STORY LAB TRAINING
Handbook of Research Methodology

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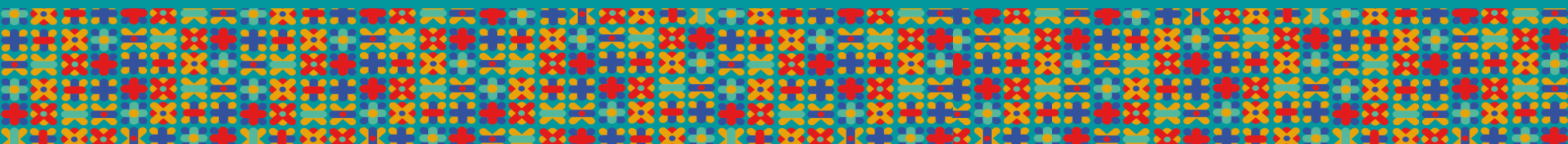
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INTRODUCTION

The DigiFolk Project aims at collecting, curating and digitising folktales from marginalized communities residing in the cities participating (Nicosia, Belgrade, Ankara, and Groningen). The primary objective is to make these invaluable stories easily accessible and freely available to everyone, with a special focus on the inhabitants of these cities. We firmly believe that in the act of collecting, curating, digitizing, and sharing the cultural treasures of these communities, we can achieve two pivotal goals.

First and foremost, our aim is to provide a platform and a voice for groups residing on the periphery of our societal landscapes, contributing significantly to their empowerment. Through this project, we hope to shed light on narratives that often go unheard and showcase the unique perspectives of these communities.

Secondly, we seek to offer an opportunity for broader social groups, particularly the dominant ones in these localities, to connect with and appreciate these often-overlooked communities by immersing themselves in their stories.

In this context, this "Handbook of Research Methodology" has been designed to guide and empower our workshop participants with the essential tools and insights necessary to carry out the DigiFolk research methodology effectively.

Upon Story Lab completion participants will:

- be familiar with the basic principles of ethnographic and participatory research and understand how these can be put to use to meet the goals of DigiFolk;
- have a good understanding of the inclusion-exlusion criteria of the key foci of the project: folktales and communities;
- be able to create a profile of communties and plan around what is required to enter communities;
- have fluency with methodological tools for data collection
- get familiar with the interview protocol in order build good rapport with participants and other community members.
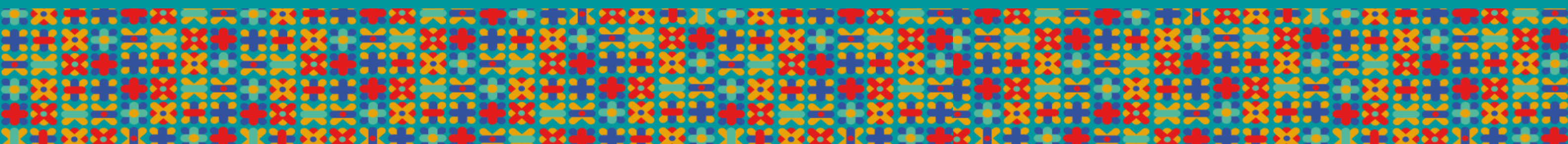
INTRODUCTION

As such, the Story Lab consists of six thematic units:

- **Thematic unit 1** aims at introducing workshop participants to each other and also to the type of stories this project is interested in, namely folktales.

- **Thematic unit 2** introduces participants to the notion of communities and more specifically marginalised communities and what studying a community means. Attention is paid to how one can go about creating a community profile which would include information about e.g., language, community relationships with society etc.

- **Thematic Unit 3** discusses issues of access to communities utilising the social network theory. Key concepts such as gate openers and gate keepers are introduced alongside multiple examples from prior field work.

- **Thematic Unit 4** is about presenting multiple ways of collecting data.

- **Thematic Unit 5** instroduces participants with issues of negotiation in the field by providing examples from earlier ethnographic research.

- **Thematic Unit 6** discusses ethical aspects in research and interlink it with the DigiFolk project.

1
FOLKTALES AND STORIES

Preparation and materials

- Chairs
- Sheets of paper [A4]
- Markers [different colors]
- Activity sheets [1A], [1B], [1C]

Instructions | Activity 1.1

Activity 1.1 aims at welcoming participants to the Story Lab and promoting team bonding. Trainers initiate the Story Lab by welcoming the participants and inform them they will start by playing a game. Trainers divide participants into two groups (Group A (Artists) – Group B (models). Assuming there are a total of 10 participants, trainers arrange 5 chairs in a circle facing outward. The participants from Group B (models) can choose a chair and sit down. Each participant from Group B (models) will be provided with an A4 sheet of paper. Each participant of Group A (artists) will be provided with 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 trainers can signal the initiation of the activity by clapping their hands. The Artists (Group A) should focus on creating a portrait (Sheet of paper) 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. Then they 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. Trainers 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 is welcome to introduce themselves (e.g., name, hobbies) 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.

Instructions | Activity 1.2

Activity 1.2 serves as a conversation starter of what can be a "folktale" and help participants in understanding the procedure of sharing of folktales to others. To begin, trainers divide the participants into two or three groups, depending on the number of participants and trainers' desired group size. Each group should be equipped with Activity Sheet 1A Once the groups are formed, trainers instruct them to initiate conversations within their respective groups centered around the questions included in Activity Sheet 1A Trainers should encourage participants to take turns holding the cards and pose questions or prompts that encourage storytelling. By using the cards as a starting point for conversations, participants can delve into the world of folktales, share their own experiences, and learn from others in an engaging and interactive manner.

