

COMPOSING
6D MATERIAL-SEMIOTIC-NETWORK PRACTICE
TO RE-ASSEMBLE HIDDEN DIS/ABILITY
AND THE EVERYDAY PERFORMANCE

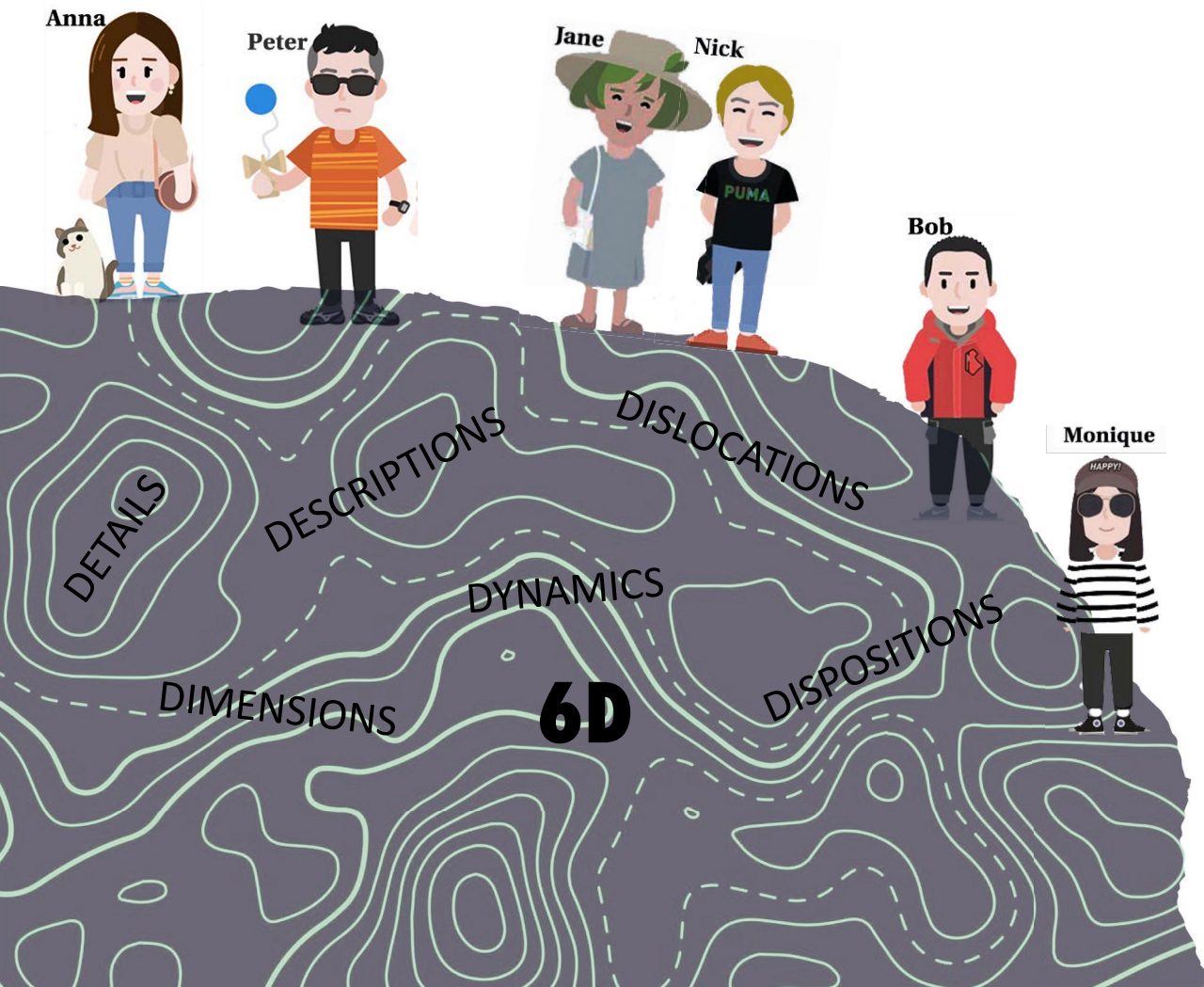
Anita Z Goldschmied

Dr Dean-David Holyoake, FEHW (Institute of Health) *Post-modern narrative research, solution-focused practice*

Dr William Pawlet, FABSS (School of Art) *Social, media and cultural theory, continental philosophy*

Prof Meena Dhanda, FABSS (School of Humanities) *Empirically informed social, moral, and political philosophy*

OVERVIEW



Context

Concerns

Theorists

Hypothesis

Novel methodology

Strategy

Data

Analysis

6D practice

Development

Application

Outcome

CONTEXT

re-thinking and re-evaluating notions of hidden dis/ability in everyday life

1. health and social remain two distinct domains
2. the few research into everyday life favour neat traditional research methodologies failing to match research with the obscured and unpredictable nature of everyday life
3. the everyday life of people with hidden dis/ability is visible to the spectators but hardly to research or practice
4. mental and cognitive conditions are separated both in research and practice

3 CONCERNS — THEORETICAL SCHEMAS

1. Apparent binary oppositions

nature / culture, normal / abnormal, medical / social,
expert / service user

2. Apparent separation

the various conditions, professions, training,
disciplines

3. Apparent fragmentation

shared experiences are often overlooked, condition-
specific groups, services and practices

Apparent: a move away from notions of independent objectivity, universalist, foundationalist and essentialist claims

2 RADICAL THINKERS — RECONSIDERING THEORIES

1. Baudrillard's cultural-semiotic idealism and sign exchange
2. Latour's material-semiotic empiricism and Actor-Network-Theory

Materials construct ideologies just as the instability of signs hold materials together

The reality of hidden dis/ability is composed and relational:

- no one external and objective reality
- or privileged vantage points
- or essential qualities for the discovery of truth
- epistemic foundations, phenomenological meaning or critical potentiality does not exist independently

