
Abstract

Within the sociology of sport there is a small but rich strand of literature concerned with understanding the sensual experiences of sport and physical activity. Whilst this work has advanced our understanding of the sensual sporting body, less is known about the mature sporting body and the sensual experiences of older adults. Gaining an insight into the sensual experiences of others is no easy task and this paper critically reflects on the methods used to ‘grasp at’ (Hockey and Allen-Collinson, 2007) older adults’ embodied experiences of physical activity. An account of the process and outcomes of the method employed is presented along with visual and textual data to illustrate the problems and possibilities of exploring the sensual experiences of the ageing body within the context of physical activity.

Keywords: ageing; physical activity; visual methods; photo elicitation; senses; embodiment

Introduction

Researchers in sport and physical activity have been demonstrating a growing interest in ‘sensual forms of scholarship’ and in ‘developing embodied methodologies’ that illuminate the sensual experiences of others (Sparkes & Smith, 2012). For example, Hockey and Allen-Collinson have convincingly presented the case for ‘...developing a phenomenology of sport, particularly in relation to sensory experience’ (Hockey & Allen-Collinson, 2007: 116). With their work on distance running (Allen-Collinson, 2008; Hockey, 2013), these authors have built on a small but growing literature (see Lewis, 2000; Wacquant, 2005) on embodied analysis of sport. The increased scholarly attention to the concept of embodiment, which can be defined as ‘perceptual experience and the mode of presence and engagement in the world’ (Csordas, 1993: 135), has
enabled the recognition of how the senses - aural, visual, haptic and olfactory – play a crucial role in how sport and physical activity is experienced. Arguably, this work offers new possibilities for understanding the physically active, ageing body. Whilst the ‘mature sporting body’ has been explored in the literature (Author B and others, in press; Author B and others, 2011; Dionigi, 2006; Tulle, 2008; Wainwright & Turner, 2006), there have been relatively few attempts to research older adults’ embodied experiences of sport and physical activity (see Nettleton, 2013; Sparkes, 2009, 2010). This is perhaps unsurprising given the methodological challenge of capturing the ‘pre-reflective’ and ‘pre-objective’ detail of what happens and what people feel during sport and physical activity.

The difficulties in communicating what is experienced through the senses to others and on how best to access sensory knowledge have been discussed in the literature (Eliasoph, 2005; Willig, 2007; Samudra, 2008). A number of researchers have used traditional qualitative research data collection methods such as semi-structured interviews (Allen-Collinson, 2011; Willig, 2007) but as observed by Merchant (2011), physical activity is often performed at a pace or place which precludes the use of qualitative interviews. The overwhelming tendency is for researchers to utilize the ‘body of the analyst’ as a tool for research by participating in the physical activity. For example, in boxing (Wacquant, 1995) and in windsurfing (Humberstone, 2011), participation enabled the researcher to “…creatively construct[s] correspondence between her own and the others’ experiences” (Ravn & Ploug Hansen, 2013). However, participation cannot guarantee a full and accurate description, as the researcher may still have the problem of analyzing and verbalizing newly acquired physical
skills and bodily practices (Allen-Collinson, 2011; Samudra, 2008). For those researchers where participation is not an option, the challenge is to find alternative research methods that are able to engage with the sensory experience of participants. Yet calls for innovative ways to evoke ‘...underrepresented, unproblematised realms of everyday, embodied sensory experience’ (Paterson, 2009: 772) have yielded remarkably little methodological guidance on how to study multisensual worlds of participants (Harris & Guillemin, 2012). In their reflections on researching sensory experience, Mason & Davies (2009: 595) caution against the assumption that to do sensory research it is ‘...necessary to literally see, hear, touch, or smell the phenomenon studied.’ Through a combination of visual methods and creative interviewing, these authors show that it is possible to use and creatively rework existing qualitative methods in order to understand the sensory in everyday lives.

