

(RE)PRESENTING

PARTICIPANT VOICES

EXPERIENCING THE 'FELT DIFFICULTY' OF SPORT
COACHING VIOLENCE: EVIDENCE AND REFLECTIONS
FROM THE ARTS-INFORMED PRACTITIONER
EDUCATION EVENT, WAYS OF SEEING COACHING
VIOLENCE

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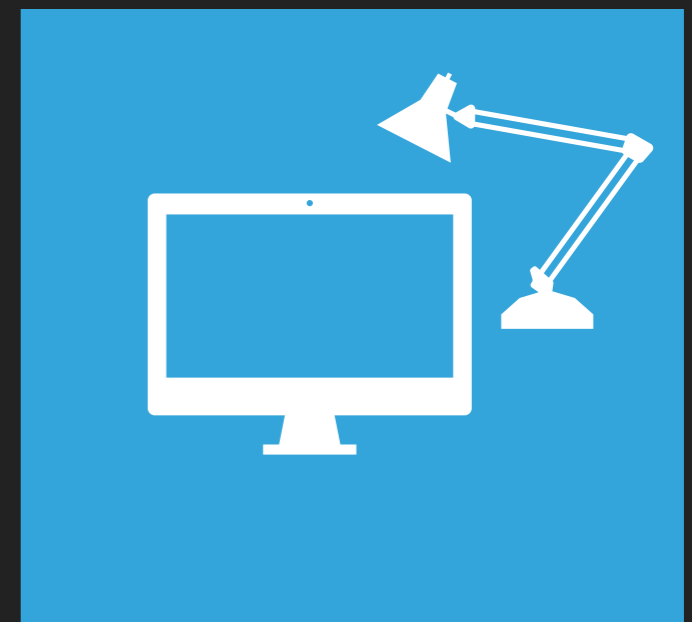
Ex Athlete



Student



Practitioner



Academic

OVERVIEW

Background to the project



Art-informed pedagogy



Curating and hosting an exhibition; Ways of seeing sport coaching violence



Initial reflections



The future

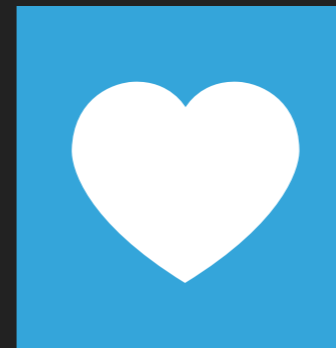


Amidst a backdrop of global patterns of abuse identified in various high-performance sport settings, this study was anchored on a commitment to bring to life the voices of abused athletes and to educate practitioners on the topic of abuse in sport.

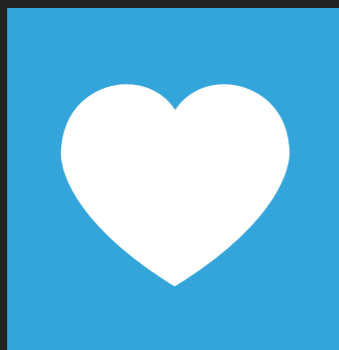
SAFEGUARDING



Emerging research picture on safeguarding training and practice



Mountjoy et al. (2022) conceptual framework for the engagement of survivors in shaping safeguarding



Room for greater focus beyond the child athlete and certain types of abuse



McMahon et al (2022); safeguarding needs to be culturally specific



Must account for sporting culture or norms, and be presented in a way which reaches intended audience



Kerr and Stirling's (2019) call for greater attention to be paid to safeguarding education

ART-INFORMED PEDAGOGY/RESEARCH

- ▶ Curation of an interactive immersive, art-informed audio-visual installation method (Lambert, 2012; Trevelyan et al., 2014)
- ▶ The exhibition was an attempt to engage coaches and other practitioners with sensitive research data in an interactive and meaningful way
 - ▶ This approach is more commonly used in other 'caring' professions and practice: for example, social work, adult nursing, medicine, mental health, palliative care.
- ▶ The work emerges at the nexus of athlete welfare research, innovations in sport coaching pedagogy, and arts-informed approaches to teaching and learning

ART-INFORMED PEDAGOGY

- ▶ The term arts-based learning (ABL) is used to describe an alternative strategy of education that uses forms of art such as acting, clay modelling and visual installations to facilitate learning across a variety of topics.
- ▶ Proponents of ABL, such as adult educators and community organisations, have found it to be a useful approach to help explore and tackle a plethora of social issues (Butterwick and Selman 2003; Lawrence 2005; Clover 2006).
- ▶ ABL environments and activities may open up spaces for critical questioning and creative knowledge construction, through activating multimodal learning processes (Trevelyan et al. 2014; Wawrzynski and Baldwin 2014; Cramer et al. 2018).

CURATING AN ART-INFORMED EXHIBITION

- ▶ After taking the time to review literature on the topic and examine other topics of this nature we wanted to develop an event which an innovative, immersive and sensory approach to engage our target audience which included sport coaches and sport psychologists
- ▶ Entitled 'Ways of seeing sport coaching violence', we curated an immersive arts informed exhibition which was hosted at Bournemouth University