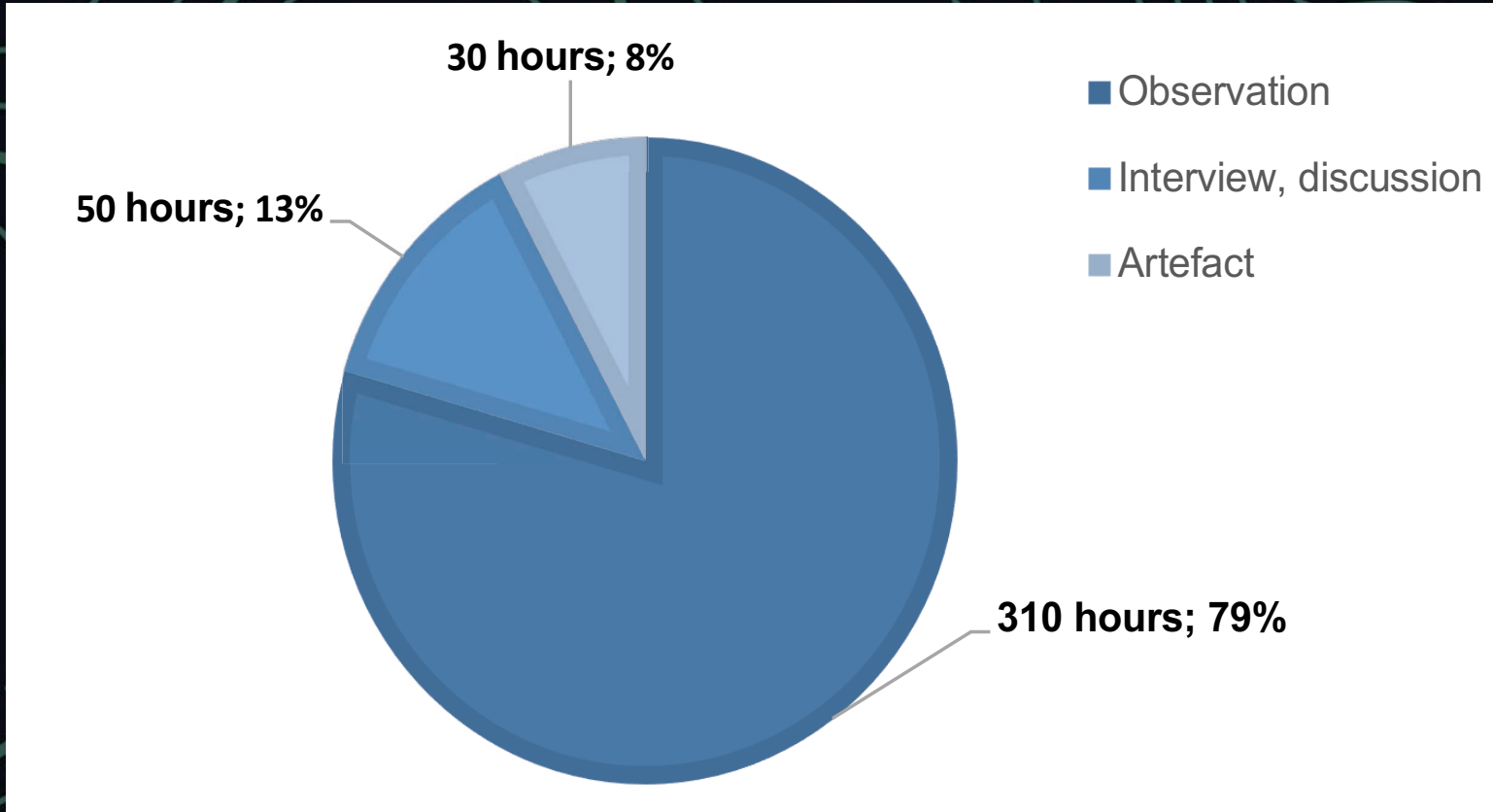
I ABDUCTION - A WORKING HYPOTHESIS

Hidden dis/ability is not a stable, fixed and ordered reality, but one constantly **formed and performed (PERFORMED), solved and dissolved (DISSOLVED), produced and reproduced (REPRODUCED)** by diverse human and non-human actors in complex webs of associations. One connecting and temporarily stabilising apparently 'universal' and 'essential' conditions to create impressions that hidden dis/ability is a definite and a permanent state.

