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WALKING WITH FAYE FROM A DIRECT ACCESS HOSTEL TO HER SPECIAL PLACE IN THE CITY: WALKING, BODY AND IMAGE SPACE. A VISUAL ESSAY

This article shares a walk with Faye, who was living in a direct access hostel, and Open Clasp women's theatre company, to think through the themes of this special edition: the role of vision and imagery in fostering the imagination, 'creative seeing' and creative knowing. As a participatory, arts-based methodology, walking has much to recommend it, especially when combined with visual and biographical forms of research.

Keywords walking methods; theatre methods; radical democratic imaginary; sex work; homelessness

Introduction

This photo essay focuses attention on the utter complexity of the life of a woman living temporarily in direct access (DA) accommodation in a British city. In taking a walk with Faye from a place she calls home to a special place in the city, we connect with the embodied, emotional, sensory and aesthetic aspects of her everyday life and subsequently make sense of and share Faye's meanings and experiences here in this photo essay; as well as in Open Clasp's forthcoming play 'Sugar'. We suggest that using walking methods, sociologically, alongside arts-based outcomes and interventions (in this case photography, storytelling and theatre), participatory collaborations between the arts and social research might make a significant contribution to better knowledge and understanding, challenge the stereotypes and the stigma homeless women experience, as well as offer ways of both feeding into practice and policy and social justice, i.e. social work, health work and social care, through performative praxis (O'Neill et al. 2002). In keeping with the philosophy underpinning the walking methods undertaken here, Roy et al. (2015) suggest

mobile methods are of relevance to social work researchers because harnessing movement and the relationship between humans and place can alter the conditions of knowledge making and uncover new meanings and understandings of people's lives.

Moreover, bringing the experiences of women in temporary DA hostel accommodation “into visibility and recognition” enables the production of “caring encounters” (Roy 2016) and social justice.

Walking biographies: ethno-mimesis as performative praxis

In an attempt to better understand the lived experience and lived cultures of marginalised groups, O’Neill (1999, 2001) developed an approach to participatory research and praxis that she called ethno-mimesis. Ethno-mimesis is defined as a renewed methodology for social research that combines ethnographic research and the re-presentation of ethnographic data in visual/artistic form, working in collaboration with artists as well as groups and communities. Re-presenting social research in visual/artistic form can provide a rich understanding of the many issues surrounding the lived experiences of women: challenge stereotypes; bring the work to a wider audience; develop public understanding and feed into social policy.

The concept of Ethno-mimesis, (influenced by Benjamin and Adorno’s use of ‘mimesis’) privileges the inter-relationship between the psychic and social processes involved in the process of participatory, collaborative, co-produced research and art making. Inspired by artists who use walking as part of their practice, O’Neill includes walking in her ethno-mimetic practice. Walking¹ illuminates the researcher’s self-reflexive involvement in the research, including being immersed in a physical and emotional/psychic sense in the lived cultures and mobilities of the individuals and groups who are the co-creators of the research. However, for the researcher, immersion in ‘lived cultures’ is necessarily accompanied by the creation of the necessary space, or critical distance for interpretation, commentary, critique and narrative/meaning making.

As an artist, writer and director who undertakes ethnographic research from a feminist perspective to produce theatre that makes a difference, that is change making, McHugh (2016) highlights the importance of working with women [not on or for]. She describes feeling her way into their lives with them, using storytelling and interactive theatre methods in workshops where characters are drawn and developed through the stories told by the women. The script for the play is formed in the space between immersion in women’s lives and stories and the creative, mimetic process of the writing, an example of co-producing a script that enables women’s voices to speak and be heard. Open Clasp’s² theatre-making is rooted in the lives and experiences of women, for example women experiencing violence, prison, migration, care work and poverty, homelessness.

Methodologically, this process of conducting participatory, arts-based and biographical research is similar in both O’Neill and McHugh’s work. O’Neill has conducted participatory action research with communities for most of her career as an academic and the majority of the research projects have been conducted in collaboration with artists and community arts organisations, taking a biographical approach, that often involves walking as part of the method.