WAYS OF SEEING SPORT COACHING VIOLENCE



Hearing real-life
data



Using text , projections
and audio visual material
to (re)present data



Felt-difficulty and
Metacognition;
encountering unsettling
stories



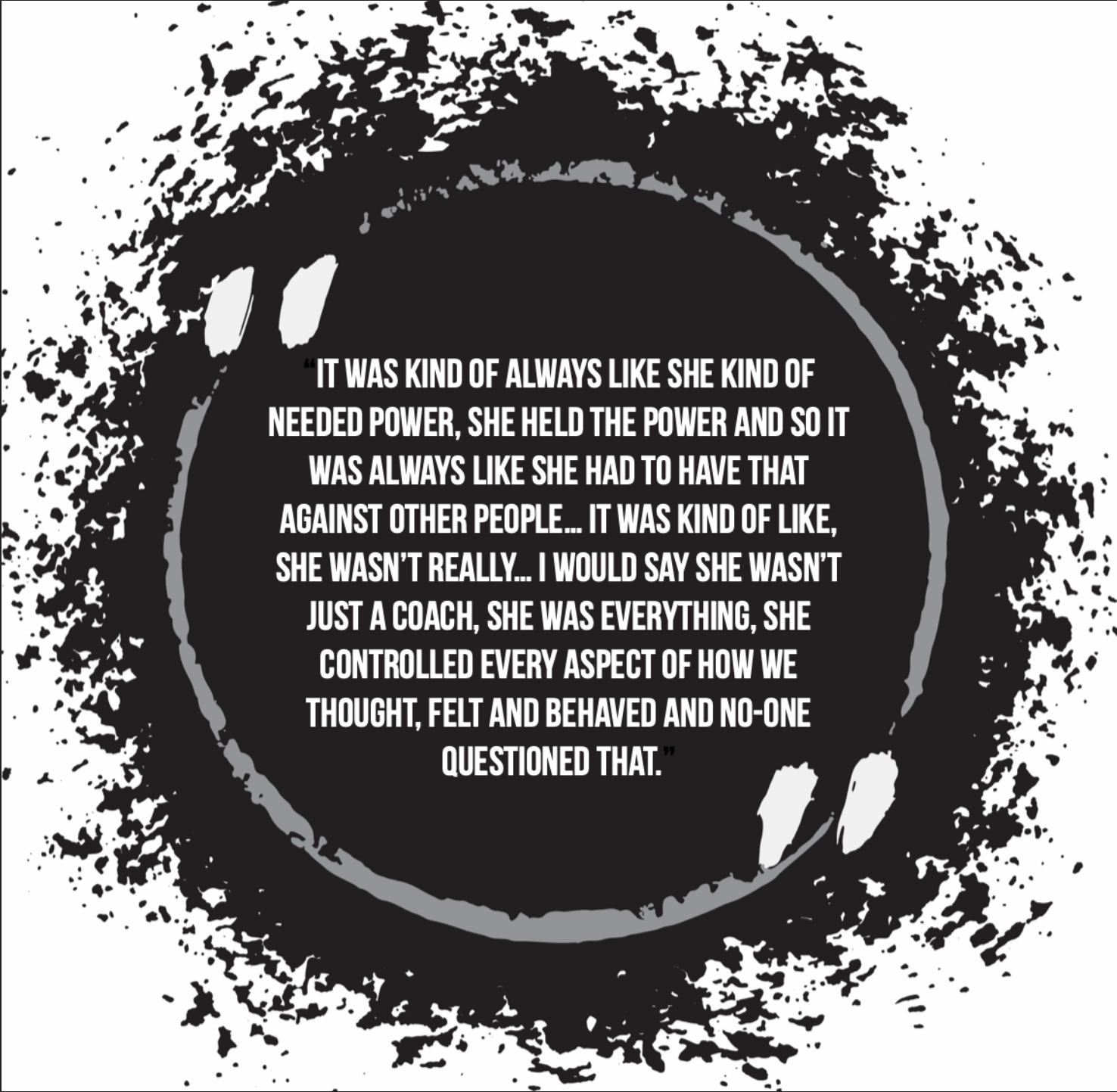
Allowing own
interpretation of the
data



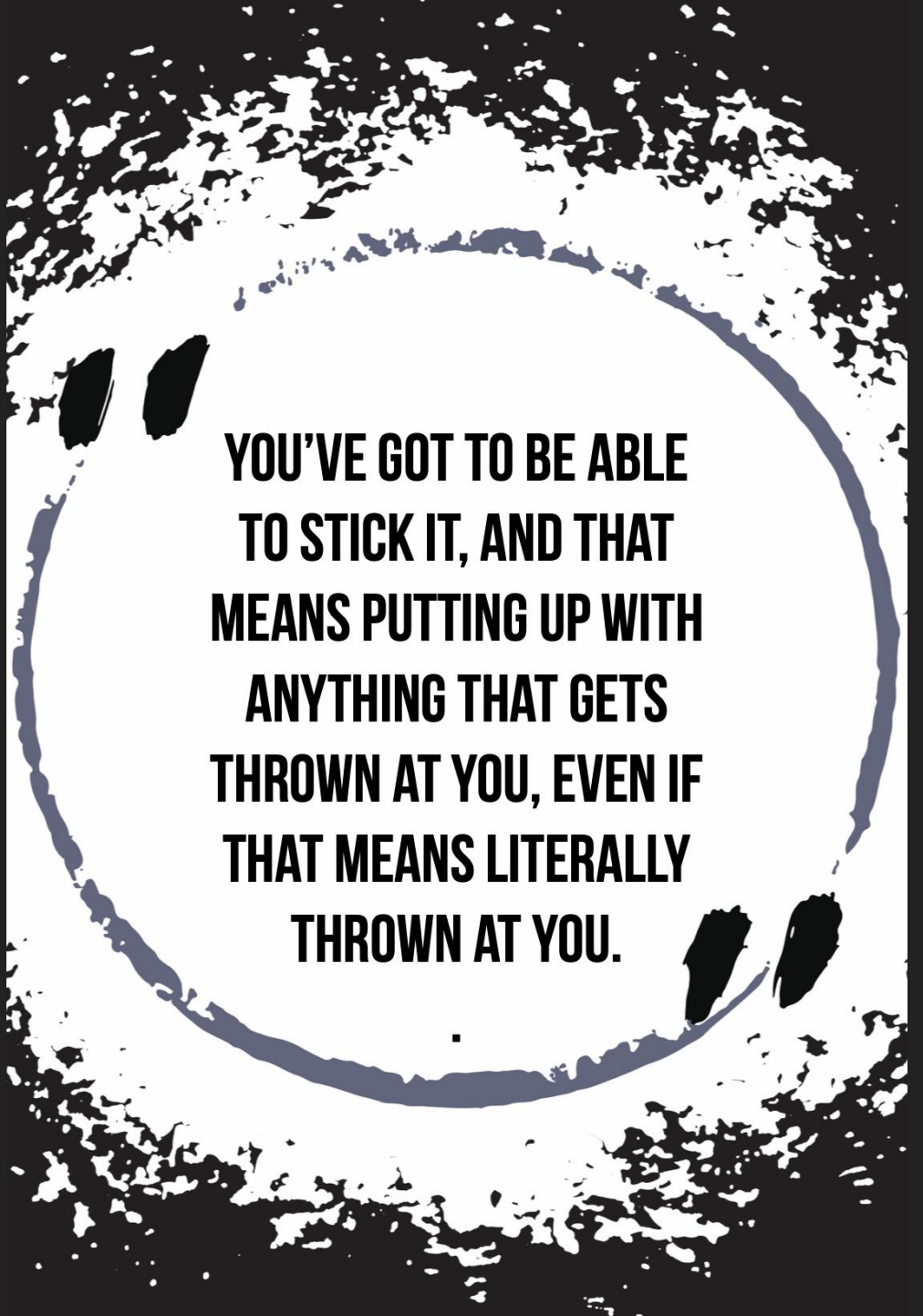
The chance to speak
about the experience

