευτέρκα μου που εγράφουν τους πελάτειες τζαι τους άλλα, επιάσαν το φαξ, εφκάλαν το εβάλαν το χαμέ. Όλες τες συρταριές, εφκάλαν τες ούλλες, επιάσαν τα ούλλα πουμέσα (16.14).

E- Οπότε γι' αυτόν εφο/ γι' αυτόν επροτιμούσετε να μεν μιλάτε ελληνικά τότε ας πούμεν;

N- Όχι πως είναι έλληνος τζαι εγώνι είμαι σαν

E- Σαν να τζαι εβοήθας τον , σαν να επρόδωνες, σαν να τζαι πρόδωνες.

N- Στους έλληνους. Τζ' εγιώνι είμαι από τους Έλληνους, τζαι είμαι χαήν, βατάν χαηνί, που λέουν Vatan hainiς Τι το λέετε;

E- Προδότης;

I- Προδότης πατρίδας

N- Προδότης της πατρίας (16.38). Για τζείνον έν εμιλούαμεν έτσι πολλά πολλά. Τωρά που ανοίξαν οι πόρτες, πρίν..

N: And one night, they broke in (our) bookshop, they cut off the telephones, they took everything, (...) my notebooks, where I used to write down my customers, and other things, they took the fax machine, they disconnected it, they threw it on the floor. All the drawers, they took everything from inside.

E: So that is why you were sca/, that is why you preferred not to speak Greek for example?

N: No, because he was Greek and I am like/

E: Like you were helping him, like you betrayed, like you betrayed

N: To the Greeks. And I am like the Greeks, and I am hain, vatan hainiς they call it. How do you say it?

E: traitor?

I: traitor of (your) country

N: traitor of (my) country. That is why we did not speak (Greek) that much. Now that the doors (border) has opened...

## Activity Sheet 5.2

# 2

N- Εξήγαννα τα, ήθελα να μεν τα ξηγάσω, γιατί πιστεύωγ μιν ημέρα εννά ανοίξουν οι δρόμοι τζ' εγιώνι πρέπει να ξέρω. Γιατί αφου τα ξέρω γιατί να μεν τα μάθω καλύτερα;

E- Ναι. Αρέσκει σου, αρέσκου σου τα ελληνικά; Που μιλάς;

N- Τα δικά μου όι

E- Όι;

N- Εν ηξέρω γιατί

E- Γιατί;

N- Γιατί έδει πολλές γλώσσες (λέξεις) τζ' εγιώνι εν μπόρω να τα μάθω(18.19). Έμεινα πολλά, πολλά πίσω.

E- Γιατί, αφού μιλάς πολλά καλά

N- Πρέπει ν'αρχίω, ν'ανοίξουν οι δρόμοι καλά καλά τζαι να ..κάπου κάπου

E- (...) άμμα ακούεις κάποιον, ας πούμεν τούτη η κυρία πού ήταν δαμέ. Ηταν που την Ελλάδα η κυρία. Άμμα ακούεις κάποιον να μιλά, που τη, καταλάβεις τους;

N- Κατάλαβω τους

E- Που την Ελλάδα

N- Κατάλαβω τους τζαι τζείνους αλλά έδει κάπου κάτι γλώσσες(λέξεις) που δεν τες ξέρω αρωτώ τους. Τι είναι; Αρωτώ

E- Ναι. Νιώθεις καλά, νιώθεις άνετα να τους μιλάς εσύ; Τούτους που εν που την Ελλάδα; Εν έδει πρόβλημα να τους μιλήσεις.

N- Όχι γιατί να 'χω; (19.00)

N: I started forgetting it, I did not want to forget it because I believe that one day the streets will open and I need to know it (the language). Because since I already know it why not learn it even better?

E: Yes. Do you like it, do you like Greek. Like when you speak?

N: mine, no

E: no?

N: I don't know why

E: why?

N: Because there are many languages (words) and I cannot learn it. I am left behind, so much behind.