A central element of McHugh’s practice is to lead workshops where women feel safe to communicate their thoughts and feelings in relation to issues that have impacted

on their lived lives. The process is collaborative and democratic. Interactive drama techniques get women moving, creating scenes that mimic their real-life experiences. The scenes or images that are created give individuals an opportunity to stand back and observe their life experiences, significant turning points and the impact issues such as domestic violence and abuse have on their lives. As a biographical and performative method, using the drama techniques enables people to tell and see their stories physically, materially in action, and their words played back to them, enable a space for recognition and reflection. Individuals take risks in doing this and are supported by experienced actors. This takes courage, confidence and self-esteem that are gained through the process.

The women we work with are the change-makers, they invest their time, take risks and stand tall. They are heroes, they survive experiences that no one should ever have to and many wouldn't be able to. Open Clasp meets these women as equals, standing in solidarity and together we make change happen (McHugh 2016).

In May 2016, McHugh and Open Clasp Theatre set up residency in a Women's DA hostel that provides emergency accommodation for women who are homeless. For six evenings, they met with the women in the hostel's canteen, ending each session by sitting round a table and eating a cooked meal, provided by dedicated hostel staff, that supported the project to happen. Some of the women attended every session, others, pulled by the smell of cooked food, joined the sessions as they concluded; others joined us in the middle of a session. Open Clasp collaborated with 21 women in total.

O'Neill joined the theatre workshop, bringing her walking biographical method into the process³ taking the women and practitioners out into the city in a two-day walk shop.

As researchers, writers and in McHugh's case a play write and actor, the similarities in approach and method involve immersion in the women's lives, through their narratives and workshop activities and a reflective, feeling engagement, '*a politics of feeling*' (O'Neill 2001) that highlights the importance of connecting individual experience, 'private troubles', with societal relationships and structures by engaging with the creative, sociological imagination (Wright Mills 2000).

Theatre and walk shop

Open Clasp's participatory approach means that ordinary women take part in the production of theatre and this often changes their lives as well as the lives of audiences who attend the plays. The process involves talking to experts, reading the available literature and working with women, as a social researcher would, in both 1–1 and shared group workshops. The women help to create the characters in workshops and the storyline emerges through these interactions. Hence, Open Clasp's innovative model of working is an example of *ethno-mimesis* and *a politics of feeling* in action: participatory, collaborative research with marginalised women and young women, using transformative theatre-based methods as social engagement and social research and rigorous ethical

practice. The stories and narratives of the women are woven into the script and play, the narrative scaffolding and storylines develops in the workshop.

The women draw upon their own experiences to create a character, in this case, the women developed a character called *Tracy*. Often, new women joining would ask “who’s Tracy?”, and then start to share their own stories that led to them being in the hostel. All the women saw the hostel as a place of safety and were extremely grateful for the provision.

On Thursday evening, O’Neill met the women and *Tracey*, took part in the discussions and drama-based activities and introduced the idea that the following day we would map a walk and then walk together. During the ‘walk shop’, women were first asked to draw a map from the DA hostel, or a place they called home, to a special place, marking the landmarks along the way that are important to them, for whatever reason.⁴ We discussed each map with each woman and recorded our conversations.

The following maps give a sense of some of the women’s lives and lived experiences, their routes and mobilities and in one case the very small space she feels safe enough to ‘be’ in.

Draw a map from a place you call home to a special place

A number of women sat with us at the table and created maps. One woman talked us through her map and what it meant to her, although she did not want to walk. Her special place was Styal prison, where she felt safe. When she was ‘thrown out’ she slept under bridges and in the park. She placed a cross in the centre of the park, this is where she was raped. She tells us that she was too proud to tightly wrap her sleeping bag around her and that she covered her identity as a woman in layers and hid her hair. In the DA hostel, she was getting support to stay off drugs and spent some time caring for her sister who was not yet ready to do so. She was a bright and funny woman with a quick wit and expressed such warmth and care for others in the group. Another, young woman, drew a map of a house and garden, with a woman looking out of an upstairs room. The image tells a story of isolation and fear, her space circumscribed to the upstairs room, looking out at garden and the garden path leading to a fragment of sunshine in the far-left corner of the page.

Faye’s map and walk

Faye drew a map from the DA Hostel to her special place, the park, through the areas where she works, the dark tunnels and the passing cars, past the special tree she touches for luck, the outreach organisation that offers support, care, comfort and practical necessities; and she talked about the split second decisions she makes as to whether she should step into a car with a stranger. Along the way, Faye shared some of her biography and journeys with us, the violent Father, the Mother who left him with the children, the boarding school she was sent to, to stop her absconding, the eight GCSE’s, her love of music, singing and drama and the missing years, the people she has lost, how life has passed her by and her fear of being alone.