WAYS OF SEEING SPORT COACHING VIOLENCE

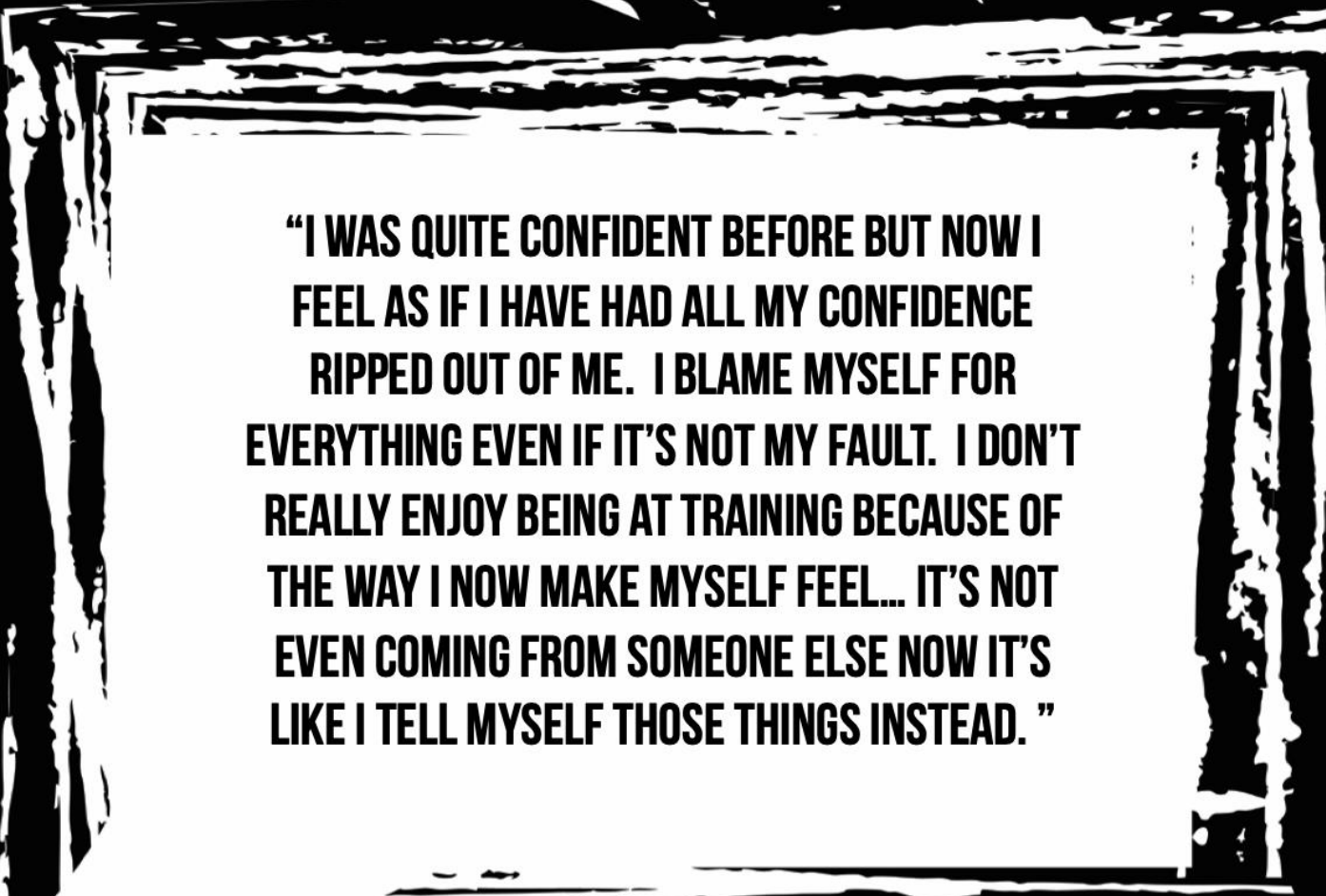
- ▶ The choices regarding data presented were not dissimilar to those we might have made to co-author a traditional academic article
- ▶ We curated the space. Our data was presented in the form of text written or projected onto the surfaces of the room, on easels like a gallery exhibit, lighting was controlled and the space chosen was fairly cold, industrial
- ▶ Taking part in the exhibit participants could also engage with some theoretical ideas that might challenge or explain the stories they were listening to
- ▶ The 'direction' of the narrative was not dictated by linear text but depended on the visitors' movements around the room and which materials caught their attention
- ▶ We chose to present the data both in audio and textual format, we included some theory (definitions of abuse, an over-view of the duty of care, information about safeguarding) as textual/visual information. In essence the process of choosing content was similar to that when writing an article but afforded a more creative approach to this process.



