

Field Research Pack 2020

Culture and Conflict

Transformation and Empowerment Stream

GCRF Gender Justice and Security Hub

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Introduction: Culture, Conflict and Women.

The value of culture in areas of conflict is an area that is only just beginning to be explored. Whilst there are existing and established links between Gender and Development, and Development and Culture, the triangulation of these three dimensions has been limited.

This strand of the project takes an anthropological approach to understanding the value and relevance of culture specific knowledge and skills to peacebuilding and reconstruction from the perspective of women.

This strand shall take into account the visual and material cultures of regions and understand the shifts caused therein by the conflicts in the regions of study for this hub. It will use a cultural mapping methodology to explore how communities of women, across different conflict contexts rely on coded and tacit knowledge to rebuild their lives. This knowledge and its related skills are often situated and specific to the community. However, this knowledge is key to understanding the dynamics of conflict and its impact on women. Larger numbers of communities than ever before are on the move and displaced from their homes, however they carry their culture with them often in the shape of visual and material belongings, language and narratives. This culture is essential in defining not just their identity and its related politics, but has implications for where they will go in the future. This project aims to understand these cultures to explore their potential as the starting point for discussions about identity, ambitions of peace, understandings of their futures and also the turning point at which culture will be identified as pre-conflict and shall shift and change as time goes by.

This pack contains information about field research with craft communities using focus group method and craft profiling form. It includes guidance on,

- Work sheets for focus groups
- Craft Mapping form
- Data management plan
- Field management: Risk and Ethics guidance form for researchers
- Photography and documentation guidance

As separate pdf files to be used during field research,

- Participant consent form
- Attendance sheet

As separate excel files to be used for data storing and reporting,

CC_WS1_Country
CC_WS2_Country
CC_CMF_Country

FOCUS GROUPS

Worksheet 1 – Ethnographic survey – Identity.

Ethnographic interviewing originated in cultural anthropology, hence its emphasis on duration and frequency of contact, on the quality of the relationship with respondents, and on the meaning of actions and events to respondents. These emphases are consistent with ethnography's aim to 'grasp the native's point of view' (Malinowski, 1922: 25). Ethnographic interviews are normally conducted in unstructured, in-depth format with people from a particular culture, or who share particular experiences.

This section is expandable and the information required should give a census like detail of the person being spoken to. If this could be codified along with an image of the respondent then data collection could be more robust. Visual records of people, their home, their family, objects they hold dear along with any further details they wish to add, you observe should be included.

Identity

1. Name – full name including surname and previous surnames. Also names their friends and neighbours locally know them by? Where did that name come from? *It is often useful to ask people to introduce themselves, rather than answer a list of questions. Some gaps emerge in their own introductions, which are most often in places which need delving into and reflecting upon. Please try this approach first to see how people IDENTIFY themselves in order of which marker of identity they perceive to be most important.*
2. Age – do they have birth certificates or any documents that confirm this? *You don't need to see these at all, this is just to see how many people continue to live with approximate dates and years of birth.* Where were they born?
3. If they moved from the place of birth, then why and at what age? Have they ever gone back?
4. Gender – is there an alternative to the binary understanding of gender? Do they know about it? Frown upon it? Accept it?
5. Religion – sect specific. Are they religious? Is it a personal identity or a group one? How do they view religion? *This issue does get contentious quite quickly, it would be good to prod gently for responses rather than confront if alternative opinions are emerging. There are no wrong answers.*

From here onwards, answers will be recorded in the excel sheet.

6. Geographic identity – where they are from and if they feel like they 'belong' to the place they live in and what role does language and owning a property play in this identity.
7. Family group size who stay in the same house. How close is the rest of the family (geographically)?
8. Ethnic Identity, is this manifested in anyway? Dress? Language? Home interiors? *Please make visual records of these*
9. What language do people speak? What others do they understand but not speak?
10. What do they write in?

11. How much formal education have they received? When and why did they stop their education?
12. Are they married? Was it arranged? Are they related to their spouse? How?
13. How old were they when they got married? And the ages of their children, and the age they were when their children were born. Where were the children born? At home? In hospital?
14. Where are their parents?
15. What did they do to earn a living?
16. What about grandparents?
17. Where were they from?
18. Do they own any objects that are old and hand made?
19. Do they value them?
20. What kind of value do they associate with inherited objects?