Trainers should take into consideration the following: Inclusion and exclusion criteria of folktales for Digifolk (see Activtiy Sheet 1C)

Instructions | Activity 1.3

Activity 1.3 aims at identifying, discussing and distinguishing folktales from other types of stories. Trainers initiate the activity by dividing participants into groups of 2-3 persons. Then they will be provided with four (4) stories [Activity Sheet 1B] they should read and determine whether a story should considered (or not) as a folktale. Trainers can provide guidance to the participants e.g.: "Can you identify in each story elements of folktale, such as myths, legends, or unique cultural elements? If not, why?

Once this first part of activity is completed, trainers can share with participants Activity Sheet 1C, discuss the inclusion and exclusion criteria of a folktale for the Digifolk Project and reflect on their answers regarding the four (4) stories they read in the first part of the activity.

Trainers should take into consideration the following:

- **Story A is not a folktale but a short biography - personal story of the researcher Amina Mohamed who grew up in a marginilised community.**
- **Story B is a popular folktale in the context of Cyprus. Though, Cyprus is not considered as a marginalised community. Thus, even though story B is a folktale does not meet the criteria of a folktale for Digifolk.**
- **Story C is a folktale of marginalised group. The story of Mullah Nasruddin is adapted from a Middle Eastern Islamic folktale which is attributed to different countries, including Turkey and Syria.**
- **Story D is not a folktale. The extract focuses on the morals of a story rather than the actual story. It is an extract taken from an interview with two drag queens held in the drag bar (House of Scandal) owned by Drag Queen 1: Mildred Scandal. About half an hour into the conversation and after the two drag queens told the DigiFolk team that there are no stories that make the cut for folktales in the drag or Queer community or that the stories they do know are personal stories of coming out, confided to them in drag or gay bars by other members of the community, but which, according to them, are not their stories to share so they would not share them with us, one of the interviewers -in what seems as a final attempt to get a story asked a question about do's and dont's inspired by an earlier interview with a man from Angola.**

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 that person told you the story?

STORY A

I was born and raised in the United Arab Emirates (UAE). Ethnically, however, I am the child of two expatriates. My mother was born and raised in Uganda during the reign of Idi Amin. Her family later immigrated to Kenya when she was sixteen due to political tensions and the possibility of persecution. My father, on the other hand, was born and raised in Somalia. He moved to the UAE prior to the 1991 Somali Civil War in the hopes of starting a new and better life. His family back in Somalia were not as fortunate, as most of them witnessed the breaking out of war firsthand. Thankfully, my paternal grandfather had close family friends in Kenya who welcomed him and his remaining children into their home as they sought asylum. To show their gratitude, my paternal grandparents agreed to offer their many sons in marriage to the family that had provided them a safe haven. Thus, the elders of both families agreed that my father (then living in the UAE) and my mother (then living in Kenya) should marry. Following the wedding, my mother left her East African home of thirteen years to begin her new chapter of life in the UAE, a country she knew nothing about, including the language (Arabic). Perhaps because both of my parents felt so foreign in the UAE, when their children began to be born, they insisted on preserving their individual and collective cultures. Thus, at home, my brothers and I grew up speaking Swahili and a minority dialect of Somali. In addition, in order to thrive in our private schools in the UAE, we also had to learn and be proficient in both English and Arabic. Although my home culture was doubly and decidedly African and my school Middle– Eastern, every book I read in school was narrated by authors from the United States or England. In fact, all the characters in every book were white. Looking back now, I find this quite ironic since the UAE is an ethnically diverse country; yet I was forced to read strictly homogeneous literature. I was pushed to read these books in school under the pretense of perfecting my own English. Although I eventually perfected my English, I came to realize that the literature I was exposed to in school not only shaped my perception of the world, but it also directly impacted my own identity formation.

Source: www.scholarworks.gvsu.edu

STORY B

Digenis Akritas was the most courageous of all the Akrites, who guarded the borders of Byzantium. They caused fear and terror to the Saracens who came from the mountains of Central Asia. The giant stone that dominates the sea and is called "Petra tou Romiou", is associated with the legend of Digenes Akritas, from whom the area took its name. According to legend, Digenis Akritas, the legendary Byzantine hero, during the 7th – 10th century, in order to repel the Saracen Arabs, who were preparing to plunder the area, grabbed onto the mountain range of Kyrenia by his one hand as a result of which it took the shape and the name Pentadaktylos (meaning five fingers) and with his other hand lifted a huge rock (the Stone of Romios – Petra tou Romiou) and threw it into the sea against the Saracens who left fleeing.

Source: www.cypruspost.post

STORY C

Mullah Nasruddin had been working in the fields all day long. He was tired and sweaty and his clothes and shoes were covered with mud and stains. The wealthiest man in town had invited everyone to come to break their fasts in his home that evening with a huge feast. Nasruddin knew that he would be late if he went home to change his clothes before heading into town. He decided it was better to arrive in dirty clothes than to be late. When Nasruddin arrived, the wealthy man opened the door and looked Nasruddin up and down scornfully, from his worn, ragged clothes down to his muddy shoes. Without a word of welcome, he gestured for Nasruddin to come in and walked abruptly away. Nasruddin joined the throngs of people, who were all dressed in their finest clothing. The tables were laden with all sorts of delicious foods. Despite his efforts to hurry, the seats were all taken and nobody tried to move over or make a space for Nasruddin. In fact, nobody offered him food. The other guests ignored him so completely that Nasruddin could not enjoy the food on his plate, no matter how finely prepared and how tasty it was. In fact, after only a few bites, Nasruddin was so uncomfortable that he decided to leave. He hurried home and changed into his finest clothing, including a beautiful coat. Nasruddin returned to the feast and this time the host welcomed him with a huge smile. "Come in, come in," greeted the host. As Nasruddin entered, people waved and called to him from all corners of the room as they invited him to sit near them and offered him food. Nasruddin sat down quietly. Picking up a plump fig, he carefully placed it into a coat pocket, saying, "Eat, coat, eat." He fed the coat lentils and chickpeas, olives and bread, hummus, falafel, chicken and beef — and best of all — the desserts — halvah, date rolls, figs and baklava! Soon everyone in the room was staring at Nasruddin, wondering what he was doing. The host hurried over. "Nasruddin, whatever are you doing? Why are you feeding your coat in this manner?" "Well," replied Nasruddin, "when I first came to this feast in my old farming clothes, I was not welcome. No one would speak with me. But when I changed into this coat, suddenly I was greeted warmly. So I realized it was not me that was welcome at this party, but my clothing. And so I am feeding my coat."