E: But why,? you speak so good

N: I need to start again, now that the streets (borders) will open for good and ... somehow

E: (...) when you listen to someone, let us say this lady that was here now, she was from Greece. If you listen to someone from Greece, do you understand them?

N: I understand them

E: From Greece

N: I understand them too but there are some languages (words) that I don't know so I ask them. What is it? (...) I ask.

E: Yes. Do you feel comfortable when you speak to them? Those people from Greece. Don't you have a problem to speak to them?

N: No, why should I?

## Activity Sheet 5.3

# 3

E- Νιώθεις διαφορετική που τους άλλους τους τουρκοκύπριους επειδή μιλάς ελληνικά;

*E: do you feel different from the rest of the Turkish Cypriots because you speak Greek?*

N- Όχι.

*N: no*

E- Όχι. Ας πούμεν το ότι εσύ εμεγάλωσες τζαι είδες σπίτι σου ελληνικά, το ότι εμιλούσετε σπίτι σου ελληνικά νιώθεις ότι εν κάτι διαφορετικό;

*E: No. For example the fact that you were raised with Greek at your home, that you spoke Greek at home, do you feel that this is something different?*

N- Όχι

*N: No*

E- Ας πούμεν κάμνει σε να νιώθεις πιο κοντα στους ελληνοκύπριους επειδή μιλά, επειδή μιλάς ελληνικά καλά;

*E: For example does this make you feel closer to the Greek Cypriots, because you speak Greek so good?*

N- Ναι. Έτσι πο, έτσι πο να τους μιλάω ξέρω πως είμαι πιο κοντά τους, για τζείνον.θέλω τζαι να μαθαίνω καλύτερα για να μπορώ να τους καταλάβω, τζαι να με καταλάβουν τζαι να λένουν τι θέλουν, αν θέλουν.

*N: Yes, it is like when I talk to them I am close to them, that is why I want to learn it better so I can understand them, and they can understand me, and say what they want, what they want, if they want.*

Eι Άμμα πάεις ποτζεί τζαι μιλάς Ελλ. . Τζαι μιλάς ελληνικά είντα μπου, είνταλος αντιδρούν οι άλλοι, οι ελληνοκύπριοι;

*E: When you go to the other side and you speak Greek, how do they react the others, the Greek Cypriots?*

N- Λέουν μου πως ξέρω καλά ελληνικά. Άμα εγιώ ενιξέρω. Ξέρω πως ενιξέρω.

*N: they tell me that I know good Greek. But I know that I don't, I don't know (good Greek).*

E- Εν κάτι που τους αρέσκει ας πούμεν;

*E: Is it something the like for example?*

N- Ναι αρέσκει τους.

*N: Yes they like it.*

Source: GRECO Project, "Greek in enclave communities: Speaking the language of the other. The case of Romeika speakers in Cyprus".  
Funding Body: British Academy UK, The Leventis Foundation, Cyprus  
PI: Elena Ioannidou



# 6

## **ETHICAL ASPECTS**

## THEMATIC UNIT 5

### Preparation and materials

- Activity sheets [6.1], [6.2], [6.3]
- Pens

### Activity 6.1

Provide participants with the Activity Sheet 6.1 or read it aloud. Ask participants to take a few minutes to reflect individually on the ethical dilemmas faced by the researchers and the potential consequences of their actions. Encourage them to consider the well-being of the participants and the responsibility researchers have towards them. Instruct participants to share their reflections and engage in a discussion about the questions in Activity Sheet 6.2: The objective of this activity is to reflect on the ethical aspects of conducting research, particularly when working with vulnerable or sensitive populations. By discussing the provided extract (Activity Sheet 6.1) from a research experience, participants will gain awareness of the potential impact of their research choices and consider the importance of ethical considerations in their research practices.