At the end of the walk, we sat in the park gardens, drinking ‘posh’ coffee and going back to the beginning of her life, to the child who was invited into a car, given £20, and who then was able to buy batteries for her Walkman. A child hit hard, and a mother

that closed the door behind her. We talked about her aspirations, her wants and desire to change, to live and have a good and happy life, against the tide of her life, a tide that comes towards her, over and underneath her, often taking her feet away from her. Faye said she had a good voice and she has, she sang a fragment from a favourite song to us:

Hold you in my heart, your love is king, never be apart, your kisses ring round and round and round my head touching the very heart of me making my soul sing I'm crying out for more, your love is king.

Faye led the walk, she was in 'situational authority' (see Myers 2007). We were able to connect, see and feel with Faye in an embodied way. Attuning to Faye, her routes through a particular geography of the city, focused our attention on the material as well as the sensory, affective dimensions of her lived experience and the relationship between the visual and other senses. In this sense, O'Neill and Hubbard (2010) have argued that walking is relational, embodied and revelatory; it opens a dialogue and a space where embodied knowledge, experience and memories can be shared (Ingold & Lee Vergunst 2008; O'Neill 2014; O'Neill & Perivolaris 2015; Solnit 2001). Using similar visual methods, 'photo-production' Radley, Hodgetts, and Cullen (2005) and Radley, Chamberlain, Hodgetts, Stolte, and Groot (2010) have helped to visualise homelessness through people's photographs and stories of their lives in hostels and on the streets, analysed in relation to concepts of exclusion, estrangement and survival with walking, "as means, as condition and as occasion" (Radley et al. 2010, p. 36). Similarly, from a 'mobilities' (Urry 2007) perspective Smith and Hall (2016) discuss the ways that outreach workers, work on the move, from the office, in city spaces, searching for the clients to provide care and support for homeless people in the city centre.

On the final day of the workshop, Faye presented the walk back to the other women. Her walk was shared as an exhibition, she wrote on the back of each photograph, a comment and/or a short story about the places that are important to her. There was huge pride and a shared recognition in the room amongst other sex workers of the journey they take each day, and the lives that have led to this moment, to the hostel, to the sore legs and bleeding eyes, the laughter and hope for change.

Methodologically, the walk acted as a holding space/'potential space' (Winnicott 2005) for fragments of Faye's biography to emerge in the discursive, relational and intersubjective recognition occurring between us on the walk and then told again in the relationship between storytelling, photographic images and theatre-making with the whole group.

Although we recorded the conversation along the walk with Faye from the DA hostel to her special place in the city centre, the narrative we share below was created by Faye as she prepared each photograph to be placed on the wall with her map.

Faye chose certain photographs and talked us through the significance and meaning of each place to her, documenting her narrative on the back of each photograph and then placing the photos around her map on the wall. Faye's walk and narrative, the images, maps and sound files will contribute to the developing storyline, script and characters of 'Sugar' together with the character of Tracy created by women taking part in the residency with Open Clasp.

We hope that this will also contribute to the literature on sex work and homelessness and social work practice. The benefits of working in participatory ways using

the arts are that they can help to claim a space for voice, raise awareness of relations of marginalisation, exclusion as well as inclusion and challenge exclusionary processes and practices. Arts-based methods can support the articulation of stories of identities, strength, resilience and belonging for those situated in the in-between spaces of cities. Such methods are vitally important to the creation of dialogue around women's issues and needs, recognition that also challenge the reduction in services and support for women. Ultimately, they reinforce cultural citizenship and promote social justice for women.

The visual essay below by Faye gives readers an insight into her biography and the lives of women living in the DA hostel. We hope that telling this story may move official listeners and enable others to connect with and better understand women's lives.

Body and image space: interactive theatre and walking methods for social justice

In this photo essay, we gain an insight into and understanding of the intersection of human biography and history (micrology) that reveals the public issues behind personal troubles. Such understanding can contribute to practice as well as theory. *Bilddenken*, or thinking in images, and its relation to the body are central to Walter Benjamin's work (Benjamin 1985, 1992). Faye uses a combination of 'body and image space' (Weigel 1996) in telling her story, which is also, in part, a biography of the city and homelessness.