Source: www.uua.org

STORY D

Interviewer 1: something I am curious about is not like stories per se but common like just things you know that like are shared throughout the community; I guess like, not like stories but more like things that people tell you to do that you should just know. Like we did an interview last week and of the things he [the interviewee] was told as a child is that you don't put money on the table. Is there stuff like that that you are told not to do?

Mildred Scandal: of course there are: *don't put your wig off in public* [laughter] or d*on't throw off your shoes, always wear heels*

*I****nterviewer 2:*** and why, why for example don't throw your wig off in public, what's…

Mildred Scandal [Drag Queen 1]: Well I don't know but it's awful [laughter and chat]. I think a lot of people don't recognise you where you are in drag.

Lola Lasagna [Drag Queen 2]: I think it has to do with that… I think it's a very old school thing; having to do with the illusion.

Interviewer 1: something I am curious about is not like stories per se but common like just things you know that like are shared throughout the community; I guess like, not like stories but more like things that people tell you to do that you should just know. Like we did an interview last week and of the things he [the interviewee] was told as a child is that you don't put money on the table. Is there stuff like that that you are told not to do?

Mildred Scandal: of course there are: *don't put your wig off in public* [laughter] or d*on't throw off your shoes, always wear heels.*

Interviewer 2: and why, why for example don't throw your wig off in public, what's…

Mildred Scandal [Drag Queen 1]: Well I don't know but it's awful [laughter and chat]. I think a lot of people don't recognise you where you are in drag.

Lola Lasagna [Drag Queen 2]: I think it has to do with that… I think it's a very old school thing; having to do with the illusion.

Interviewer 2: And what do you mean by the illusion?

Lola Lasagna [Drag Queen 2]: Because there is a man underneath [laughter].

Interviewer 2: to not spoil the illusion you mean?

Lola Lasagna [Drag Queen 2]: Exactly yeah.

Mildred Scandal [Drag Queen 1]: Well some time there is an act to turn from drag to man on stage

Interviewer 2: oh so it's part of the act then…

Mildred Scandal [Drag Queen 1]: […] you can play with it but I think it's an old-written rule that you don't put off your wig like that…

Interviewer 2: same with the shoes and so on?

Mildred Scandal [Drag Queen 1]: Yeah for me it is [laughter].

Source: Interview of Drag Queens (Digifolk – Groningen)

Inclusion criteria for DifiFolk - Folktales

Stories that:
- are shared within a group ('folk') either at the community level (macro-level), or in sub-groups
  such as family households (micro-level);
- are in principle orally told even if they exist in written form;
- contain at least some information about the 'folk';
- fall under the categories of fairy tales, legends, fables, and any other sub-categories of
  folktales;
- are shared within a 'folk' that has been marginalised in the civic contexts they inhabit.

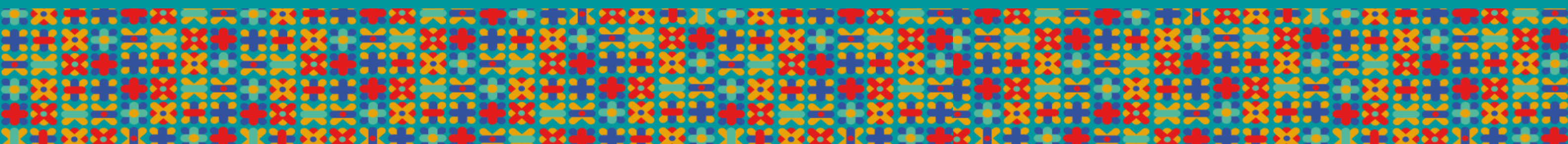## Exclusion criteria for DifiFolk - Folktales

Stories that:

- are not shared within a group ('folk) at any level (macro or micro), or
- have been officially documented; can be found published in any medium which is widely
  accessible; or
- form personal anecdotes which contain no information about the 'folk'; or
- are not shared amongst a 'folk' that has experienced marginalisation.

2
COMMUNITIES

Preparation and materials

- Activity sheet [2A], [2B]
- Pens

Instructions | Activity 2.1

Activity 2.1 aims at profiling the marginalized communities that participants will research and document. Trainers provide participants (either individually or in groups) with the Activity Sheet 2A and discuss with them the criteria of target marginalised communities, for Digifolk project. Then, trainers proceed with Activity Sheet 2B allowing plenty of time for the participants to work on the profiling of possible targeted communities for the project. Trainers could guide participants as follows: "Think of your own context if you already have approached or decided the community and fill the following Activity Sheet." or "Identify possible communities which you would like to explore."

Activity Sheet 2A

01 Marginalised Communities

Marginalised communities are those communities which have historically been excluded from involvement as well as those continuing to face other barriers to civic participation.