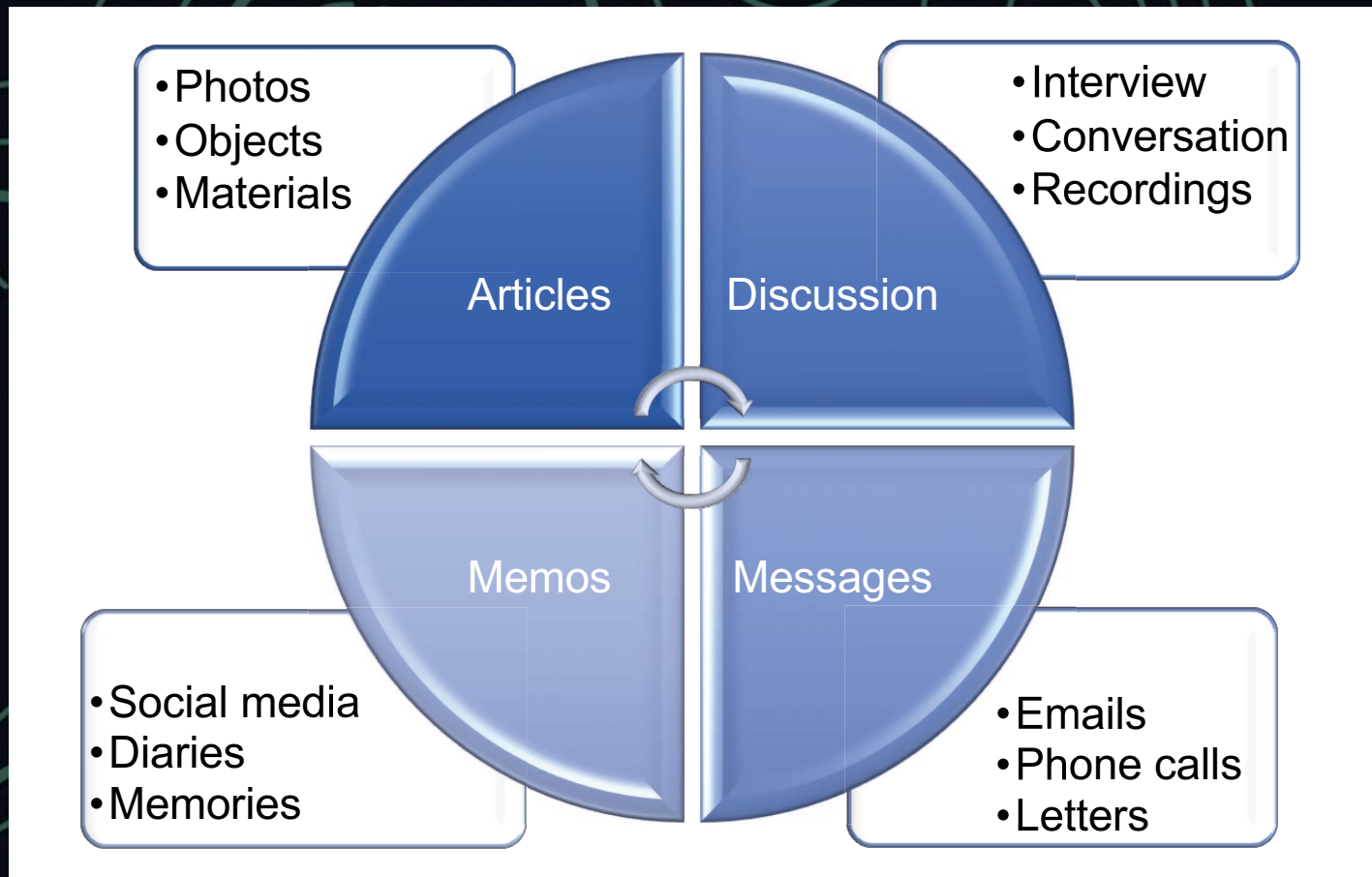
NOVEL METHODOLOGY

Actor-Network-Ethnography – object-oriented ontology

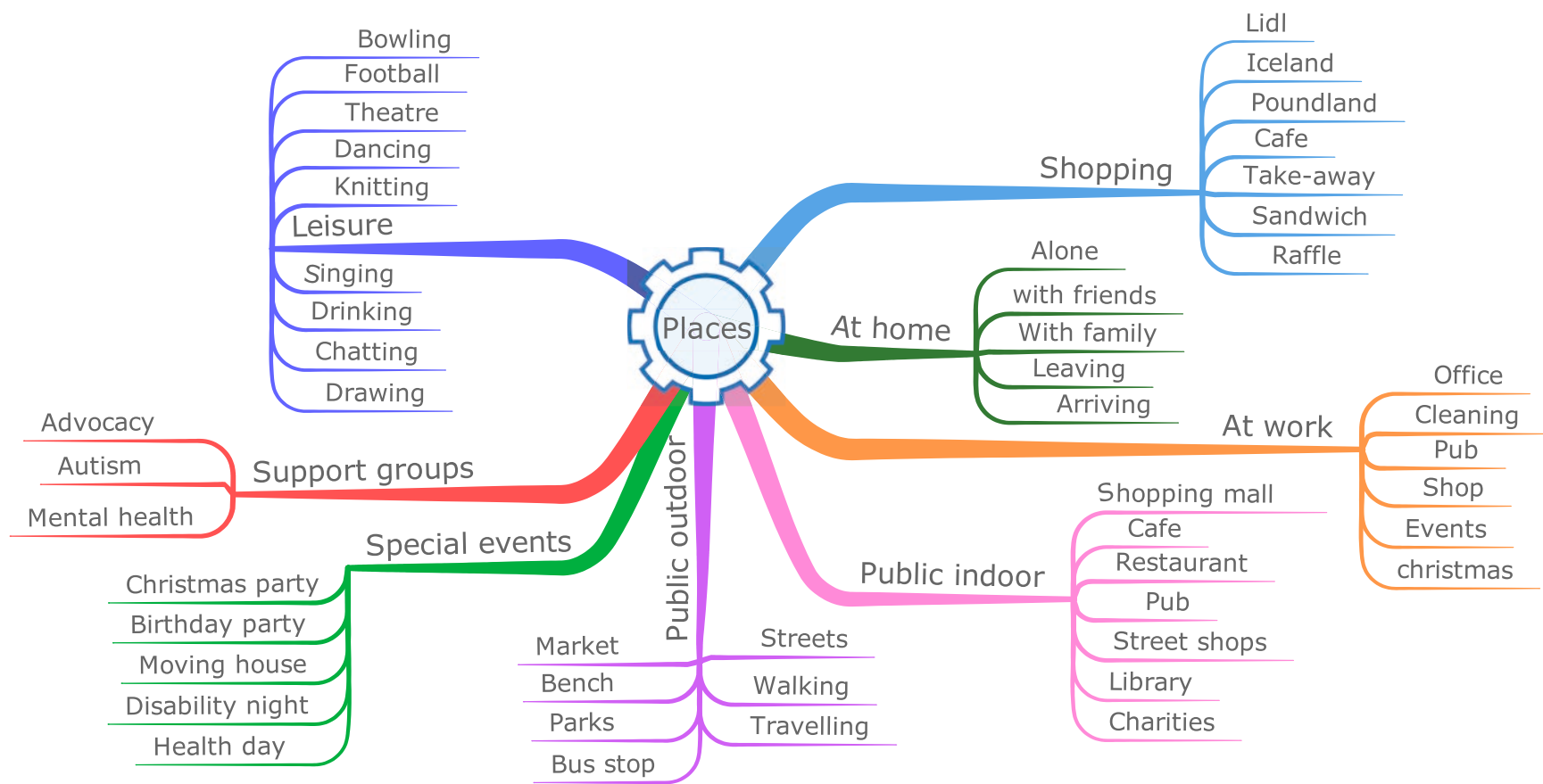
1. exploring the significance of the material world including human objects and the semiotic relations between them
2. 6 individuals with hidden dis/ability: two with intellectual disability, two with autism/Asperger syndrome, two with mental health condition (depression with anxiety, obsessive-compulsive disorder)
3. another 45 people through the connections (5 carers, 11 professionals, 4 family members, 25 people with a mental or cognitive condition)



THE LENGTH OF DATA COLLECTION



THE TYPE OF DATA COLLECTED



THE MAIN PLACES AND EVENTS

1054 Performances with included terms

1. Approachable (respond, hug, move towards)
2. Asking for consent (phone, ask permission, wait for signals, look persistently)
3. Being checked upon (phoned, questioned, ask others)
4. Carers fighting with each other's (argue, betray, post on social media, letter)
5. Disharmony between facial expression and story (smile when say sad things)
6. Forgiving for others (argument, apologetic, phone, cook)
7. Having a membership (football, union, club, bank)
8. Learning languages (German, Hungarian, talk to, text, ask mother, meet)
9. Missing tooth (visibly missing teeth)
10. Not matching clothing (colour, weather, style)
11. Others feeling sorry for person with disability (pity, sorrow, help, repeat, laugh)
12. Putting services around them (documents, carers, managers, living place)
13. Smashing things (seen, heard, stories)
14. Treating them differently (cannot do, only if, not alone)

PERFORMANCES NOTICED AND RECORDED

PICTURES



DIGITAL NOTES

I have just arrived at Jane's apartment. The door was open for me, so I entered the flat and was calling for Jane. "Hello Jane! You alright?" Within a split second came the answer "in the kitchen". I navigated through the narrow hallway, turned right into the living room first to reach the kitchen. I could not go in. Jane's has a rather small kitchen, where Jane and Nick were busy with finishing all the food, she wanted to take to her birthday part. I asked Jane whether I could help. She said they were almost ready, but I could help with carrying all those nice things downstairs. Then Nick left the kitchen, he was looking for another bag with drinks in it. I stepped into the kitchen, and I was amazed with the work Jane and Nick did. There were plates of sausage rolls, bread and butter and a big bowl of salad that Jane had prepared. Jane was getting some more plates for the crisps. Then turned around, opened the fridge and started taking out even more food: sandwiches, quiche, sausage and a few

DOCUMENTS

Eating and drinking

██████ can eat physically independently, although as stated above has an inability plan meals, understand written instructions, use a cooker independently, or understand the complexity of healthy eating. She can chew, swallow and cut food. ██████ needs full support in all these areas.