One of the issues that emerged during the walk is the visual prevalence of homelessness, the images of tents in the city centre where people are sheltering, sleeping and living. The walk drew our attention to this, as a broader public issue, writ large in the Faye's images and text. We talked about why we walk past 'tent city' and why this is acceptable in 2017.

Mestrovic (1997) introduced the concept of *post emotional society* in the context of contemporary 'me dominated', and media-saturated society where spaces to think and feel critically are diminishing; and where there is a degree of pessimism and paralysis in our responses to the crisis and plight of others. This paralysis is a marker of post emotionalism. We turn the page, switch off – unmoved. Mestrovic draws upon Adorno's thesis regarding the growth and power of the culture industry in helping to create and sustain an almost totally administered society, where spaces to think and feel critically are constantly diminishing. However, for Adorno, creativity, art and creative production are potentially transformative: "art, is a refuge for mimetic behaviour. It represents truth in the twofold sense of preserving the image of an end smothered completely in rationality and of exposing irrationality and absurdity of the status quo" (Adorno 1984, p. 79).

As an arts-based participatory methodology, walking has much to recommend it, especially when combined with ethnographic, visual and biographical forms of doing research. Walking methods can help articulate the phenomenological, lived, embodied and imagined yet transitory sense of being and belonging as well as giving priority to walking and thinking as 'body and image-space' as a means of 'modulating alienation' as well as 'that crucial element of engagement of the body and the mind with the world, of knowing the world through the body and the body through the world' (Solnit 2001).

In re-presenting women's lives in visual/artistic and performative form, we can express the complexities of lived experience include the material, the sensory and the affective, and what Adorno alludes to as the 'unsayable', those aspects of lived experience that are hard to put into words.

One way of showing how this operates in action is with reference to the way that through walking with women, the photo essay below and making theatre can come into being in the *performance*, i.e. in listening in an active sense to women's stories, attuning to women's everyday routes and in imagining characters and storylines with them, not in a superficial way, but in a deeply engaged way. Working with women in participatory ways, creating images, stories and theatre, based upon their narratives can offer resistance, action and transformation.

For McHugh and O'Neill (as researchers, writers and artists), immersion in 'lived cultures' is necessarily self-reflexive involving the dialectical exploration of lived experience and lived cultures to facilitate the re-presentation of women's lives in visual, poetic, artistic and theatre-based forms.

The inter-textuality between ethnographic research, walking and artistic re-presentation illuminates the complexity of women's lives through what Taussig (1993) alludes to as 'sensuous knowing'. However, this is always in tension with reason and rationality or critical thinking. Not to give oneself over, or to 'project' oneself onto the work but to hold a space for critical reflection, for a radical democratic imaginary, for social justice to emerge.

In the following section, we share our walk with Faye through her images and text (Figures 1–10).



FIGURE 1 Walking with Faye: from Direct Access to a special place. Image: Maggie O'Neill. First official experience here at DA. This is the reception. I'd like to note the protective screen. Newcomers would think of violent residents, because I did wonder why it was in place.



FIGURE 2 The walk starts at the front desk. Image: Faye.
The door of salvation, because no matter what you think of the place, no one can enter to hurt you. Once you are in you are safe. The long path hopefully ending the long journey of other kinds. A 'finally here' feeling.



FIGURE 3 Front door of the hostel. Image: Faye.
The car park that is crossed, it's behind a derelict block of flats. Shame as I see it being a lovely place. This is a place for dealers and the girls to wait. It's worth pointing out that the meeting place borders a school that is often full of children playing outside.

Downloaded by [Maggie O'Neill] at 10:09 10 September 2017



FIGURE 4 The car park is a lovely place. Image: Faye.

The Apollo roundabout is an important focal point to the entire story really, each turn off represents nine times out of ten what a person in this (kind of) life what they are doing, grafting, using, scoring ... from here you can go to DA, you can go to buy drugs, you can go to the red-light area, you can go to tent city so this is like the middle bit from here, that roundabout does represent something in each direction.



FIGURE 5 The Apollo roundabout. Image: Faye.

The walk to the beat brings you to shady spots, especially at night it looks totally different. The place I always take a deep breath and think here we go I hope it's over soon. Although it (the beat) extends further...I always feel that I have reached work at this point.



FIGURE 6 Walking towards the beat. Image: Maggie O'Neill.