02 Marginalised Populations

Marginalised populations, also referred to as vulnerable, oppressed, underrepresented or undercounted, might include people of different race, ethnicities, low-income populations, the homeless, LGBTQI+ and people with disabilities among others (Brutschy & Zachary, 2014).

03 Marginalised Communities included in Digifolk

Vulnerable, oppressed, underrepresented or undercounted, and which have either historically been excluded from involvement or face other barriers to civic participation in the civic contexts they inhabit.

Communities that ave engaged in oral storytelling practices via which they share and transmit their traditions, values, world views, customs, folk wisdom, through stories (folktales), as
these were defined above.

04 Communities excluded in Digifolk

Communities which have not experienced any form or exclusion in the civic contexts they are part of and communities they do not engage in passing on stories about the 'folk'.

What about ethnic, racial, or religious minorities which have not been historically marginalised as they are new to a civic context? (e.g., refugees, asylum seekers); are not systematically or intentionally marginalised but are rather out of sight and silent (such as Latinas in Groningen)?

We decided to treat these cases in a more bottom-up and case-by-case fashion. In principle, any community which remains out of sight is susceptible to the same psychological fate as communities that are intentionally marginalised. Prejudice can be an outcome of ignorance as much as it can be an outcome of adversarial intergroup relations.

Profile of the project's marginalised community

WHO

What makes this group a community?
(historical | contemporary)

In what ways the community is
marginalised?

What makes the community relevant |
important for the local society??

How would you describe the community
in terms of size (in the country, in the
city)?

WHERE

Where/ In what places can we locate
this community? (possible streets,
neighbourhoods, type of
accomodation, etc.)

CHARACTERISTICS

Gender, Social class, Ages, Education
Level, Ideologies

What are the ties of this community?
(solidatiry, cohesiveness)
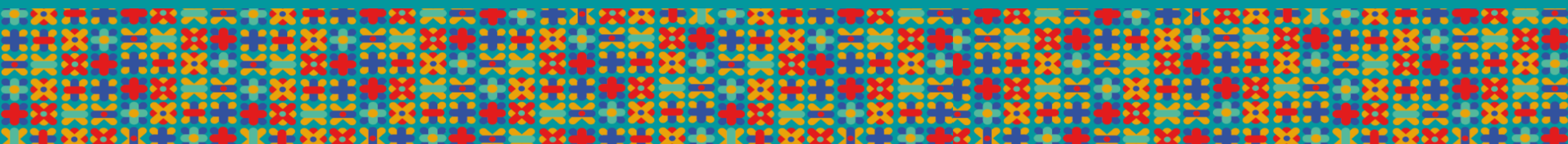
What language/es do they speak?

3
GAINING ACCESS

Preparation and materials

- Activity sheets [3A], [3B], [3C], [3D], [3E], [3F], [3G]
- Pens

Instructions | Activity 3.1

Activity 3.1 is an introduction to the theoretical concept of social networks, its characteristics and its importance in research. Trainers could begin by sharing Activity Sheet 3A to the participants and discussing with them the role and functionality of contacts within social networks.

Trainers should take into consideration that contacts can be either individuals or sources through which participants can establish connections or gather information about specific marginalised communities.

Instructions | Activity 3.2

Trainers provide participants with Activity Sheet 3B by explaining the purpose of the activity: to map out your research network, including people and places that play a significant role in your research endeavors. Mention that this exercise will help identify potential connections, collaborations, and resources. Have participants draw or write the names of individuals who could potentially be part of their research network and geographical locations to represent the places that might be essential to the research Once the mapping is complete, have each participant briefly share their research network map with the group. Encourage them to explain the significance of the connections and places they've included.

Instructions | Activity 3.3

Activity 3.3 aims at understanding the theoretical concept of gate-openers and gate-keepers that could facilitate researchers in gaining access to the community. Trainers can begin this activity by providing an overview of the usefulness of gate-openers and gatekeepers to gain access to the marginalised community (-ies), as described in the Activity Sheet 3C. Discuss the importance of building trust and developing relationships with these gatekeepers for gaining entry into the community.

Instructions | Activity 3.4

Activity 3.4 aims at exploring Who and How (e.g., personal, places, institutions, social media) might be their potential contact/s to the community/es they would like to interview. Trainers can provide participants with Activity Sheet 3D to the participants. Participants will engage in a brainstorming activity to identify potential key persons or gate-openers who could assist in gaining access to a specific community for research purposes. 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 gate-openers, such as community leaders, influential members or individuals with personal connections. Encourage participants to explain their choices, discuss any challenges they anticipate, and exchange strategies for establishing connections with the identified communities. Then share to participants Activity Sheet 3E in order to analyse the photo which includes a gate-opener and researcher.

Trainers should 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.

Instructions | Activity 3.5

Activity 3.5 aims at understanding the role of the researcher within the communities and the overall context of a particular community. Provide participants Activity Sheet 3F. The activity involves the procedure of gaining access to the community, understanding and analyzing a photo in a research context. The photo includes individuals such as researchers, and participants – interviewees 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.

Trainers should take into consideration that women with white and yellow blouses are the researchers, while the rest of the individuals are the participants in the research.

Co-funded by the
European Union

Social Networks

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 (Milroy & Milroy, 1992).

Characteristics of social networks

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.