### Activity 6.2

Facilitate a brainstorming session where participants collectively create a list of ethical guidelines for conducting research with sensitive populations or topics. Encourage participants to consider aspects such as:

- The importance of respecting participants' autonomy and ensuring informed consent.
- The need for confidentiality and anonymity to protect participants' identities.
- The consideration of potential emotional or psychological risks and the availability of support resources.
- The ongoing reflection and evaluation of research methods and their potential impact on participants.

### Activity 6.3

Finally ask from the participants to scan the QR code in order to read the consent form of the project and reflect on it.

# Activity Sheet 6.1

## Literacy education in prison: developing a social literacy programme in the prison school of Cyprus

Elena Ioannidou, Elisavet Kiourti & Christina Christophidou

<https://doi.org/10.1080/02671522.2018.1524925>

We were in the third literacy lesson at the women's prison. The topic of the lesson was poetry. In the previous two lessons we introduced ourselves to the group, we said that we would do voluntary teaching as a team from the University of Cyprus and we would organize some lessons in literacy. Most of the women in the group had difficulty to believe that while others were more suspicious. They found it very difficult to believe that we would be there without being paid, that we offered to organize some classes without being employed by the management of the prison. One of the prisoners asked us if we would do this for E's PhD? We said no, explaining that E's PhD was on something completely different and that we were there to do some work on texts and literacy with them. Evidently, they found it difficult to believe that a group from the university would come on a weekly basis in the prison for a course.

The lessons began and they seemed to be going well. We had around 10 women in the class, a pretty high number compared to the total population of the women's wing. In lesson 3 we decided to move things and we started studying a thematic unit called "Woman". In this unit they had to study different types of texts and genres which dealt with women, from various perspectives. In lesson 3 we studied the poem "The world of the woman" by the poet Marie Takvam

### Ο ΚΟΣΜΟΣ ΤΗΣ ΓΥΝΑΙΚΑΣ

Τα χάρδια των χεριών σου  
δεν θα καταφέρουν να μ' εξαλείψουν.  
Δεν θα σβήσεις  
τα δάση μου ούτε θα στεγνώσεις με φιλιά τις θάλασσές μου

Υπάρχει ένας κόσμος πίσω από τα ανδρικά χάρδια...

*Marie Takvam*

\*μτφ: Γιώργος Χριστογιάννης

---

### THE WORLD OF A WOMAN

The caresses of your hands

will not eradicate me.

You will not erase my woods,

Nor you will dry out my seas with your kisses

There is a world in the background of men's caresses...

*Marie Takvam*

---

The lesson focused on the role of poetry as a genre and several activities were given to the inmates in which they had to undertake an active role. [...] We finish the lesson and we leave the prison feeling very excited and satisfied with the work conducted.

The following week we arrived at the prison school excited to take last week's lesson a step forward. We arrived in an empty room, none of our students were there. We waited for a while since this was unusual, usually most of them were there waiting for us. Then the police officer came and she told us that the girls won't be coming to the lesson. We were astonished, feeling really surprised by what was happening. We could not even ask why, all the environment was cold and distant. We looked at each other for a while and then asked the officer if she knew why this happened. She did not give any details, she just stressed that the inmates did not want to attend any more classes with us. We could not believe this was happening. We gathered all our stuff and began walking towards the exit. It was time consuming to enter but also to exit the prison, with all the security measures. It felt really awkward having to enter and then exit without any result. On our way to the exit we came face to face with one of the students who was really active in the previous lesson. We looked at her and greeted each other:

- What happened, why no one showed up, we asked.

She looked at us for some time, smiling a bit sad.

- You know, she said. You need to know things before you come and start doing this kind of lessons.

We could not understand what she meant so she went on:

- You need to know what each of us did, why we are in prison. I am in for murdering my husband, they accused me for murdering my husband. The poem, the poem was very strong. We cannot do these stuff here, you need to know. It is not easy for us. I could not rest afterwards, the poem really upset me...And she left. We remained there silent, not being able to utter a word. What have we done, I was thinking. How naïve we were.