21. What is the family profession?
22. What are the income sources around the year? Formal and informal economy participation?
23. How much do they earn in a month?
24. How much do they need to survive and what more would they like to earn, and what would they spend extra income on?
25. Do the women work? What do they do?
26. What are the hours of work?
27. Do women need childcare when they work?
28. Where do they work? Where is it based?
29. How much is the income? Is there a difference in income between the genders?
30. Do women have to travel for work?
31. Have they relocated for work? If yes, where is the rest of the family? What are the alternative sources of income in the region?

32. What kind of house do they live in?
33. Do they own it? If not, do they own any property/land?
34. How much rent do they pay, what happens on defaulting payments?
35. Do they have access to clean drinking water?
36. What about electricity?
37. Transport?
38. Health facilities and access to them?
39. Ambitions/ hopes for their homes and their futures.

Note: Responses from all focus groups must be stored in excel sheet named CC_WS1_Country

Worksheet 2 – Ethnographic Survey – Craft

Products labelled as handmade might be perceived to contain (and perhaps even transmit) the artisan's "essence" in the form of his or her love for a product and production process in a way that machine-made products cannot (see, e.g., the video series "Made by Hand" at bureauofcommongoods.com). Of course, love is a sentiment that cannot be located in a product in a real, physical sense, so it should be assumed that consumers' perception of a product "containing love" is of a symbolic, figurative, "as-if" nature. (Fuchs, Schreier, Osselaear, 2015).

Creative **identities** are considered representational projects emerging in the interaction between self (the creator), multiple others (different audiences), and notions of creativity informed by societal discourses. An important temporal dimension is added to this model making the self–other–object triad expand into time and highlighting the changing nature of our representations of creativity and creative people (Giaveanu, Tanggard, 2014)

Craft.

1. What are the crafts of the region? Images should be recorded of as many makers and their products, raw materials, processes of making.
2. What are the various categories of crafts being made in the region? furniture/glass/textile/jewellery/woodworking/leather etc?
3. What is the range of products made in each category? Now and traditionally?
4. What are they known for? Famous for?
5. Do they export it outside of the region and outside of the country?
6. Does it sell locally?
7. How have the craft markets – availability of products in the market, changed in the past 30 years? In terms of quality, price?
8. What impact has globalization and industrialization had on the crafts of the region?
9. What are the links between identity of the people and the crafts that they make/buy/appreciate?
10. Do certain groups use/wear certain product types? (links to the identity questions in sheet 1)
11. Is there folklore associated with the makers of craft?
12. Any stories or songs that are specific to the makers?
13. Are these known only to the makers?
14. Are there any religion specific goods? Used within worship or ceremonies? How specific are these and are they made by the community who would be end users?
15. What role do crafts play in society – in daily lives?
16. Is there a marked difference between aesthetically pleasing products and functional products?
17. What is the link between form and function? Now and in previously made goods?
18. What do they make? How – processes and skills needed to make? Where – home? Karkhaana?
19. Are they allowed to take material home and produce goods?
20. Are there larger firms/businesses that employ craftspeople?
21. How are they paid? By piece? By hour? By month? Daily wage?
22. Where did they learn these skills from?
23. Are there any schools of design/skills training? Who runs them?
24. Is there an apprenticeship system? Is there an *Ustaad*?
25. Are master crafts people recognized through any kind of government scheme for their high level of skills? Is this an award? Is this a financial award? Does recognition impact the income generational abilities of the maker?
26. Where did they learn? How and why?
27. Do they own or know of products they would like to know how to make?
28. Are they aware of any skills shortage that they would like to upgrade through training or educational programmes?
29. What do they like about working in craft?

30. What do they struggle with? What would they like help with?
31. Would they want their children to work in the craft sector? Yes or No – why, describe in detail. For example, Is it linked to financial security and/or emotional and physical well being.
32. What role does respect for work and skills play in their understanding of their profession?
33. Are they aware of other craft producers? Regionally or outside of their country?
34. How do they sell their produce?
35. Are there middlemen present? Where in the process do they come in?
36. How are middlemen perceived in the community of makers? Why?

THIS SECTION NEEDS VISUAL DOCUMENTATION ALONG WITH EACH QUESTION.