My network (people and places) in research field
[Project Number: 2022-1-NL01-KA220-HED-000090175]
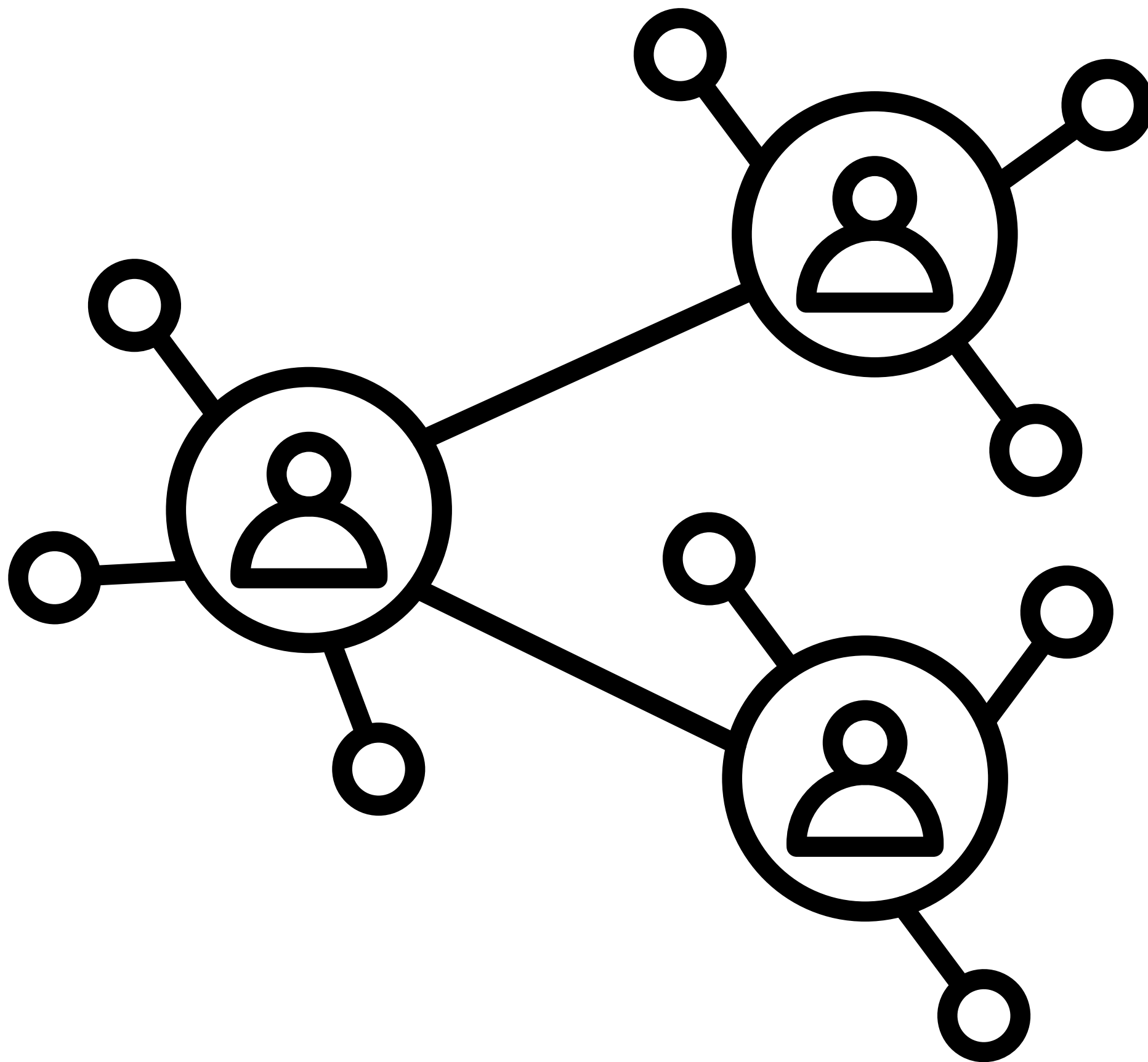
The role of Gate Openers and Gate Keepers

In ethnographic research, gate-openers 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 gate-openers and gatekeepers in ethnographic research, along with real references:

- **Gate-openers** 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 gate-opener 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.

Gate-openers 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.

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.