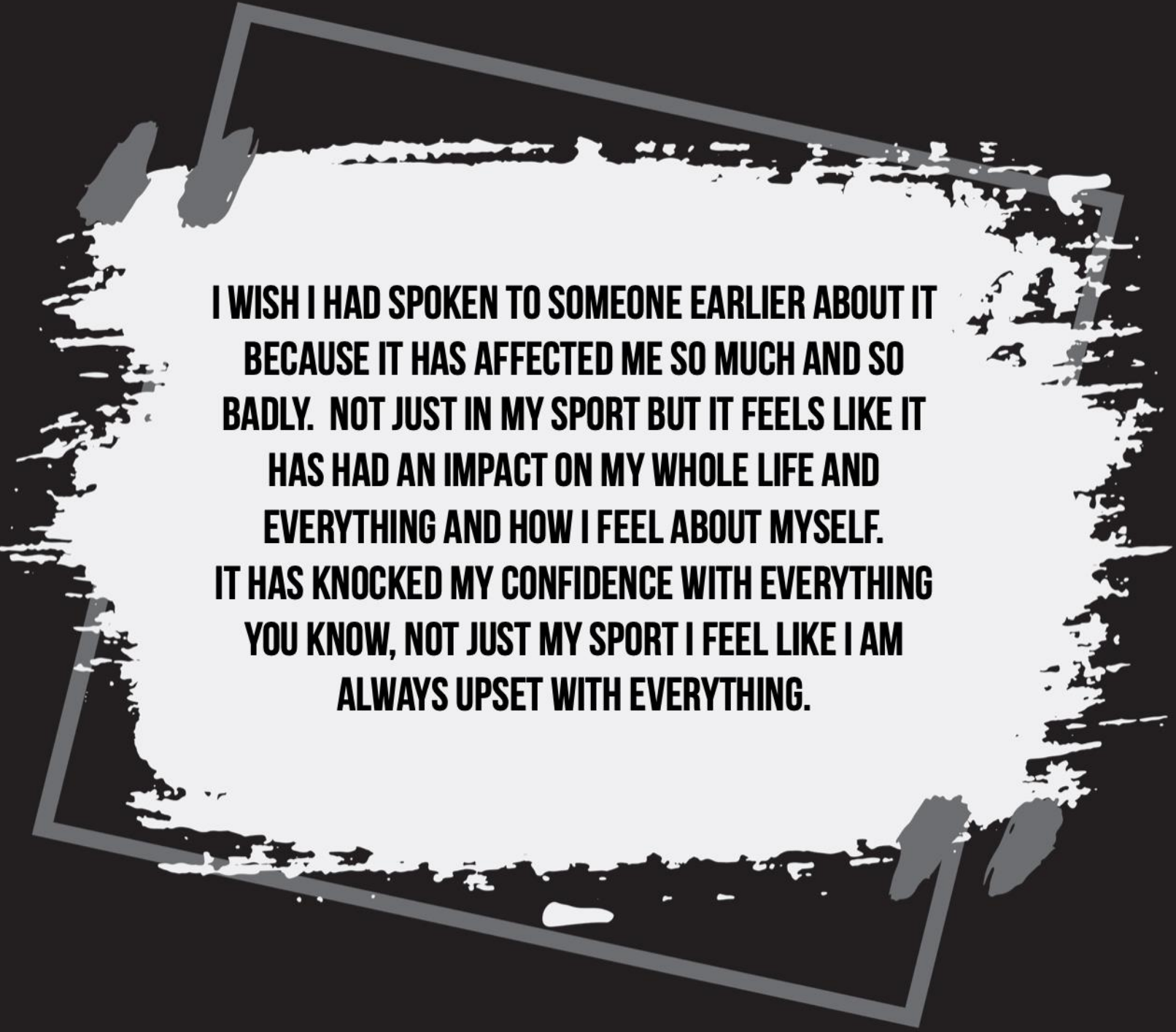
"IT WAS KIND OF ALWAYS LIKE SHE KIND OF NEEDED POWER, SHE HELD THE POWER AND SO IT WAS ALWAYS LIKE SHE HAD TO HAVE THAT AGAINST OTHER PEOPLE... IT WAS KIND OF LIKE, SHE WASN'T REALLY... I WOULD SAY SHE WASN'T JUST A COACH, SHE WAS EVERYTHING, SHE CONTROLLED EVERY ASPECT OF HOW WE THOUGHT, FELT AND BEHAVED AND NO-ONE QUESTIONED THAT."