37. What kinds of designs are commonly used?
38. What is their understanding of design?
39. Local inspiration from their surroundings?
40. Colours in their environment
41. Understanding colour, motif, repeat
42. Applying skills on other products
43. Connecting them to the wider world of consumers and other producer groups.
44. Are designs material specific or product specific?
45. What role does access/availability of raw material play in design?
46. Are there patterns and motifs that are repeatedly seen/used in products of this region? Record visually what could be seen.
47. Have these changed over the years?
48. What colours do they use?
49. What materials are used for making crafts?
50. Locally sourced raw materials or imported from elsewhere?
51. How were they traditionally made and sourced?
52. What was the traditional market for these goods?
53. What prices do these goods fetch?
54. How does this compare with machine made goods?

55. Is there a generational/age related difference in approach to craft made products?
56. Does a younger generation devalue or appreciate the value of handmade? (Links back to the globalization question)
57. Are people aware of other crafts/design value products in the market?
58. Is there a desire to buy factory produced goods? Is this linked to financial value or social status?
59. What are their ambitions for themselves?

Note: Responses from all focus groups must be stored in excel sheet named CC_WS2_Country

Craft Mapping

Mapping crafts in a locality will help us identify the products that are made and the materials, resources and time spent on each product. This information will help the project team to prepare product design and marketing workshops in year 2021 and 2022. Through this mapping we will also create a portfolio of crafts made in each locality.

Craft mapping will be carried out through the Craft Mapping Form. Some examples of craft mapping can be seen in the photos (acquired from a book) below,

Rajouri district			
Badgam district: Shanker Pora			
Kupwara district: Trehgam Tanghdar			
Jammu district: Kanachak			
Kathua district: Mirth Bernali			
Products			
Ladles			
Pharav – sandals			
Yander – spinning wheel			
Boxes			
Salad & nut bowls			
Photo frames			
Trays			
Lamps			
Coffee tables			
Mirror frames			
Furniture			
Tools			
Hammer			
Chisels, Gouges			
Wooden mallet			
Emery paper			
Saw			

regional, locally known as *dun* or *dehriac*, in this region. The *naqqash*, master carver, first etches the basic pattern on to the wood and then removes the unwanted areas with the help of chisels and a wooden mallet so that the design emerges from the lustrous walnut wood as an embossed surface. There are several varieties of carving technique that are utilized—deep carving that is two inches or so deep and is usually used for dragon and flower motifs; shallow carving, half inches deep and done all over flat surfaces; open or lattice work, usually depicting the *chinar* motif; and the semi-carving technique which renders a thin panel along the rim of the surface which is ornamented

houses. Written records tell of *Zain-ul-Abidin's* great hall palace, and its elaborate wood carvings. To this date, several fine examples of intricately carved buildings, shrines and mausoleums survive in Kashmir—the shrines of Noor-ud-din Wali at Charar-e-Sharif, the Naqshband mosque and the shrine of Nund Rishi are just a few of them. Contemporary products however, include ladles, boxes, bowls, trays, sandals and spinning wheels. Hand run lathes have been utilized to speed the production process.

Inset A serving dish in the form of a *chinar* leaf.

1 A panel ornamented with a repetitive floral motif.
2 Detail of the lid of a chest, patterned with the various floral motifs typical of Kashmir.
3 Detail of floral pattern carved on a wooden panel.
4 Detail of an elaborately carved jungle scene.
5 A rendering of the *dachh gurn*, grape vine motif.
6, 7, 8 Dishes for serving dry fruits, their forms inspired by the Kashmiri flora.
9 A box lid on which is juxtaposed foliage carved in both high and bas relief.
10 Lid of a small box carved in relief.
11 A three-legged ornamental container.