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 3F

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.*"
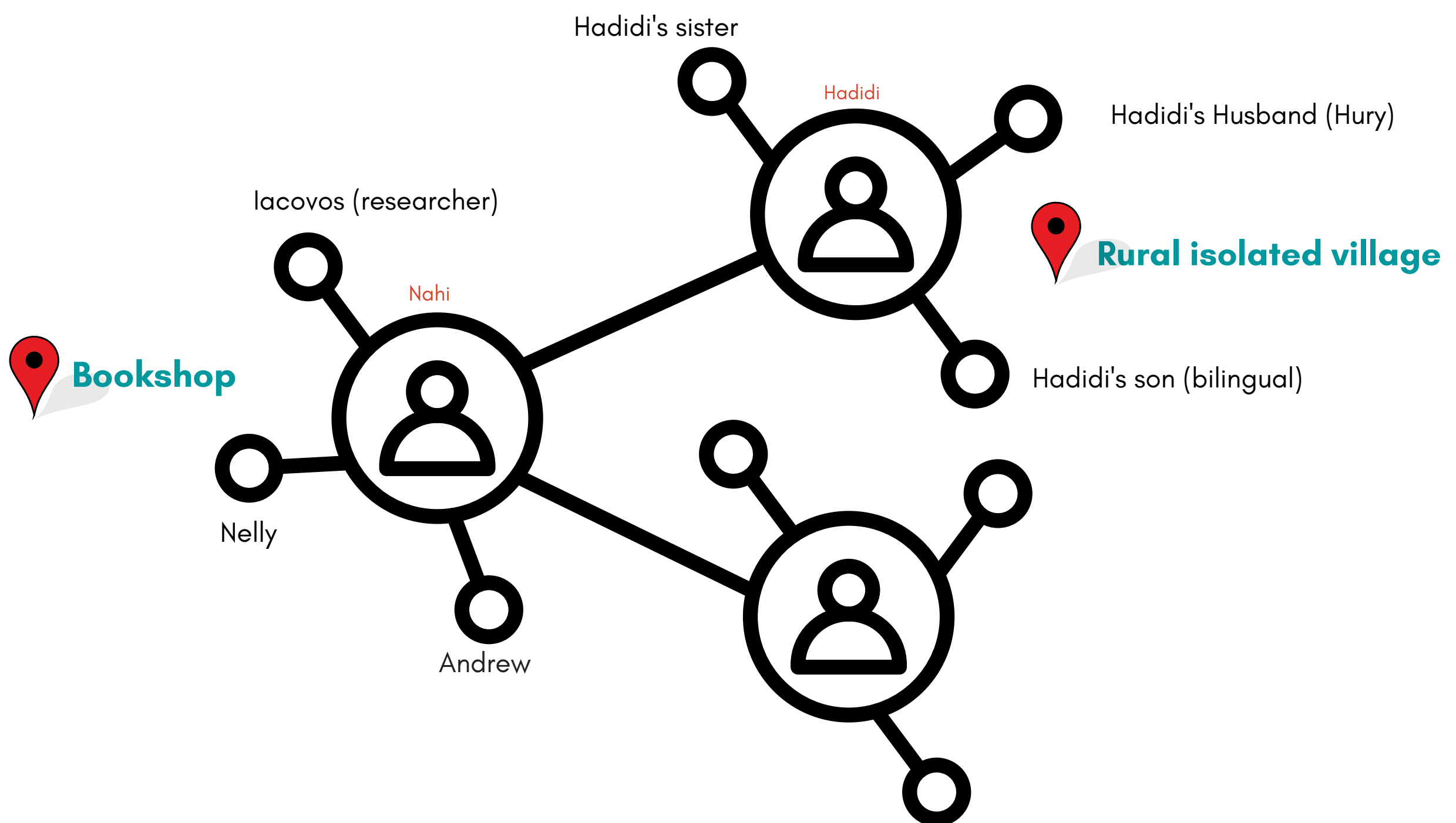
Q1: Who are the participants?

Q2: Who is/are the researcher/s?

Q3: What do you notice at the background?

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

4
METHODS OF DATA COLLECTION

Preparation and materials

- Activity sheets [4A], [4B], [4C], [4D]
- Pens

Instructions | Activity 4.1

Activity 4.1 introduces participants to the concept of qualitative data collection methods. Trainers could divide participants into small groups and assign each group the Activity Sheet 4A.

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.

Instructions | Activity 4.2

The aim of Activity 4.2 is to provide practical guidelines for collecting stories through qualitative research interviews. Discuss with participants the key points of Activity Sheet 4B. The focus of the activity is on ensuring high-quality recordings by using professional recording gear, such as digital voice recorders and microphones. Additionally, discuss with participants whether an interpreter of the community could function beneficial for effective communication with interviewees who may have a mother language which is not known to the researcher(s). By following these steps, researchers can enhance the quality of their recordings and gather valuable information from the qualitative research interviews.

Instructions | Activity 4.3

Activity 4.3 is designed to help participants practice and refine their skills in conducting a research interview by using a semi-structured interview protocol. The goal is to create a realistic and interactive scenario that mimics the process of the actual research interviews. Trainers could divide participants in groups of 4-5. One or two participants in each group can have the role of the interviewer and the rest to be the interviewees.

Provide the interviewers with a copy of the interview protocol questions (Activity Sheet 4C). Trainers should ensure that participants understand the questions and the goals of the interview. The interviewers should follow the interview protocol and ask the interviewees a series of questions. Interviewees should respond as if they are real members of a community and provide thoughtful, relevant answers. Rotate interviewers and interviewees so that each participant gets a chance to play both roles.

After the completion of the activity discuss with the participants the following:
- What went well, and what could be improved?
- What challenges encountered during the role-play?

Instructions | Activity 4.4

Continue the activity session by discussing Activity Sheet 4D. The aim of this activity is to explore and understand through examples, alternative approaches (rather than individual interviews) 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.

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 respondinginto 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 confortable .

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/

Co-funded by the European Union

Interview protocol

1. **Introducing ourselves**

- Welcome the participants and briefly explain to them who you are, who you are representing.
- Provide a brief explanation about the project (what is the project about, what are the aims).
- Inform the participants that the conversation will be video-recorded.

Brief Explanation of Digifolk Project: DigiFolk project aims at collecting, curating, and digitising folktales from marginalised groups residing in the cities involved in the project (Nicosia, Belgrade, Ankara, and Groningen) in order to make these stories easily accessible and freely available to everyone, especially these cities' inhabitants. Our premise is that by collecting, curating, digitising, and sharing the cultural products of the communities we achieve two main goals. One is to give voice to groups which are in the margins in our contexts of inquiry thus contributing to their empowerment. The second goal is to offer other social groups, especially dominant groups in these localities, an opportunity to be introduced to these communities, via exposure to their stories. The ultimate goal of the project is to elevate the idea of common humanity while promoting civic engagement and cultural richness.

2. **Warm up questions**

- Where are you from?
- How long have you been living here?
- When you listen to the word "story" what comes into your mind?
- Did you hear any stories as a child?

3. **Story elicitation**

- Is there a story/ folktale 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?
- Can you remember any stories like this from when you were a child or during family or other social/community gatherings?

Interview protocol

In case the participant does not provide a story or a full story (e.g. they only share the moral of the story, or types of stories) we could share an example of a folktale e.g.:

Let me share with you an example: Each country has one folk tale from their context to share.