HAND-WRITTEN NOTES

but good photos of the chief
so when are grand photos
to make friends or get (s)
love in early the weekend...
and the fluid behavior
my the is ed and can be
or around the, using the
world or coming with funny
concepts - about the stories
but not make up the world
decision: language, rules about
can't and cannot say
here: humour, sarcasm
about disability too -
and the... the... the...

CONVERSATION

P1: yes and when Sunday, when we are down there, I cook for the five of them, we don't get on with the other one so I don't cook for the other one (referring to Ch)

A: okay, interesting

P1: so on the Sunday when we down there I cook for the whole five of them, you usually get chicken or pork or home-made pie, don't we

P2: yes and sometimes when she's working I am cooking I am, I do take on cooking the weekend

P1: he's using me at the moment

P2: nervous laughing

A: I chuckle with him

P1: I don't mind cooking

A: you like cooking?

P2: yeah, I like cooking

A: Do you like cooking as well?

P1: Me? I love it. He likes it only on a Sunday.

We are all laughing

P1: only on Sunday. What are you going to cook in the microwave tonight?

A: well, that's a sort of cooking as well

We are laughing

P1: yeah... A: there is a difference, but it is till cooking

MAKING AND SERVING DRINKS AND FOOD

the complexity of what is 'seen' in these performances is not straightforward

DATA

1. no clear boundaries, stable signs of hidden dis/ability
2. how *reading, joking or shopping* made an effect differ depending
 - on actors' presence and absence
 - the visibility of actors
 - connectivity between the actors
 - the spectators, the significance given
3. the performances were often idiosyncratic - excessive, subtle, spontaneous, controversial. They were judged as sad, funny or annoying but not as hidden dis/ability as my participants reversed and re-assembled conventional and standard performances

ABDUCTIVE STRATEGY

in everyday performances, I see signs: material, abstract, discursive

incomplete, surprising and puzzling **observations** (the boardgame carry Peter and Jane giving away a letter)

+

specific rules, major premiss, Latour's and Baudrillard's **theories** (nothing exist in isolation but in relation to others and things)

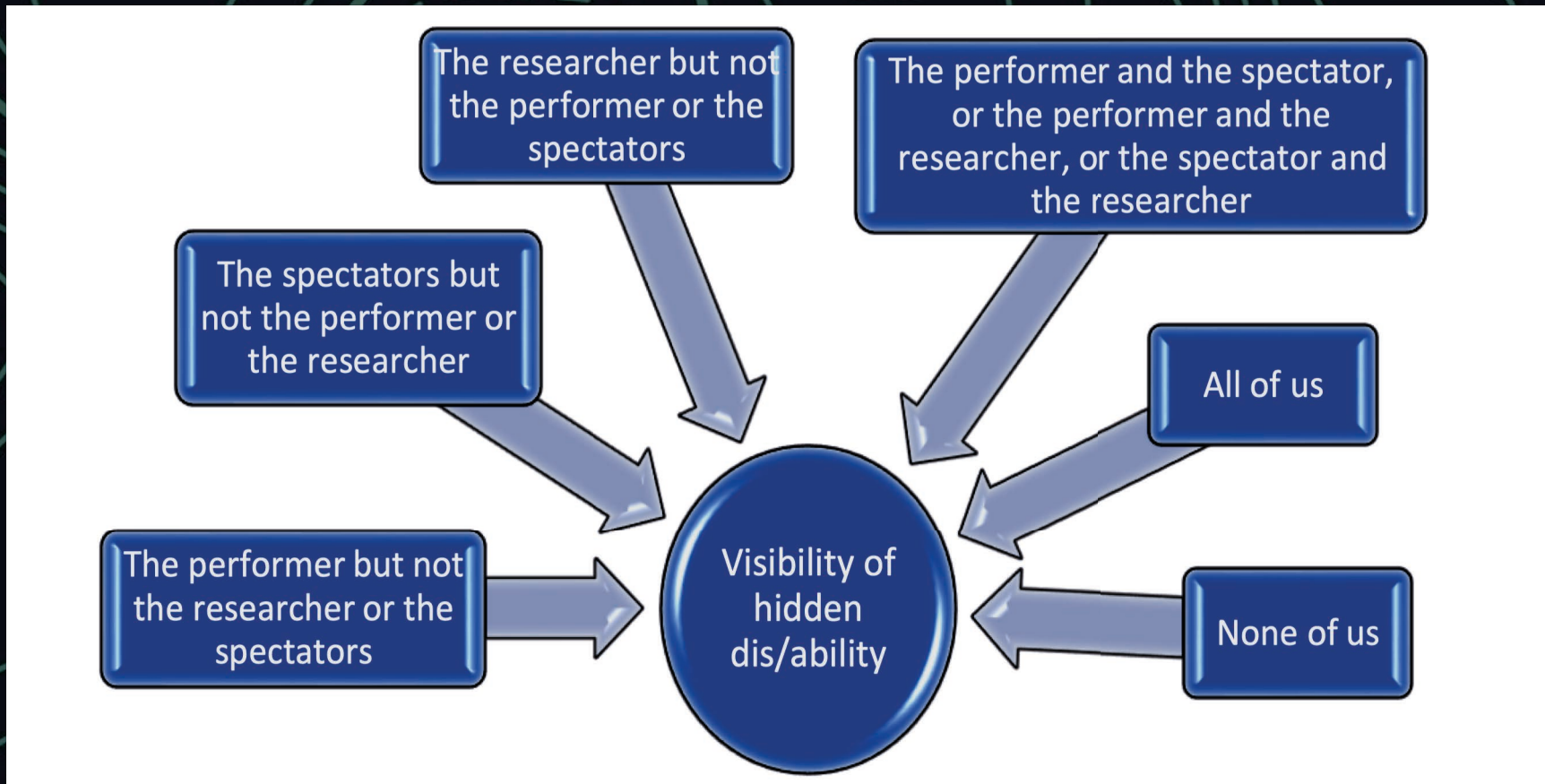
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novel case in understanding everyday performances, here, hidden dis/ability in ordinary settings (hypothesis and the 6D practice to 'see' how Peter's or Jane's disability is composed by associations and significations of signs and things)