The potential for using visual methods with interviews in qualitative research as part of a sensory methodology has been gaining increasing attention (see Author B, 2010a). Perhaps the most common method used is photo elicitation which involves inserting a photograph or photographs into the narrative of the research interview, not so much to generate more information, but rather to evoke different kinds of information (Harper, 2002). For Pink (2009; 2011), images can open up possibilities for exploring the senses and she presents a strong case for a multisensory approach to visual methods. She emphasizes the interconnectedness of the senses and the capacity of visual images to evoke a range of sensations. Accordingly, Pink asserts that photo elicitation can be ‘rethought’ and ‘reinterpreted’ as a ‘multisensory artifact’ and ‘...the practice of
viewing it as involving the interconnected senses rather than vision in isolation’ (2011: 608). In the context of sport and physical activity, there are several examples where researchers have used video elicitation as a means of accessing their research participants’ sensory experiences; both Merchant (2011) and Spinney (2009) videoed their participants doing their activities, and then showed them edited footage, inviting discussion on what they saw and remembered. The potential of photo elicitation for accessing sensory experiences and in particular, the sensual experiences of the physically active, ageing body, is pertinent given that older adults’ sensory experiences of physical activity have been overlooked. This article considers the process and outcomes of using photo elicitation to ‘grasp at’ older adults’ embodied experiences of physical activity.

**The project described**

*Context and participants*

This research is part of a larger Economic and Social Research Council (ESRC) funded research project which examined the role of physical activity on people’s perceptions and experiences of (self-) ageing. The project was structured using two linear yet complementing stages: stage one focused on the meaning and experiences of physical activity for older adults who exercise on a regular basis; stage two was concerned with how other people at various stages of the life course respond to such accounts. A range of research methods were used throughout the project but the focus of this paper is on the photo elicitation part of the study undertaken in the first stage.
The sample was generated by criterion sampling (Miles & Huberman, 1994) with the inclusion criteria being that the participants needed to be age 60 years or over and self-identify as exercising on a regular basis. Diversity was sought within the sample with regards to age group and activity type. After receiving approval from our institutional Research Ethics Committee, 51 participants were recruited to the study (M = 23; F = 28) and informed consent was gained prior to commencing the first interview.

*Photo elicitation procedure*

A life history interview was conducted with each participant to allow participants to tell their life stories and the meaning of physical activity throughout their lives in their own way and in their own words. All of the interviewed participants were then invited to take part in a follow-up task involving the use of visual methods.

The proposed method was to attend the participant’s ‘usual’ exercise session and photograph them being active. A professional photographer worked as a consultant on the research project to assist the researchers with the production of the images. The photographs produced were then to be used with the participants in a photo elicitation exercise. These images would be transferred while ‘on-site’ onto a larger screen for viewing, (i.e. an ipad) and be used to elicit insights into their subjective experiences of what was it like to do the activity and how their bodies felt in this context.

*Refinement of procedure*
After conducting four photo-interviews the limitations of the design began to emerge in relation to the time involved. For example, photographing a participant on an 18 hole golf course could take an entire morning. In addition, the participants were often not able to commit time for the interview immediately after their exercise session. Finally, the volume of images produced with digital cameras was overwhelming and impacted negatively on the quality of the interview data as we fumbled around for ‘the good shots’ to aid our discussion. Time was needed for us to filter and for the participants to engage reflexively with the images.

Accordingly, a revised procedure was devised. It involved the researchers selecting six to ten images that showed a variety of poses, angles and aspects of the activity. These images were uploaded to a website as a password protected album. The link was emailed to participants with the request to view the images with the following question in mind, ‘What is it like to do [insert activity]’. A follow up probe was also included to encourage the participants to consider the sensory dimensions of the activity.¹ Using email for the collection of qualitative data was largely successful and supported previous assertions regarding its effectiveness and ability to be used in conjunction with other methods (Hunt & McHale, 2007).

Thirty two participants were photographed from the 37 who had agreed to participate in this component of the research. It was not possible to capture the

¹ Due to space limitations, we are unable to include the templates of the introduction letter and photo elicitation task. We invite readers to contact the corresponding author if they require details on the instruction sheets that the participants received.
remaining five for a variety of reasons including illness, injury, weather and reluctance of some class instructors to allow the research team to photograph their session. Table 1 shows the age and activities undertaken by the participants who contributed to this part of the project, as well as their pseudonyms. [INSERT Table 1]

**Types of responses to photo elicitation exercise**
This method elicited insights, to varying degrees, into the sensual experiences of the ageing body. The participants responded to the photo elicitation task in different ways, providing diverse accounts in terms of creativity, level of detail and length. In this section, the ways in which the participants responded to the photo elicitation exercise are evaluated. Four types of responses are considered: the detailed response; the caption response; the (dis)connected response; and the unanticipated response.