The first time I ever did sex work was by accident, I was only very young I was fifteen and I'm forty-one now. I had my very first twenty-pound note, he just gave me just to sit in his car for ten minutes. I loved it, that was it, I was gone. I bought loads of batteries for my Walkman. I like old school soul music. I was very lucky because I was never abused like you know like not strangers but my dad was very violent and I had some near misses with my life when I was at home.



FIGURE 7 My favourite tree. Image: Faye.

Each day I go to work I have to walk across the roots of this beautiful old tree and I thank it for allowing me to walk over its legs.



FIGURE 8 Red light. Image: Faye.

A quiet or intimidating view of the back streets of this red-light area, this is in the day – a haven when it rains, god knows I hate this place.



FIGURE 9 A special place. Image: Faye.

Walking towards the gardens we pass Tent City. Tent City for street homeless is across the road, the homeless often find themselves spending time in one of these set ups. I can only imagine what happens here.



FIGURE 10 Sharing my walk. Image: Maggie O'Neill.

A shot of the gardens where our journey paused for posh coffee © Deep in conversation as we were all day.

Discussion

Walking with Faye reinforced the experience of walking as (relational, revelatory, sensory and embodied) in the borders and margins of the city, the alleyways, back spaces, underpasses, the 'red light' area to reach the city centre and the gardens. Through Faye's walk, we attuned to her story, her experiences and reflections on border spaces and places both real and imagined in a sensory way and connected to her bravery and resilience and search for belonging as feeling/being in place and at home, albeit 'on the move.'

The walk shops and theatre workshops were underpinned by the principles of participatory action research. They were spaces to share stories, experiences, meanings, mobile lives and conduct the critical interpretive analysis required for sharing the research findings in both this essay form and the form of theatre. Through the workshops, participants told their stories through a character of their creation, Tracy, exploring what life events and circumstances lead women to these experiences, what services for women dealing with these issues are like and how society treats them. The women also say what they would like audiences to understand about their lived experiences.

The feedback from women involved in the long history of Open Clasp's theatre workshops on these issues is consistently positive and speak of growing confidence, thinking through barriers and support and also recognising their gifts; elements that can often take second place to the daily chaos of being on the move, being poor, selling sex, dealing with the aftermath of historic or recent sexual abuse, exploitation and/or domestic violence.

The photo essay was produced in the context of a walk shop as one part of a theatre workshop and residency and is a biographical as well as a social document of the history in which it is produced. It may also be read as a micrology an example of where “the splinter in your eye is the best magnifying glass” that calls us to reflect upon, challenge and transform the sexual and social inequalities in evidence here, towards social justice for women.

Moving out of the DA Hostel, sharing a walk with Faye from a place she called home to a special place enabled us as researchers and theatre practitioners to get to know Faye’s lived experiences, her routes and mobilities in action. Taking a walk with Faye enabled a way of knowing and thinking that is done on the move, in a connected, embodied and relational way. The implications for creative practice and social work practice are clear, as Hughes, Roy and Manley (2014), Roy et al. (2015) and Ferguson (2016) have evidenced.

Conducting participatory, walking, biographical and arts-based research with individuals and groups promotes purposeful knowledge that may be transformative, and certainly counter’s paralysis and pessimism. The relationship between thinking, feeling and doing (Arendt 1970), commitment and collective responsibility is central to our respective and combined research as well as our creative practice [theatre and walking], and has the following outcomes.

First, for welfare practitioners, hostel key workers and social workers, walking with service users as a central element of ‘practice’ can facilitate “the kind of client-centred knowledge needed not only to understand individual stories of survival, but also inform appropriate and timely practice interventions” (Roy et al. 2015, p167). Roy et al. (*ibid*) argue that “mobile methods are of relevance to social work researchers” because they not only harness “movement and the relationship between humans and place can alter the conditions of knowledge making and uncover new meanings and understandings of people’s lives” but also “social work and welfare practices are founded on mobilities”. Ferguson (2016), extends this point by evidencing how social work is a form of work on the move that “takes place in a whole range of different sites and settings” (p. 195). Practitioners move between the different areas of practice, are co-present with service users, and this gives rise to praxis – as purposeful knowledge.

Second, the recursive relationship that evolves in practice and in research using mobile methods, between theory, lived experience and praxis (as purposeful knowledge) can give rise to and facilitate interventions in practice and policy – and may have real impact as a consequence of the mobile, attuned, embodied and creative methods used.