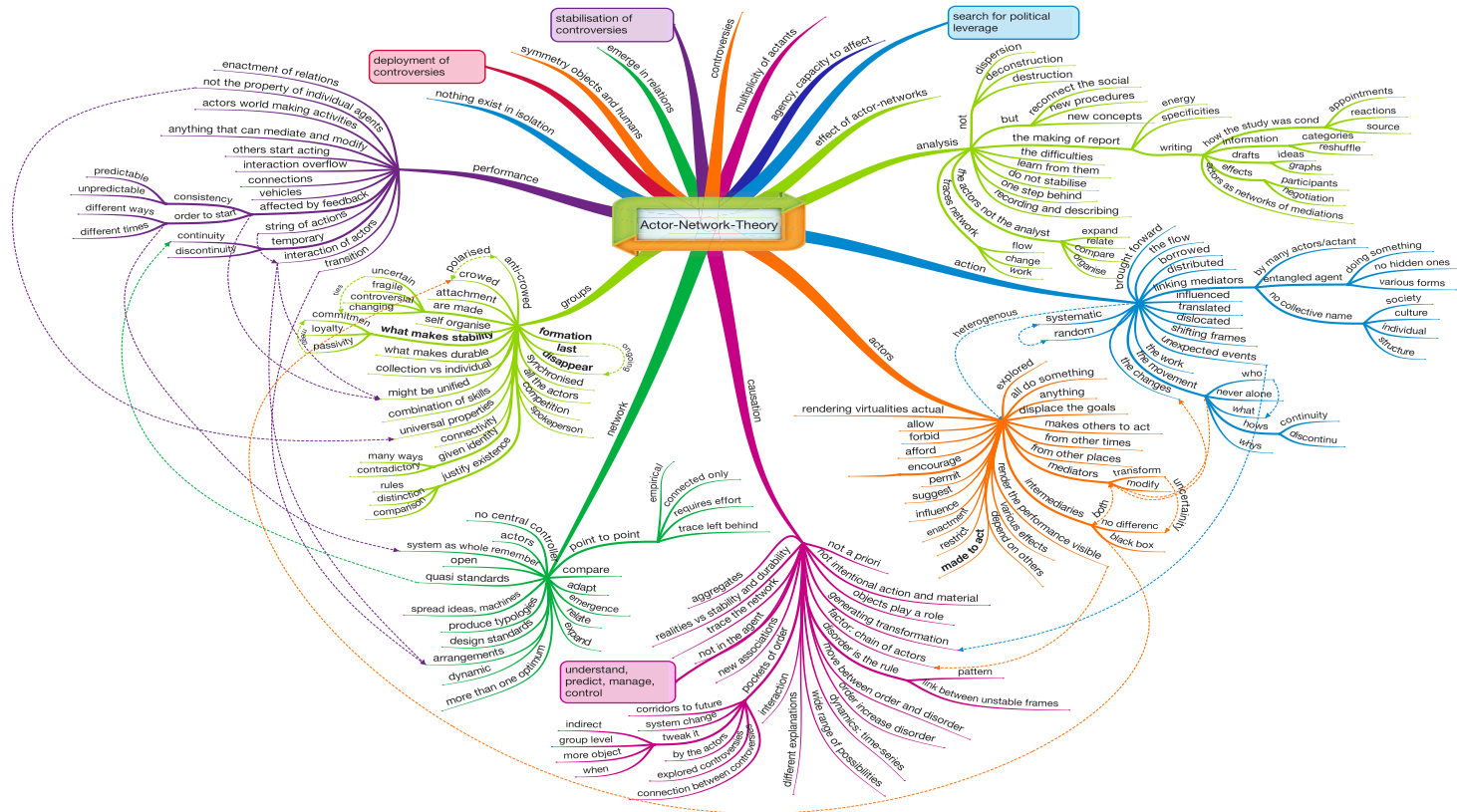
in our complex society hidden dis/ability is performed and consumed by many signs and realities

ANALYSIS

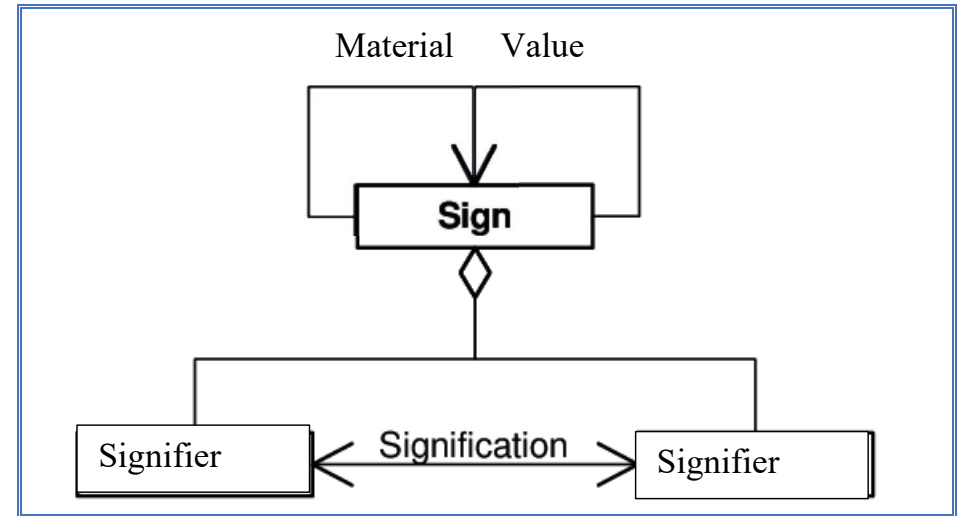
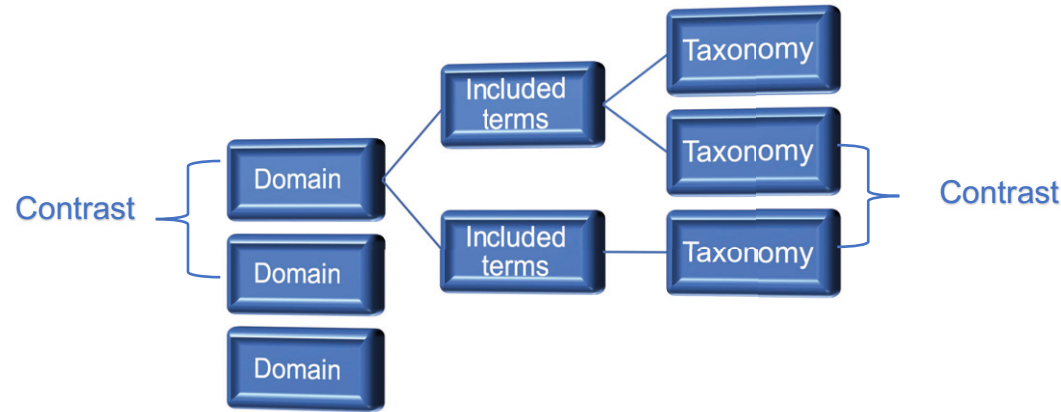
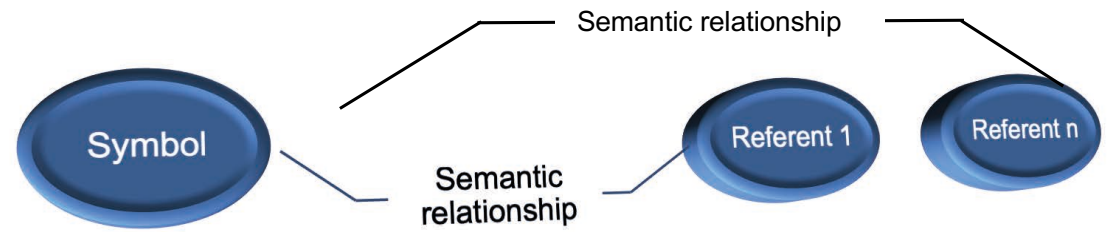
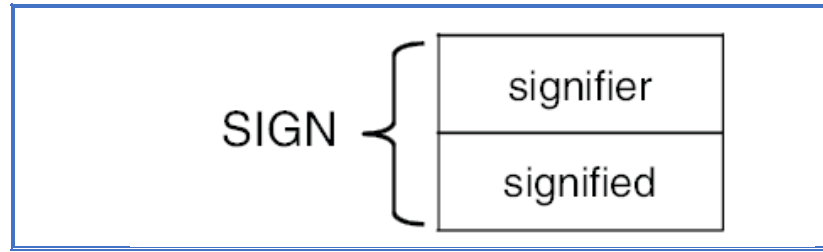
1. Baudrillard (1993) the phases of the constructed images and signs of hidden dis/ability in building an external reality
2. Latour (1993) the capacity of the actors in sign production and reality composition
3. Spradley (1979) a problem-solving and systematic approach to discover cultural patterns