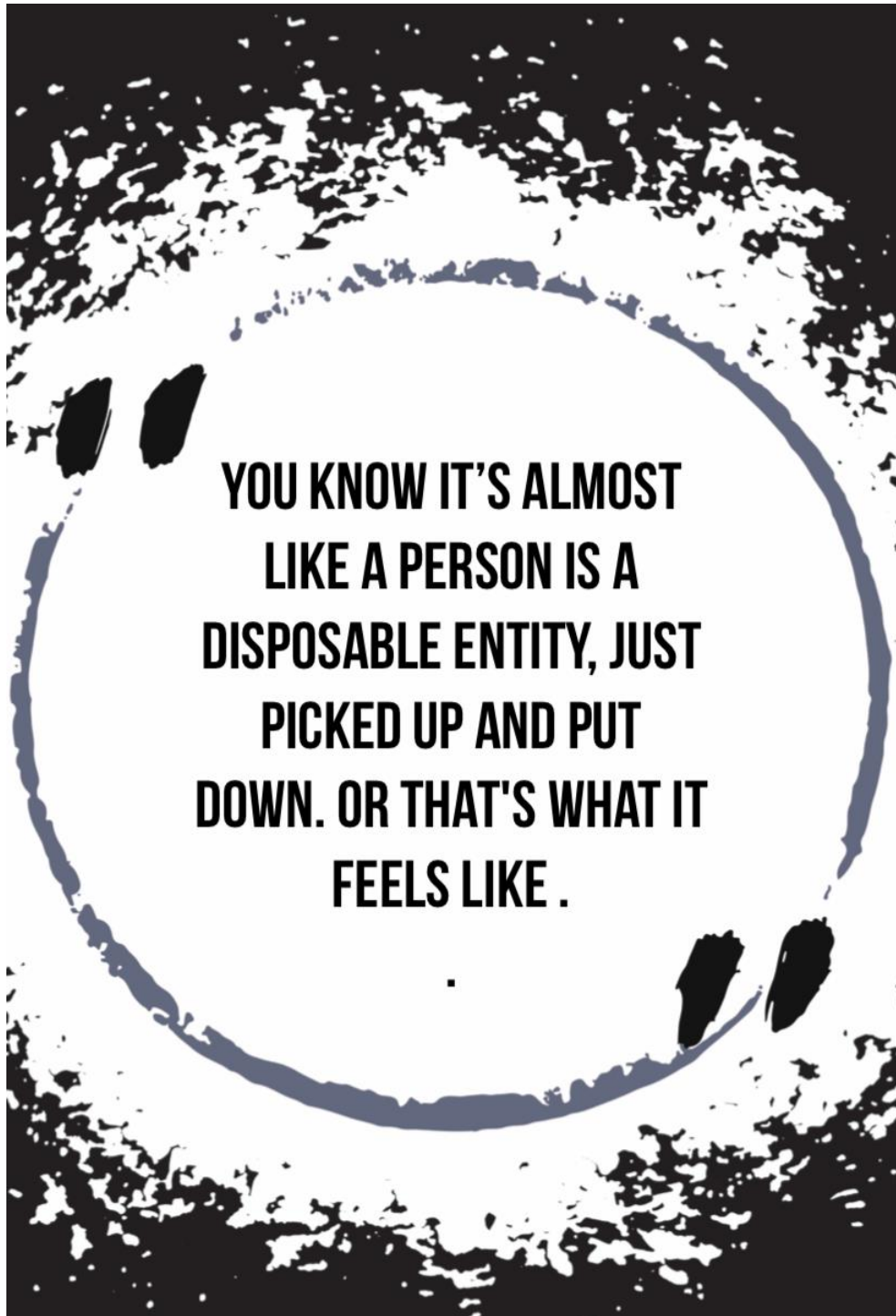
YOU'VE GOT TO BE ABLE TO STICK IT, AND THAT MEANS PUTTING UP WITH ANYTHING THAT GETS THROWN AT YOU, EVEN IF THAT MEANS LITERALLY THROWN AT YOU.



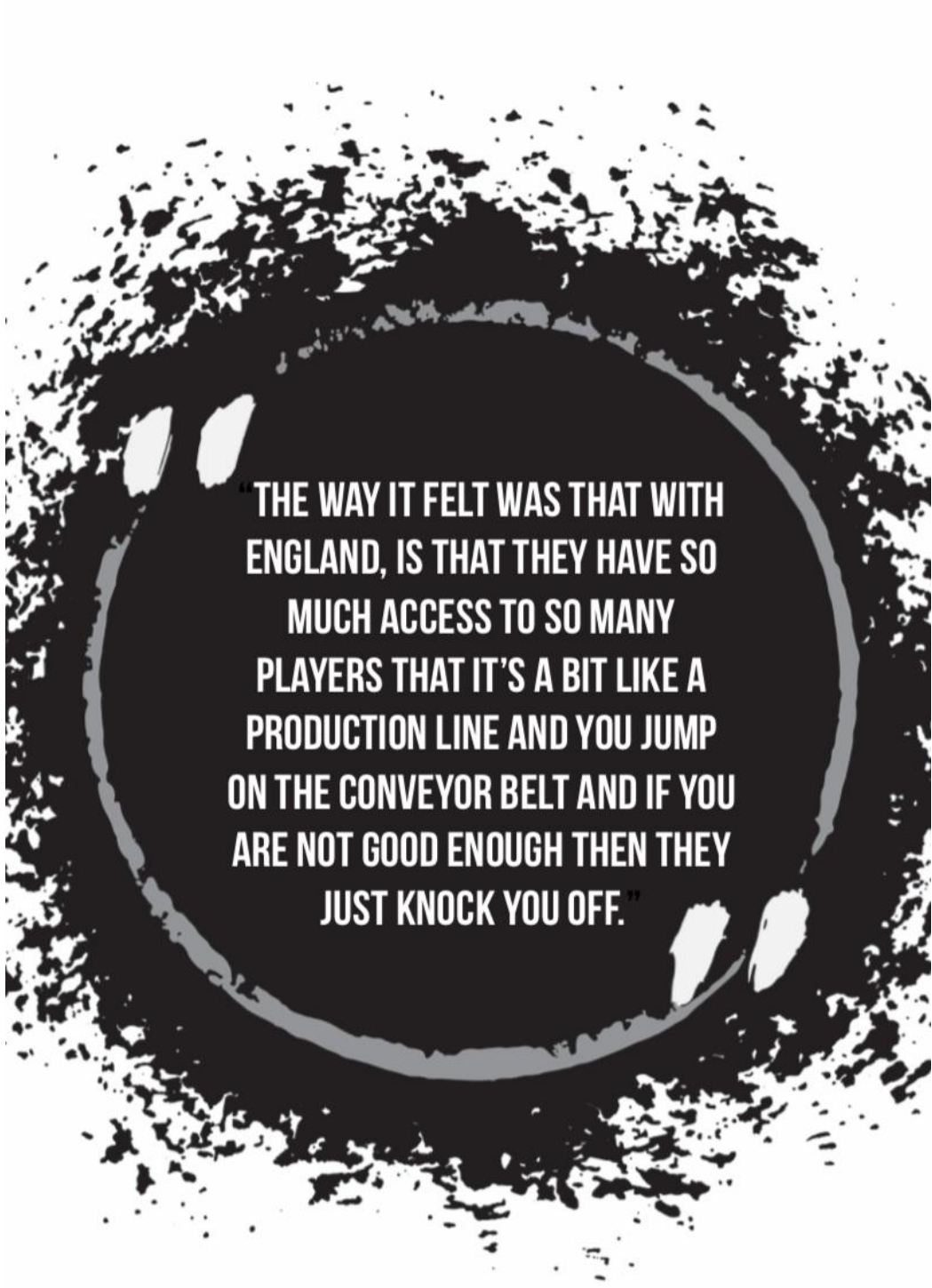
**“I WAS QUITE CONFIDENT BEFORE BUT NOW I
FEEL AS IF I HAVE HAD ALL MY CONFIDENCE
RIPPED OUT OF ME. I BLAME MYSELF FOR
EVERYTHING EVEN IF IT’S NOT MY FAULT. I DON’T
REALLY ENJOY BEING AT TRAINING BECAUSE OF
THE WAY I NOW MAKE MYSELF FEEL... IT’S NOT
EVEN COMING FROM SOMEONE ELSE NOW IT’S
LIKE I TELL MYSELF THOSE THINGS INSTEAD.”**