N/JK 034

Craft Mapping Form

Form number: Country/Locality/Craft product: _____

Material Based Practice: e.g. *Wood Carving*. _____

1. Production Cluster: _____
2. District of region made in? _____
3. Lat/ Lon: _____
4. Name of craft *local language: _____
5. Name of craft *English: _____
6. Where did this originate? *Tick relevant and provide details.*
Tribe, Clan, Family, Locality: _____
7. What time of the year is it most often produced? *Tick relevant and provide details.*
Summer, Winter, spring, autumn, wedding season _____
8. Where it is most visible? *Tick relevant and provide details.*
Home, luxury, castle, wedding, funeral, hosting guest _____
9. Any historical context? _____
10. Person who makes it (specific name): _____
11. Techniques used? (also provide local name for techniques and descriptions)

12. What are the products made from this craft practice? And what are they called?

13. Which products do you make and why?
14. What is the monetary value of the craft products that you make?

15. Do you sell per piece or charge per day? Or any other process?

16. Tools used? (photo + local names) _____

17. What is most often depicted in the craft? _____

Motifs or flowers, Special symbols or Bordering) _____

18. Color schemes used/ desired? _____

19. How many hours it takes to make one piece? _____

20. Stories related to this craft: jokes, folklore, poems, song **Record and transcribe.*

21. Was it ever dis-continued, if so, why? *Tick relevant and provide details.*

lack of material, _____

political unrest, _____

condition of roads, _____

weather, _____

tedious practice, _____

or any other reason _____

Materials:

22. Which raw materials are used in this product? _____

23. When are these materials sourced? *Tick relevant and provide details.*

Seasonal, _____

All year round, _____

Dependant on event or order, _____

Brought by men from city, _____

Any other _____

24. How much do the raw material cost? *per kg, per meter or any unit of calculation?

25. What is the process of making the craft product (from raw material to end product – point by point) + flow chart: (procuring wool, cleaning, sorting, thread making, dying, spinning, carving, weaving).

26. Where do these raw materials come from? **where do women imagine they come from? This question seeks to map the geographical and contextual knowledge of women.*

- Make a source map of all materials with the women respondents.

27. How do these materials reach you? Who brings the raw material to you? *Tick relevant and provide details.*

brought by self from the local market _____

brought by self from the regional market (in another city) _____

brought by another women (friend, relative, neighbour, seller) _____

other, explain _____

28. Process Pictures (4 stage photos; 1, Things put together, 2, product taking shape, 3. Finalised, 4. Quality checked and ready to do in the market). *See guidance on photography for craft mapping form.* Repeat for however many products found in the focus group.

Note: Responses from all craft mapping forms must be stored in excel sheet named CC_CMP_Country

Data Management Plan

Method 1: Focus group

- Transcribe and translate audio recordings of each focus group and give it title with location- countrycity/focus group number/date. Eg. if you carry out a focus group in Kandy in SL, you will name the file as SLK/01/09012020
- The transcribed and translated material will be entered into excel sheet with all focus groups conducted in the country. As follows,
Work sheet 1: Responses from all focus groups must be stored in excel sheet named CC_WS1_Country
Work sheet 2: Responses from all focus groups must be stored in excel sheet named CC_WS2_Country
- All photos must be saved in folders with focus group number and dates.

Method 2: Craft profiling

- All hand written information on forms must be systematically stored in the excel sheet provided named CC_CMP_Country.
- All photos must be saved in a folder and be numbered according to form number in excel sheet.

Tweets, Blogs and Posts:

- The field researcher must write blogs and reflection pieces from the field highlighting the context and geography, their observations on craft and everyday life practices etc which will be posted on the culture&conflict website. These must be submitted whilst at or right after fieldwork.
- Tweets and posts on fb, twitter, insta regarding the project should duly accredit #culture&conflict #GCRFGenderHub

Notes:

All signed consent forms + Attendance sheets must be returned in hard copy to the lead academic team i.e. Dr. Neelam Raina, Ms. Fatima Hussain or Dr. Zahra Hussain.

You must handover all data, materials to your line manager organisation. The project lead must check all data and submit via TEAMS. Each country has a country folder – in which there is field research folder – in which there are folders for each method respectively. You must upload the data transcriptions, photos and excel sheets within these designated folders. In case of change in plan, you will be advised on the field data must be shared with lead academic team.