VISIBILITY



ACTOR-NETWORK-THEORY



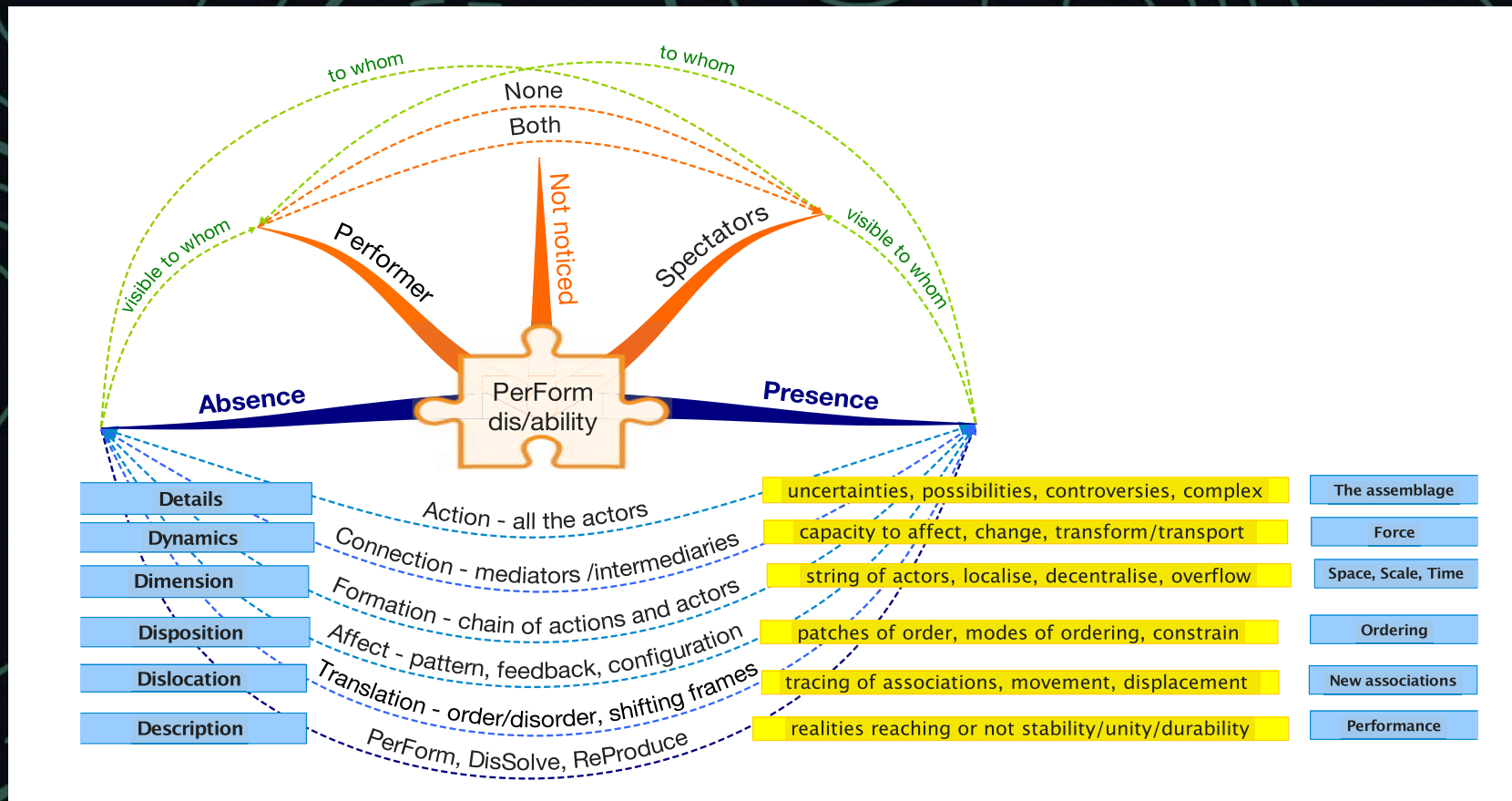
SIGNIFICATION AND ASSOCIATION

Forms of simulacrum signs and materials	Nature of signs		Associations and significations				Nature of connection	Nature of reality
Interdependency Interdependency (Dependent)	<i>No abstract signs</i>	SIGNIFIED	SIGNIFIED	<i>Connectivity</i>			Obligatory	<i>Reflect, link with reality</i>
Resemblance Separation (Alike)	<i>Pragmatic</i>	SIGN	SIGNIFIER	<i>Visibility</i>			Semiotic	<i>Denature, fake reality</i>
			SIGNIFIED					
Equivalence Purification (Symmetry)	<i>Productive</i>	SYMBOL	RELATIONSHIP	REFERENT 1 REFERENT n	<i>Order</i>		Semantic	<i>Mask the absence of reality</i>
Reproducibility Replication (Copy no end)	<i>Structural</i>	SYMBOL	RELATIONSHIP	SYMBOL	<i>Function Value</i>		Symbolic	<i>No relation with reality</i>
Excrescence Dispersion (Fragmentation)	<i>Fractal</i>	<i>Spectators Signification</i>	SIGN	SIGNIFIER	SIGNIFICATION	SIGNIFIER	Simulated	<i>Pure simulacrum</i>