Third, from this mobile, phenomenological approach, we experience meaning making on the move that enhances awareness of the relationship, between private troubles, biography and societal relationships and structures; challenging hegemonic thinking and enabling us to brush history against the grain, to promote social justice.

Taken together these three points also impact on the possibilities for a radical democratic imaginary in the twenty-first century (see also Back 2007; Froggett & Hollway 2010; O’Neill 2009; O’Neill & Seal 2012) connecting walking, performative, and mobile methods ‘body and image space’ to social action. In *Transgressive Imaginations: crime, deviance and culture* O’Neill and Seal close the book with an invitation to develop an agenda for a transgressive, radical democratic imaginary drawing upon Bauman (2011). This invitation is as relevant today as it was in 2012 and (following Bauman) we need research into practice that serves to:

- (i) de-familiarise the familiar and familiarise the unfamiliar. Bauman (2011) made reference to Milan Kundera's call for artists and the humanities and social sciences to join forces. We argue that arts-based mobile methods including walking methods and theatre can help to achieve this.
- (ii) 'only connect', take up interaction with other spheres of human life, show the interconnections. The inter-disciplinarity, mobile, participatory, biographical methods can develop connections, chains of signification across theory and practice but also across disciplines, art, social work, criminology, sociology, biography, theatre studies. Developing knowledge in partnership *with* the stereotypical subjects of research can facilitate connections that make a difference.
- (iii) 'unravelling doxa' – 'knowledge with which you think but of which you don't know'. Unravel "the prevailing view of things" (Merrick 2006). This is synonymous with ideology critique, critical thinking and reflexivity. Researchers and practitioners "need to concern ourselves not only with the art of thinking, but the art of listening and seeing too" (O'Neill & Seal 2012, p. 158). Using innovative methodologies in research and practice, using 'body and image space' is vital to the art of thinking critically and creatively for developing and sustaining a 'radical democratic imaginary'.
- (iv) open and keep open dialogue. In our research and practice we aspire to "dialogue that is interdisciplinary/transdisciplinary, that fosters mutual trust, and subject–subject relationships as far as possible – which values expertise in communities, uncovers hidden histories, shares knowledge and expertise" (O'Neill & Seal 2012, p. 158) as well as the highest quality of research and practice. Opening and keeping open spaces to think critically, to inform theory, policy and practice is vital to envisioning social justice, in this case with homeless women, sex workers and welfare and housing practitioners.

We leave the last word to Faye who tells us:

If I could do anything I'd like to be a support worker you know and like work with young people and try to sort of make sense of it with them. But you know, I just sometimes think that I don't know who to reach out to get a life, I want to establish myself as a person because I'm just like, I feel I'm just floating between situations at the minute and I don't know what's going to happen to me, it's scary. I just want to be productive, I don't want to just exist.

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Notes

1. Walking methods are gaining ground in social science research (Clark & Emmel 2010; Edensor 2010; Pink 2007; Pink et al. 2010; Urry 2007). O'Neill's approach to walking was inspired initially by walking women artists, the work of Tim Ingold, anthropologists, as well as the aforementioned social scientists. For their application within social work see Roy (2016), Roy (this edition), Hughes, Roy, and Manley (2014), Roy, Hughes, Froggett, and Christensen (2015) and Ferguson (2016)
2. Open Clasp is a multi-award-winning women's theatre company seen as exemplars in their field with a proven track-record of success spanning 18 years. Founded in 1998, they are based in the north-east of England and have a national and international reach. Open Clasp unique approach and practice, sees them collaborating with women on the margins of society to create exciting theatre for personal, social and political change. Their work is directly informed by the lived experiences of the women and young women they collaborate with and rooted in the belief that theatre changes lives. Open Clasp are committed to working in partnership and sharing good practice in the field of participatory theatre, engaging with policy-makers providing vital first-hand research, evaluation and recommendations.
3. As part of her Leverhulme fellowship. The fellowship focuses upon using walking methods to understand borders, risk and belonging and to explore the method of walking to conduct research that is arts-based, participatory and collaborative. See: www.walkingborders.com.
4. Following Myer's (2007) art practice. See also O'Neill (2014), Myers (2010) and O'Neill and Hubbard (2010).

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