Field Management; Data, Ethics and Risk Guidelines

1. Carefully read the Field Research Package before embarking upon field work as you must abide by the code of conduct and follow certain procedures while conducting each method.
2. Check if you have the recording devices (dictophone, smartphone, camera) and these are sufficiently charged to carry out the planned fieldwork activity.
3. Pre-plan and pre-schedule fieldwork with research participants and upon entering a locality, look for safe, accessible and quiet place to carry out field research. At no point should this fieldwork harm any community member or the locality.
4. Introduce and explain the project to the research participants before you get the consent form signed and start the field research activity.
5. Get participant consent forms filled by each participant that takes part in the research focus groups and mapping exercise. These should be filed according to location and focus group number.
6. At no time should you photograph community members without their consent. For landscape photography consent is not required; photos of locality and landscapes are only permissible if persons within it are not recognisable, picture is taken at a distance or persons faces are intentionally blurred.
7. You must respect the research participants at all times; their views, knowledge, skills and opinions must not be disregarded. You must allow for questions to be asked by research participants and make the fieldwork as interactive and participatory as possible.
8. Code of conduct: You must be respectful towards the community and its environment. Respect the dress code, do not litter and do not engage in any conflict or arguments with research participants during fieldwork. You must not offer any money or alms to research participants or the larger community.
9. All data from fieldwork must be stored in a proper and advised format, details of which have been shared in the Data management document.
10. In case of questions or queries, please contact your line manager (in country organisation).
11. Make a plan for your fieldwork and share it with Line manager; you must report during and after fieldwork and inform the lead academic team once the field research materials have been uploaded on the designated platform. *see data management plan.

All staff and participants should:

1. Obey all reasonable instructions given by their fieldwork leader.
2. If visiting another organisation, comply with the rules of that organisation.
3. If travelling abroad, comply with all laws of the country visited.
4. Comply with health and safety arrangements for the work.
5. Not behave in a manner which could damage the reputation of the institution during work and leisure time.
6. Respect the social and cultural beliefs of your hosts. This includes modesty in your dress if required by local customs or religious observance.
7. If drinking alcohol, do so responsibly and within the boundaries of local laws and customs.

8. You will be required to follow the trip itinerary and to check-in with the fieldwork leader for the daily register at the agreed times - you must notify the fieldwork leader as soon as possible if there are any extraordinary circumstances or conflicting arrangements.

The Person in Charge of an offsite visit should ensure participants are aware of this code of conduct and any specific standards of behaviour necessary in the course of the visit to comply with the code, for example, the rules of the host organisation where relevant or cultural expectations.

Signed:

Date:

Photography and Documentation guidelines

Prior to undertaking fieldwork

1. Ensure the equipment is fully charged and spare batteries are packed.
2. Check the date and time on the equipment against your computer prior to undertaking the field survey.
3. It is recommended that the numbering of the images on the camera is reset to zero.
4. Ensure there is an accurate method for record keeping (i.e. field sheets, notebook) suitable for the investigation.
5. Ensure that the settings on your equipment allow you to take hi-res photos (at a minimum of 300ppi).

Photography Guidelines

Documenting craft

- Always take a frontal shot either lying flat on the floor/table, or placed in front of the camera. If the object requires a 360-degree view, take the photographs from all angles, keeping all photographs frontal without angles.
- Always make sure there is no background noise and the photograph have a clear monotone background (white or black preferably).
- Always take a photograph in adequate light (outside, or near a window) so the object is clearly visible.
- Always make sure that the camera is held firmly so the photograph is crisp and
- Always record each photo number with what the craft is, where and when the photograph has been taken in a notebook, making additional notes of what the raw material is.
- Always ensure note taking is neat, precise and contains only the facts (what, when, where).

Documenting Craft Process

- When documenting the process of craft making, identify a 4-stage photo of the process
- Photo 1: Photograph the raw material put together (thread, dyes, spinning wheel, loom etc.)
- Photo 2: Photograph the product in the making
- Photo 3: Photograph the finished product
- Photo 4: Photograph the product packaged ready for the market (where applicable)
- Always remember to photograph all the stages from a frontal point of view, either from the top or with the process in front of the camera.
- Always remember to photograph against a clear monotone background (white or black).

Ethics

1. Be accurate and comprehensive in the representation of subjects.
2. Always be culturally sensitive and seek permission (through consent forms) before taking photographs.
3. Treat all subjects with respect and dignity.
4. While photographing subjects do not intentionally contribute to, alter, or seek to alter or influence events.
6. Editing should maintain the integrity of the photographic images' content and context. Do not manipulate images in any way that can mislead viewers or misrepresent subjects.

For any questions or queries, please contact your line manager based in your organisation or the following persons from the lead academic team for Culture and Conflict,

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fama.hussain@gmail.com

z.hussain@mdx.ac.uk