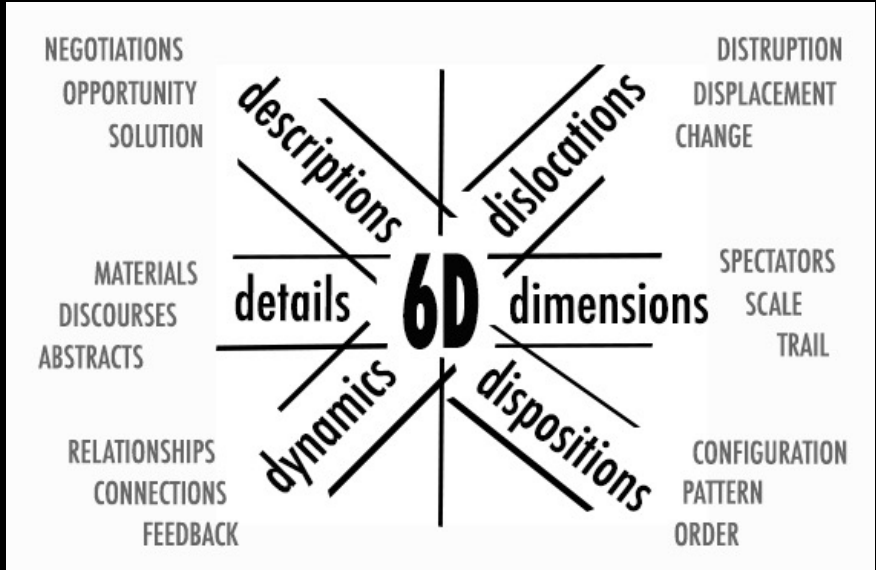
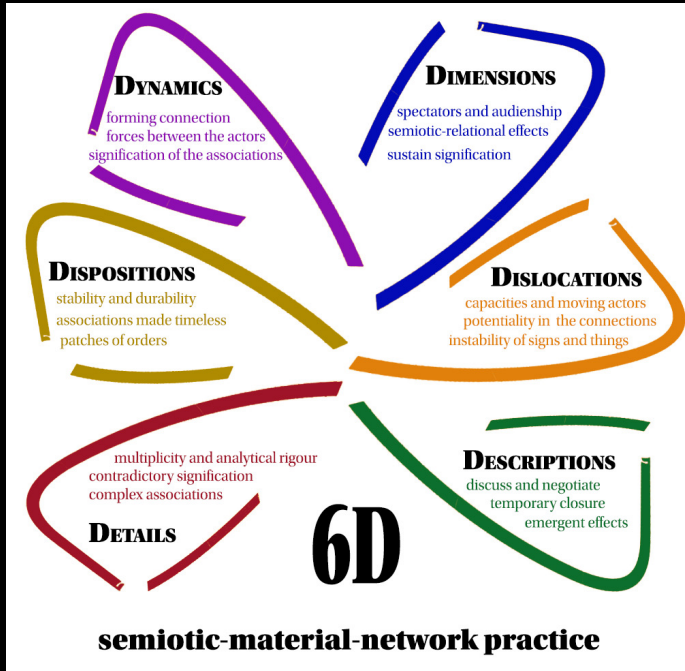
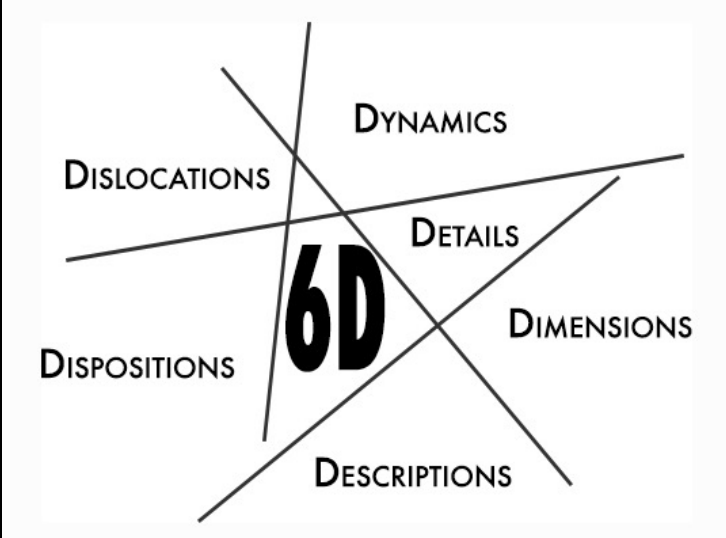
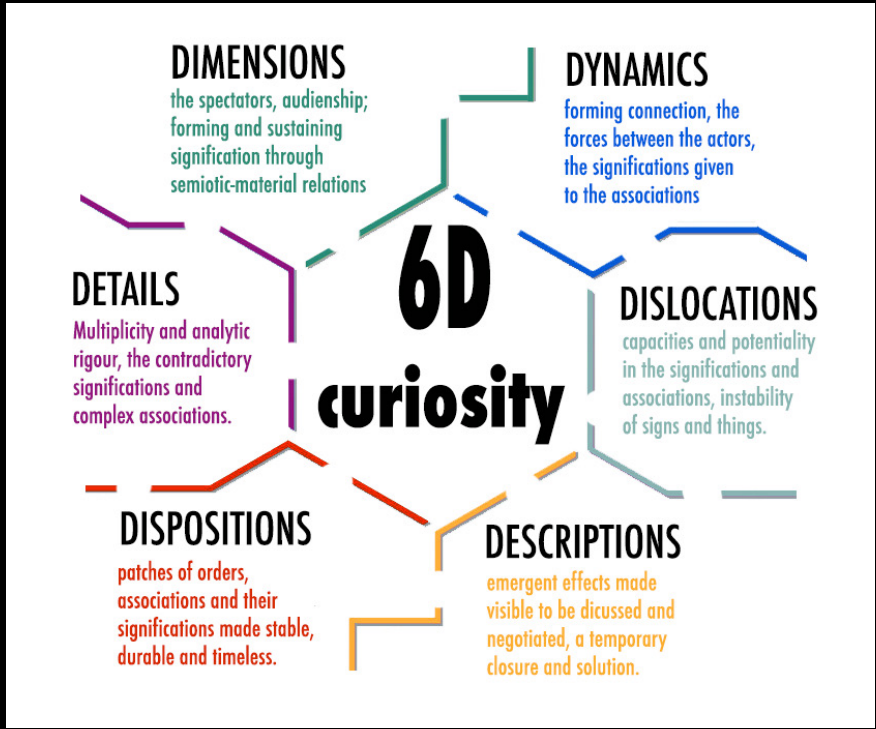
SIGNS AND THINGS