**I WISH I HAD SPOKEN TO SOMEONE EARLIER ABOUT IT
BECAUSE IT HAS AFFECTED ME SO MUCH AND SO
BADLY. NOT JUST IN MY SPORT BUT IT FEELS LIKE IT
HAS HAD AN IMPACT ON MY WHOLE LIFE AND
EVERYTHING AND HOW I FEEL ABOUT MYSELF.
IT HAS KNOCKED MY CONFIDENCE WITH EVERYTHING
YOU KNOW, NOT JUST MY SPORT I FEEL LIKE I AM
ALWAYS UPSET WITH EVERYTHING.**



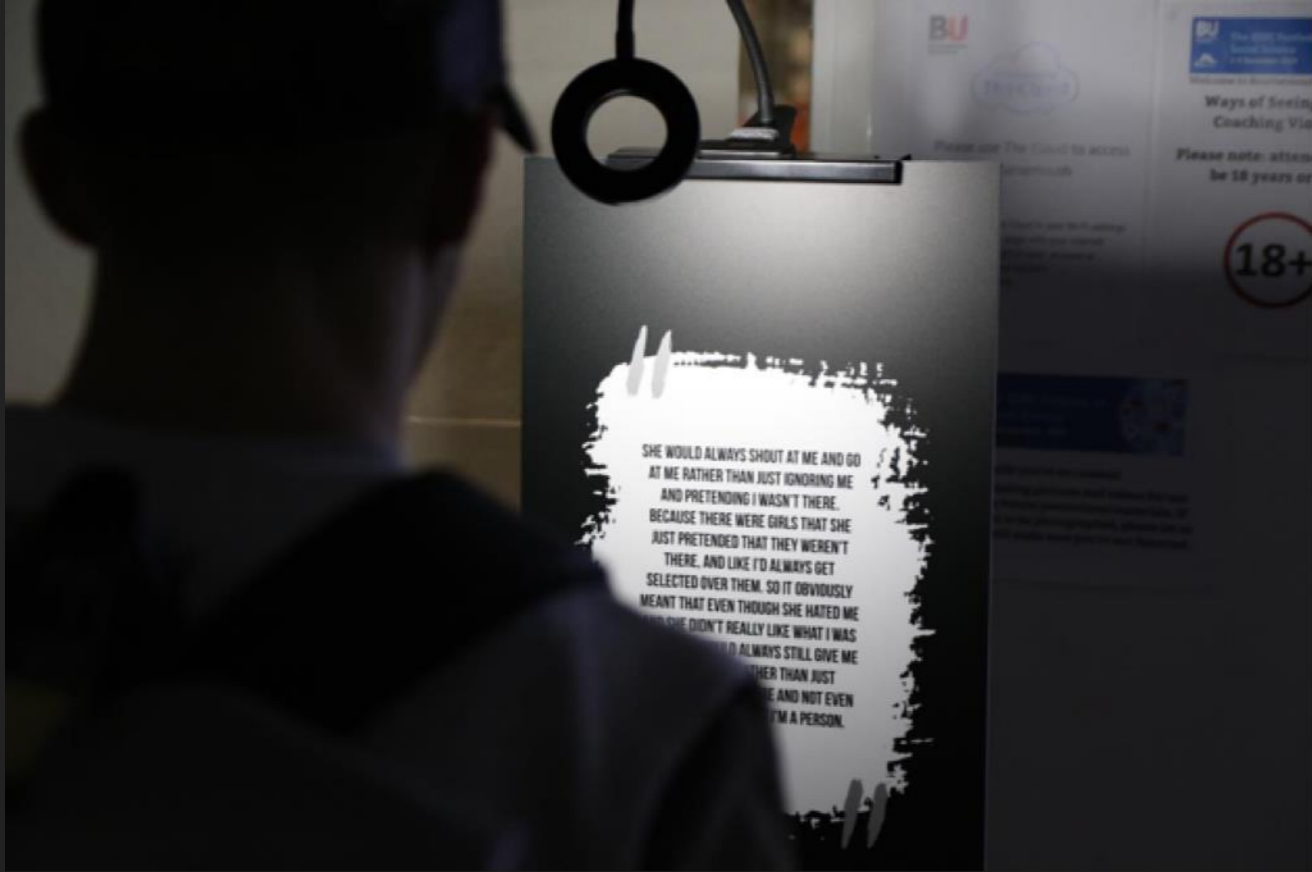
**YOU KNOW IT'S ALMOST
LIKE A PERSON IS A
DISPOSABLE ENTITY, JUST
PICKED UP AND PUT
DOWN. OR THAT'S WHAT IT
FEELS LIKE .**