Reflecting afterwards on the whole incident we came to realise that what seemed right and appropriate, even exciting for us, it was painful and upsetting for them. We were not the same. We were free, they were in prison. We were deciding on what texts would be suitable for them but with a naïve way. How deep are you allowed to go in order to get texts that are close to our students, that speak to their personal life? How deep are you allowed to scratch, as a researcher, as a teacher? What right do you have to surface old wounds, to make them visible, to talk about it?

That lesson was for the tree of us like a strong slap. We need to be careful, we reached a dangerous ground, perhaps we did harm. Perhaps remaining with the standard syllabus would have been safer, more appropriate.

The following week all of them came to the lesson, even B. who told us about the poem. It was like all of us wanted to pick up the pieces and put them together again. But this time with more care, more caution. And so we did.

What ethical dilemmas did the researchers face in this research experience?

How could the researchers have approached the situation differently while considering the well-being of the participants?

What are the potential consequences of conducting research that touches upon sensitive topics or experiences?

## Activity Sheet 6.2

### Access and ethical aspects in prison school of Cyprus

Issues of gaining access, building trust and retaining privacy were constantly present during the design and implementation of the SLP. The fact that we were there as an academic team, organising a voluntary weekly-based literacy programme, was a major gate-opener, both for the prison administration but also for the prisoners who seemed to value our presence in their school. In addition, we had a very close cooperation with the two teachers of the school who were very keen on outreach and bringing into the prison school people from external educational institutions. Our close collaboration with the teachers was very important for safeguarding our presence at the school and for being accepted by the prisoners.

The prisoners were informed about the nature of the programme from the beginning, although due to the peculiarities of the context it was inappropriate to seek informed consent in the traditional way, i.e. by filling in forms. As Simons (2009) asserts we should not assume that the same approach to informed consent suits all circumstances and it is crucial to decide what counts as valid consent (103) in the specific context. In the prison context we adopted the democratic ethic model (Simons 2009, 101) where our main priority was to establish conditions of trust, do no harm, safeguard confidentiality and negotiation in the participation process. In particular, we ensured informed consent and trust in the following ways:

- On an institutional level, the university team launched a shared written agreement with the Prison Department, informing them about our goals and our presence at the school, and listing different ways we could provide support to the school.
- We informed the prisoners about the nature of the programme, the implementation process and the fact that we would take notes for describing the process.
- Prisoners were also informed that their texts-artefacts could be made public, either in the form of research or in the form of using their texts for teaching purposes at the university. From the beginning, it was stressed that they had the right to withdraw from the programme, or withdraw their texts from being public at any time.
- The prisoners shared their texts with us from the beginning and these were included with their permission in two separate publications (see section 'Outreach').

- In terms of anonymity and confidentiality, we ensured that all the texts would be anonymised although in some cases this appeared problematic since there were some prisoners who wanted to put their names on their texts. Nevertheless, due to the initial agreement we made with the stakeholders, we could not use their names. This is what Kushner (2000) describes as an ethical issue in denying identity via the principle of anonymisation. At the end, we negotiated with all the participants and we agreed on the use of their initials as a middle ground solution.
- The issue of informed consent was sensitive from the beginning since on the one hand we wanted to communicate the nature of our presence there with clarity; on the other hand, it was important to establish conditions of trust. Asking prisoners to sign a form at the outset might have prevented their engagement in the programme and have jeopardised the establishment of this trust. We had to seek other ways, opting for the process of rolling consent throughout. The basic principle guiding our decisions and actions was to treat participants fairly and use an ethical tradition which was more relational and situation-specific, 'democratic in intent' and 'participatory in process and outcome' (Simons 2009, 99).
- After ensuring access, we had to deal with several ethical issues that kept emerging during the implementation. Firstly, it became evident that it would have been a struggle to maintain the necessary-appropriate distance from our students, both women and men. At the beginning of the programme, we were advised by the prison security people not to share personal information with the prisoners and not to try to learn their personal stories or their crimes. This guideline was considered a safety net for everyone who would come into contact with the prisoners. Although safety is an important aspect, having no information at all for the people for whom a SLP was built, was making things difficult.