Tale paradigm adapted from a <u>Middle Eastern Islamic folk tale which is attributed to different countries, including Turkey and Syria</u>: Mullah Nasruddin had been working in the fields all day long. He was tired and sweaty and his clothes and shoes were covered with mud and stains. The wealthiest man in town had invited everyone to come to break their fasts in his home that evening with a huge feast. Nasruddin knew that he would be late if he went home to change his clothes before heading into town. He decided it was better to arrive in dirty clothes than to be late. When Nasruddin arrived, the wealthy man opened the door and looked Nasruddin up and down scornfully, from his worn, ragged clothes down to his muddy shoes. Without a word of welcome, he gestured for Nasruddin to come in and walked abruptly away. Nasruddin joined the throngs of people, who were all dressed in their finest clothing. The tables were laden with all sorts of delicious foods. Despite his efforts to hurry, the seats were all taken and nobody tried to move over or make a space for Nasruddin. In fact, nobody offered him food. The other guests ignored him so completely that Nasruddin could not enjoy the food on his plate, no matter how finely prepared and how tasty it was. In fact, after only a few bites, Nasruddin was so uncomfortable that he decided to leave. He hurried home and changed into his finest clothing, including a beautiful coat. Nasruddin returned to the feast and this time the host welcomed him with a huge smile. "Come in, come in," greeted the host. As Nasruddin entered, people waved and called to him from all corners of the room as they invited him to sit near them and offered him food. Nasruddin sat down quietly. Picking up a plump fig, he carefully placed it into a coat pocket, saying, "Eat, coat, eat." He fed the coat lentils and chickpeas, olives and bread, hummus, falafel, chicken and beef — and best of all — the desserts — halvah, date rolls, figs and baklava! Soon everyone in the room was staring at Nasruddin, wondering what he was doing. The host hurried over. "Nasruddin, whatever are you doing? Why are you feeding your coat in this manner?" "Well," replied Nasruddin, "when I first came to this feast in my old farming clothes, I was not welcome. No one would speak with me. But when I changed into this coat, suddenly I was greeted warmly. So I realized it was not me that was welcome at this party, but my clothing. And so I am feeding my coat."

For Cyprus here is the tale: <u>"The legend of Digenis Akritas"</u>: Digenis Akritas was the most courageous of all the Akrites, who guarded the borders of Byzantium. They caused fear and terror to the Saracens who came from the mountains of Central Asia. The giant stone that dominates the sea and is called "Petra tou Romiou", is associated with the legend of Digenes Akritas, from whom the area took its name. According to legend, Digenis Akritas, the legendary Byzantine hero, during the 7th - 10th century, in order to repel the Saracen Arabs, who were preparing to plunder the area, grabbed onto the mountain range of Kyrenia by his one hand as a result of which it took the shape and the name Pentadaktylos (meaning five fingers) and with his other hand lifted a huge rock (the Stone of Romios - Petra tou Romiou) and threw it into the sea against the Saracens who left fleeing.

Co-funded by the European Union

Interview protocol

AFTER THE PARTICIPANT(S) TELL US THE STORY

4. The story behind the story

- Thank you for sharing this story with me/us. I/we would also like to get a deeper understanding of this story and its significance for you and your community by asking some additional questions about it. (The following pool of questions can be asked after the narration of the story.)

(a) 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)

(b) 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)

(c) 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)

(d) 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)

Interview protocol

(e) Ends / Content (message/moral of the story)

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

4. Genre/Intertextuality

- Have you heard or seen other versions of this folktale?
- Have you heard or seen it somewhere else in a different way (e.g., written, oral, podcast, online)?

5. Value of the story

- How important is this story to you? Why did you choose the specific story / version of the story?
- What does this story mean to you? Does it bring any special feeling or memories?
- Would you share it with other people?

6. Closing

- Would you like to share anything else before we finish?
- Do you have any preferences on the way your story should be shared? (Video – Audio – Animation).
- Do you prefer to have your name on the story, to use a pseudonym or to be fully anonymised?
- Thank the participant(s) for their contribution in the DigiFolk Project and ask them if they would like to get informed and participate at the Digifolk events that will be held during the dissemination phase.

ALTERNATIVE WAYS OF COLLECTING DATA

Critical Performance Ethnogaphy: This is concept of a socially engaged research which employs different approaches based on performance and arts (Conquerwood, 2013). Collecting folktales by participating or creating events like book readings and storytelling can be a wonderful way collect the folktales of a group/community.

Here is an example: Klirou Cultural Festival (Klirou is a village in Cyprus).As you can see in the video, the researchers and the students collected old letters from the members of the community which described stories of migration. After the collection of the material, they analyzed the letters thematically and historically and they then organized various interactive events with members of the community in their local festival. This is an example of participatory engagement with the community and of creating alternative spaces either for data collection or for presenting and giving back to the community.

Further reading:

Ioannidou, E., Christodoulou, V. & Evangelou, E. (2022). "From ethnography to performance: transforming interview narratives into artistic performative acts – The project 'Greco' at the Buffer Fringe Performing Arts Festival". *Language and Intercultural Communication.* 22 (2):155–175.