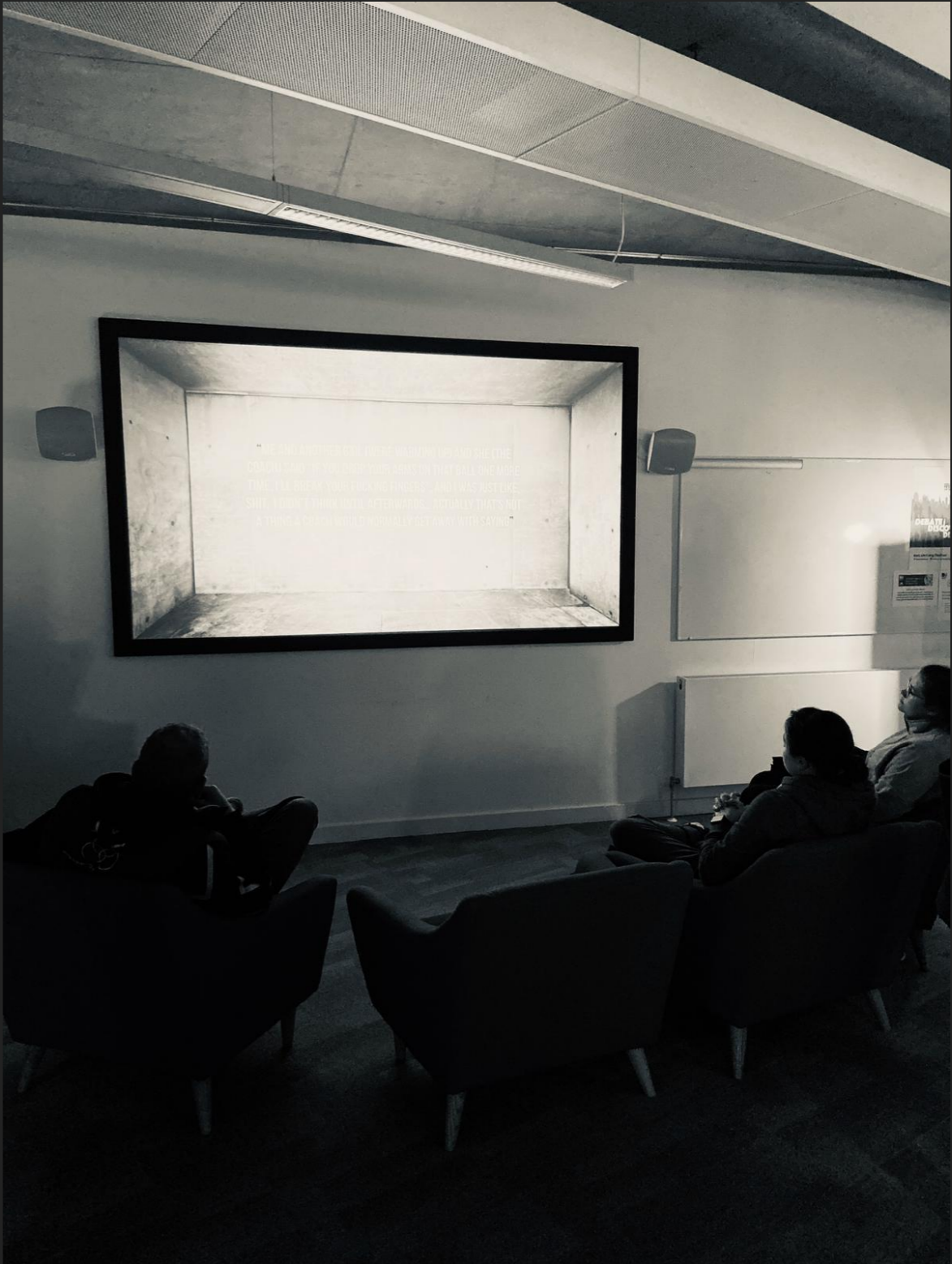


**"THE WAY IT FELT WAS THAT WITH
ENGLAND, IS THAT THEY HAVE SO
MUCH ACCESS TO SO MANY
PLAYERS THAT IT'S A BIT LIKE A
PRODUCTION LINE AND YOU JUMP
ON THE CONVEYOR BELT AND IF YOU
ARE NOT GOOD ENOUGH THEN THEY
JUST KNOCK YOU OFF."**

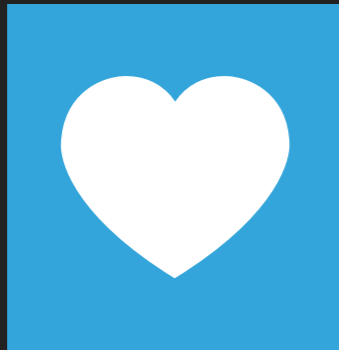


WAYS OF SEEING SPORT COACHING VIOLENCE





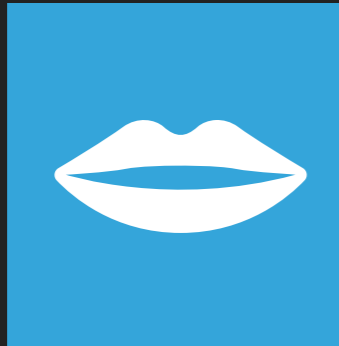
ETHICAL CONSIDERATIONS



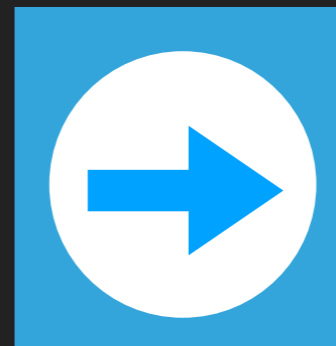
Going back to original research participants to see if they were willing for their experiences to be (re)presented in this form