Finally, our dual role both as teachers and as researchers was sometimes becoming fuzzy. We were there primarily as facilitators of the SLP and secondarily as researchers. For this reason we decided not to engage in field-note taking during our presence at the school. Instead, we used reflective diaries in which we would later write down our impressions, feelings and important episodes from the implementation process. We aspired to write these reflections as soon as possible after we left the prison.

# Activity Sheet 6.3



## Research Consent Form

Project Title

Digitizing the folktales of a city - sharing the wisdom of the Other

**Introduction:** This project aims at collecting and digitizing folktales, stories of wisdom, from ethnic, religious and racial groups residing in the cities involved in the project (Nicosia, Belgrade, Ankara, and Groningen) and make them easily accessible and freely available to everyone.

**Purpose of Research:** By collecting, curating, digitizing and sharing the cultural products of these communities we aim to give voice to communities which hold minority status in European societies. By allowing their stories to be heard we are also contributing to the problem of long standing prejudices in European societies, prejudices which are at least partially produced due to exposure to only single narratives favouring the dominant cultures and demoting those cultures that are willingly or unwillingly othered.

**Confidentiality:** The data provided by the participants will be considered strictly confidential and will not be given to others without written permission from the participant.

**Right to Refuse or Discontinue:** The participant has the right to discontinue or decline the participation in the research anytime he/she feels to do so.

---

### Consent

- |  |   |
|--|---|
| <input type="checkbox"/> I confirm that my participation in this research project is voluntary.  | <input type="checkbox"/> I confirm that the duration of the research wherein I will participate is approximately between minutes to some hours only, including recorded interviews. |
| <input type="checkbox"/> I acknowledge that I have the right to decline or discontinue my participation in this research when I have a valid reason to do so.                                      | <input type="checkbox"/> I have read and understood what the research is all about and how it will affect the target audience.  |
| <input type="checkbox"/> I understand that the researchers will not identify me by name in any reports using information captured from one of my interviews or answers to the surveys I completed. | <input type="checkbox"/> I understand that the researchers will publish their materials on the projects' website and platform and other research-related projects.                  |

## Participant Information

Participant's Name    
First Name Last Name

Age  e.g., 23

Gender  Male  
 Female

Phone Number  -   
Area Code Phone Number

Email   
example@example.com

Participant's Signature 

Powered by [Jotform Sign](#) [Clear](#)

Date Signed    
Date

Date

## Research Representative

Name of Individual  
taking the consent


  
First Name Last Name

Research  
Representative's  
Signature

Powered by [Jotform Sign](#)

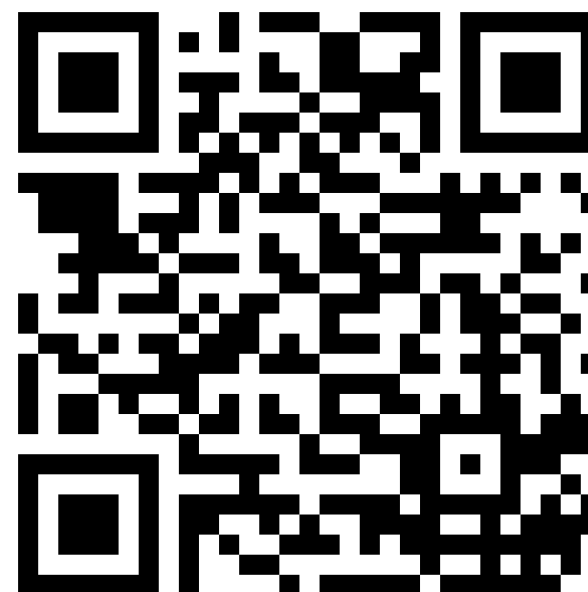
[Clear](#)

Date Signed

   
Date

Submit

 Print Form



Scan QR Code to fill online or print the consent form