Source: https://www.facebook.com/klirouculture

5
NEGOTIATIONS
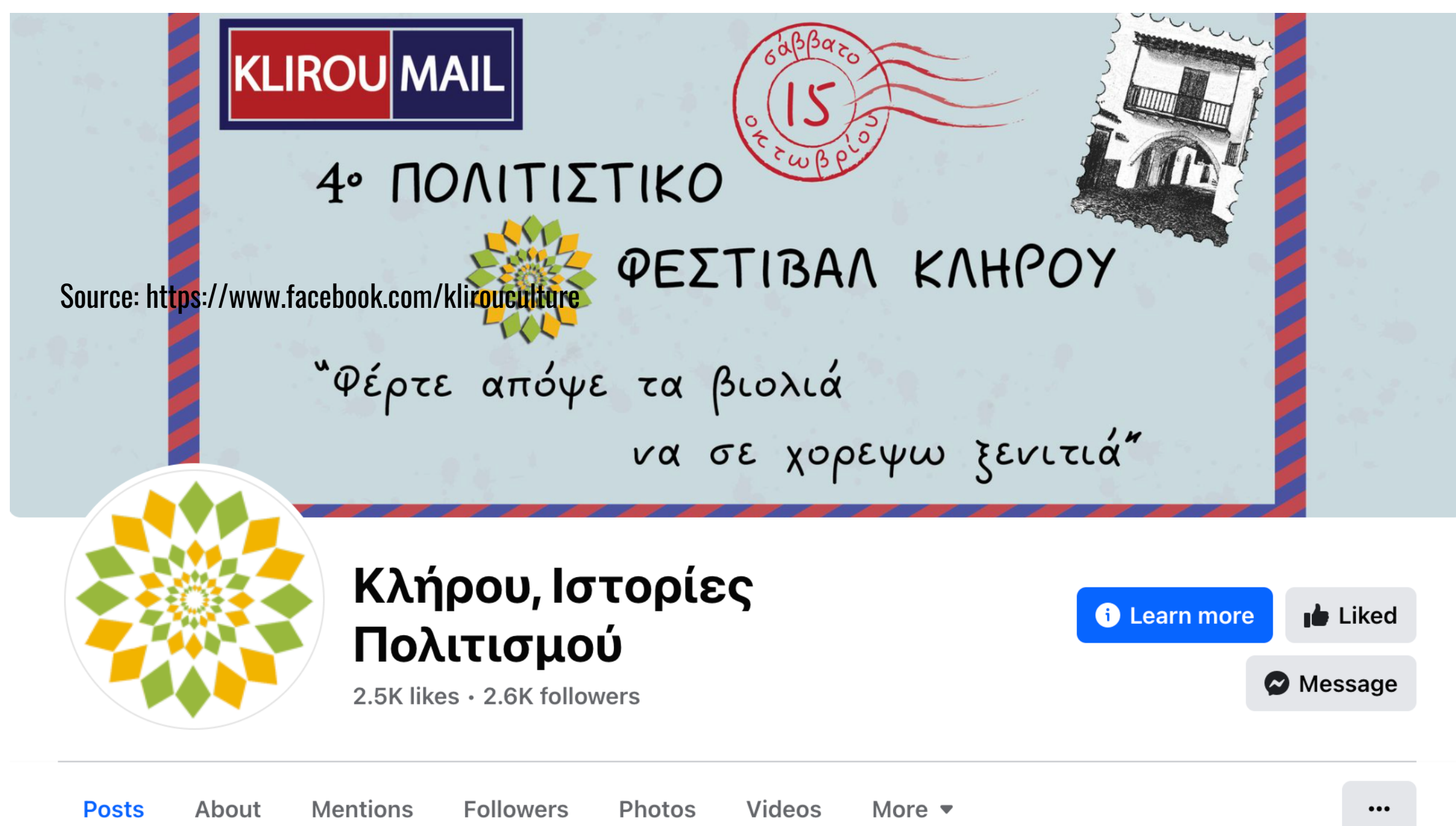
Preparation and materials

- Activity sheets [5A]
- Pens

Instructions | Activity 5.1

The aim of Activity 5.1 is to review examples of interview excerpts and identify issues or problems that occurred during the interview process. The extracts presented are from the ethnographic project GRECO: Language and Identity Among Greek-speaking Turkish Cypriots in Cyprus, which explored issues of language use and identity in marginalized communities in Cyprus.

Trainers could divide participants in groups of 2-3 and share to them the Activity Sheet 5A.

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.

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) Tukish 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 βιβλιοπουλείον, 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).

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

Ν- Όχι πως είναι έλληνος τζαι εγώνι είμαι σαν

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

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

Ε- Προδότης;

Ι- Προδότης πατρίδας

Ν- 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 hainiç 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…

2

N- Εξήαννα τα, ήθελα να μεν τα ξηχάσω, γιατί πιστεύγω μιαν ημέρα εννά ανοίξουν οι δρόμοι τζ̌ 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 έχ̌ει πολλές γλώσσες (λέξεις) τζ̌ 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- Καταλάβω τους τζαι τζείνους αλλά έχ̌ει 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 έχ̌εις 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?

3

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

N- Όχι.

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

N- Όι

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

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 λέουν τι θέλουσιν, τι θέλουν, αν θέλουν.

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

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

E- Εν κάτι που τους αρέσκει ας πούμεν;

N- Ναι αρέσκει τους.

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

N: no

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: No

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

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.

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

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

E: Is it something the like for example?

N: Yes they like it.

6
ETHICAL ASPECTS

Preparation and materials

- Activity sheets [6A], [6B]
- Pens

Instructions | Activity 6.1

The aim of Activity 6.1 is to reflect on potential ethical aspects when conducting a research, particularly when working with marginalised groups. Provide participants with the Activity Sheet 6A 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 6.1.

Activity 6.2

Facilitate a brainstorming session where participants collectively create a list of ethical guidelines for conducting research with marginalised groups based on Activity Sheet 6B. Encourage participants to consider and discuss with them 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.

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

Elena Ioannidou, Elisavet Kiourti & Christina Christophidou

We were in the third literacy lesson at the women's prison. The topic of the lesson was poetry. In the previous two lesson 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. Evidenlty, 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 begun 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 χάδια 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 χάδια...

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 is 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 begun 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?

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 program 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 he 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 program, or withdraw their texts from being public at any time.

- 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.