Over 18's for attendees



Protecting and preserving anonymity of *all* voices



Information for where to go based on the potential for the event to be triggering



We further adopted the stance of 'interpretive authority' in regard to the presentation of the stories or extracts (Bochner and Ellis 2016, p. 148)



Including some theory to help scaffold yet not lead the participants

CAPTURING THE EXPERIENCE

- ▶ After navigating the exhibition, attendees were asked to complete a post-event qualitative questionnaire in order to capture their immediate thoughts and experiences of the event.
- ▶ Of the 60 attendees, $n = 31$ completed a post event questionnaire (15 female and 16 male, Mage = 27.4).
- ▶ Seven took part in interviews (5 females and 2 males. Mage = 37.1).

WAYS OF SEEING SPORT COACHING VIOLENCE

- ▶ Stimulating critical reflexivity (self, other and power)
- ▶ Provoking “felt difficulty” / encountering (unsettling) stories
- ▶ Empowering change
- ▶ Engaging with innovative pedagogies

“So I went with my friends and we were talking about, because we both coach like kind of similar and we talked about like, oh, have we been coaching like effectively have we been abusive? And like it’s definitely had an impact; this gives me a new way of seeing coaches... like seeing how I coach my athletes, I guess, because I don't want them to have a negative experience don't want them to go through any the things that these athletes were going through, it definitely does have a negative effect as we can see on these athletes. It's on my mind now when I coach”.

Stimulating critical reflexivity (self, other and power)

“it’s quite uncomfortable but at the same time quite reflective so you know you’re looking at something that isn’t exposed in sport very often, if at all”.

“you do reflect there’s no two ways about it and you kind of think what was the impact of saying that or doing that?”

“I do, like realise now that humour can be used as a form of abuse because like it's like (an) undertone (of) violence and it's not okay... So I'm like looking back... I might have said like a joke that might have been much more abusive than I initially would have liked it to be.”

Stimulating critical reflexivity (self, other and power)

“the conflicting emotions that I had was predominately your sadness and frustration. As a coach, you want to be the best coach that you can be to help the athlete be the best version of themselves and you read stuff like this and it’s just upsetting... the fact that we're still not looking after athletes” [visibly upset and shakiness in voice].

“It did like, touch a nerve. I did feel like a lot of emotions did hit me. But then when I stepped out, I did feel like oh, my god, and at the same time was so surreal because I didn't know that lot of athletes will go through like, so much abuse and like the extent of the abuse moved me so much but yeah when I stepped out I felt safe when I was like oh god [lets out a big sigh of relief]”.

Provoking “felt difficulty” / encountering (unsettling) stories

“it opens your eyes to see that as a coach you have a big responsibility and you can have a massive effect on people without even realising”

“it made me consider how my behaviours may affect others and how others could perceive my coaching methods”.

“makes me more determined to combat these cultures, like I have a responsibility”

Empowering change

“actually, reading it and seeing it and hearing the voices it just seemed like I was learning more. It became more of a like it wasn't just reading on a page and it was just like another case of, or reading the newspaper or blog but it just came to life a lot more... Some of the stuff I hadn't really spent time thinking about how much damage or how much the athletes normalise it.”

“This isn't what I expect normally, I was expecting, you know, maybe a presentation and a 400 PowerPoint slide thing... so, I think they (practitioners) come into something like this, you get that preconceived idea to a sport coach type presentation, I know what that will look like. And this actually changes it up. And it's much more impactful. It's, a, it's much more engaging because it's not something useless it creates that curiosity.”

“I definitely think it was more beneficial than actually like, sitting down and reading... having it like, presented to me in a different way, and like being able to hear stuff as well definitely made me like, more engaged. And I was like, oh, yeah, this makes me want to know more about this topic. It was very like eye opening for it to be presented in this way.”

On engaging with innovative pedagogies

COACH EDUCATION AND ARTS BASED PEDAGOGIES

- ▶ The data was used to enable those who attended to see/hear/feel and confront the contemporary issue of abuse in the world of sport coaching, from the perspective of 'others'.
- ▶ Doing so inspired awareness, understanding, empathy, and care
- ▶ To encourage sport practitioners to 'think through' and 'feel the difficulty' of data and theory concerning violence in sport coaching relationships and contexts has efficacy when engaging key stakeholders in challenging topics

COACH EDUCATION AND THE EFFICACY OF ARTS BASED PEDAGOGIES

- ▶ Arts informed pedagogy and innovative methods offer an exciting opportunity for education and research
- ▶ Can encourage affective, embodied forms of interaction with data and/or theory
- ▶ Posed questions, made visitors to the exhibit feel uncertain about their own practice, led to unease or discomfort. It opened up space for interpretation, sense making, critical reflection and reflexivity.
- ▶ Trevlyan et al (2014) argue for the potential of arts-based media to engender transformative, critically reflexive processes which we believe translate to other contexts also.
- ▶ Responsibility for the dissemination of research beyond an academic audience

By moving people beyond the point of comfort, arts-informed methods can enrich learning by challenging and expanding our world-view: put simply, it allows, nay forces, us to 'step into the shoes' of another to experience their world

(Lawrence

2008; Hughes 2009).

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