	DOMAIN	VSIBILITY	CONNECTIVITY	SPECTATOR	ORDER	FUNCTION	VALUE	SIGNIFICATION
FORM AND PERFORM	DETAILS	Examine dis/ability	Separated actors	Explore performances	Disorder	Obligatory	Dependent	Crises of aesthetics and hidden dis/ability
	DYNAMICS	Enact dis/ability	Form associations	Affect performances	Assembling order	Pragmatic	Semiotic	Transient aesthetics and hidden dis/ability
PRODUCE AND REPRODUCE	DIMENSIONS	Map dis/ability	Transport actors	Connect performances	Patches of order	Productive	Semantic	Active aesthetics and hidden dis/ability
	DISPOSITIONS	Control dis/ability	Stabilise and centralise ties	Limit performances	Stabilise order	Fragmented	Simulated	Aesthetic gap, fragmented hidden dis/ability
SOLVE AND DISSOLVE	DISLOCATIONS	Transform dis/ability	Shift connections	Move performances	Disrupt order	Symbolic	Symbolic	Aesthetic surprise, transformative hidden dis/ability
	DESCRIPTIONS	Render the invisible visible	Temporal unity	Negotiate performances	Universalise	Perform into existence	Produce and consume	Multiple aesthetics and hidden dis/ability

DIMENSIONS OF CONTRASTS



6D MATERIAL-SEMIOTIC-NETWORK PRACTICE



6D DESIGNS IN PROGRESS

6D PRACTICE

a new way of seeing and working with hidden dis/ability (and any events)

- **Details** - heterogeneity, multiplicity and uncertainty of actors and their actions as they shape one another
- **Dimensions** - the spectators doing the scaling, spacing, and contextualising by translating actors and connections
- **Dynamics** - the forces acting between the actors that are already embedded in the connections that last and disappear
- **Disposition** - the ordering of connections that composes enduring ties and limits movements
- **Dislocation** – the many capacities connections compose for transformation, the affects to change
- **Descriptions** - the work showing how actors have been assembled, mobilised, connected and transformed

6D practice offers a novel analytic, practice and way of seeing

SIGNIFICANCE

- we learn from the participants
- we are merged into the performance, we become part of it, we are responsible
- here and now, live performance, complex makings only, no central controllers, invisible hands and independent facts writing and narrating the performances
- emergent solutions are embedded in the connections
- highlights how multiple actors compose capacities for shared cultural experiences and practices

APPLICATION

no more pathological representations of hidden dis/ability, but opportunities to make visible complexity, the beautiful hidden, to offer alternatives

- focuses on the performer, the spectator and the scene
- what we see, and what we do not see
- no binaries only actors, connections and capacities
- makes visible how actors travel into the performances, form relations and achieve stability and durability
- reveals how such connections can be transformed to offer alternative solutions
- we are in a better position to negotiate our different realities

FUTURE

1. 6D practice

- develop and fine-tune
- various application, i.e. patient safety, safeguarding

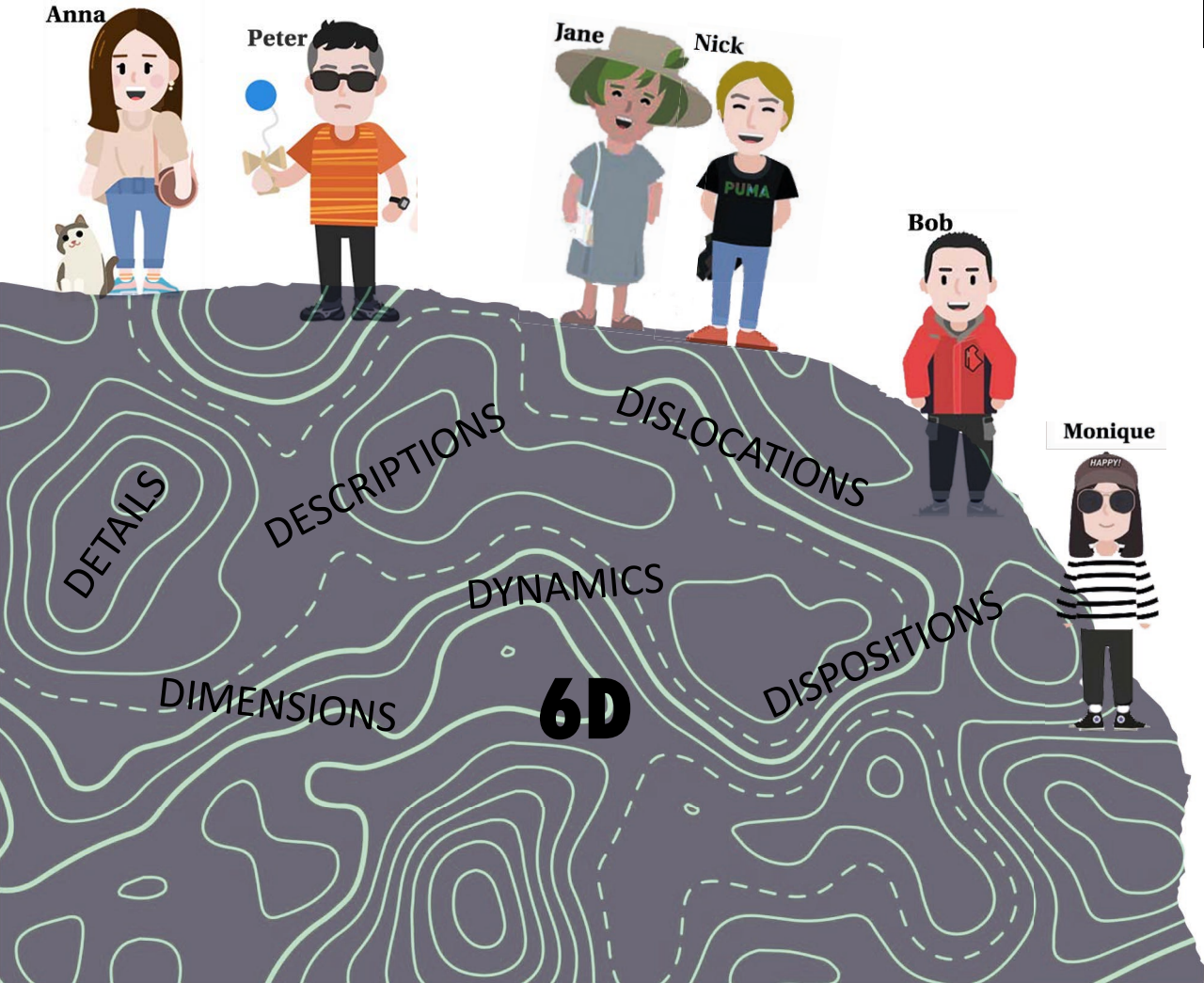
2. Hidden disability (with the 6D)

- training, job application, higher education

3. Research

- evaluate 6D focusing on the world-making activities of the actors not standardisation or unification
- with people with various hidden mental and cognitive dis/abilities to explore the benefits of shared cultural experiences and practices
- the work of abduction (surprise, unexpected) to disrupt norms and conventions to see whether they lead to better solutions

CONCLUSION



Hidden dis/ability is complex.

**Complexity is
the beautiful hidden
rendered visible by the
everyday performances.**

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THANK YOU