*The Detailed Response*
The detailed response to the photo elicitation exercise provided a rich and detailed account of what doing the activity was like. The majority of the respondents gave comprehensive and coherent accounts that could often detail the occasion of doing the activity from start to finish. These responses can be likened to ‘big’ stories (Bamberg, 2006) where the participant had engaged in a significant degree of retrospective reflection on their experience of physical activity (Author B & others, 2009). Reflection, as argued by Freeman (2006), entails ‘going after meaning’ in an attempt ‘...to make sense of some significant dimension of one's life’ (emphasis in original; 133).
For example, in responding to the photo elicitation exercise, Janice, a regular swimmer, produced a detailed account of her physical activity, starting from when she first slipped into the water and ending at the point where she completed her exercise. She explained:

When you first slip into the water it is cool and soft on the skin. Being weightless evokes a sense of freedom. After the initial warm-up lengths any aches and stiffness subside. Then the exercise can really begin. Building the pace brings a tingling sensation and then peace as long as everything is working in unison and the breathing is right; there is only you; no sounds intrude; it is like being in a bubble of silence...the different strokes bring different sensations: front crawl with arms and legs can hurt as the lactic acid builds...leg kicks really hurt, splashing sounds intrude and it doesn’t seem to get any easier; front crawl with arms only using a pullboy creates a sensation of gliding through the water; butterfly is joyous as I feel the power in my shoulders; backstroke is relaxing as I don’t push so hard and there is time to think; breaststroke is my weakest stroke and not good for the hips so I don’t do so many lengths. My warmdown lengths are a mix of fly and old English backstroke (double arms and breaststroke kick) as the breathing rate slows and awareness of everyone else in the pool returns. (Janice, Swimming, Age 63)

[INSERT PHOTOGRAPH 1]

Not surprisingly, the touch (soft) and temperature (cool) of water, and the sensations of movement (gliding) in water, are important elements in Janice’s account of her swimming experience. Her account illustrates her ‘corporeal awareness’ (Allen-Collinson & Hockey, 2011) in that she is attuned to her ageing body's need to ‘warm up’ after which, ‘aches’ and ‘stiffness’ disappear. Her experience of the kinaesthetic sensations, that is, the sensation of movement of body and limbs (Paterson, 2009), in relation to the different swimming strokes are detailed. Janice’s corporeal awareness also encompasses her breathing pattern as she listens and evaluates when her breathing is ‘right’ and ‘slows’ at the end of her exercise session.
Similarly, Richard, in response to the images he received of his cycling, detailed the occasion of doing a cycle ride from start to finish. The following extracts from his account highlights his donning of the ‘kit’, his pleasure in his bicycle and his body’s response to the physiological demands placed upon it at the start of the ride.

There are rituals in every part of our life and cycling starts with ‘putting on the kit’. First the heart monitor, always cold but it has to go next to the skin, then shorts, base layer, socks, jersey, mittens and helmet. Lastly the cycling shoes which have clips attached to the soles that are carbon fibre and ridged….

Once kitted up the sense of anticipation sets in. The bike ticks as I wheel it down the road, I sense how light it is and how pleased I am to own such an aesthetically pleasing bike. My cycling shoes (impossible to walk in) crunch on the gravel path of my house. I switch on the GPS, step astride the bike and clip my shoes in to the pedals, select a gear and ride. There is an immediate sense of freedom as well as anticipation.

The first kilometres are mixed, the body objects, the saddle feels hard and my legs struggle to find a rhythm. From where I live at sea level, the only way is up and soon my body demands more from my heart and lungs. Then I notice an ‘it’s OK’ signal. The heart has responded and there is no pain, I jump out of the saddle and ‘dance’ on the pedals, shifting my weight and manoeuvring the bike easily. There is a tremendous sense of pleasure as your body does what you expect, the bike speeds up and the ride has really begun. (Richard, Cycling, 60 years).

[INSERT PHOTOGRAPH 2]

Richard’s detailed response to the task of explaining what it was like to cycle in light of the images that had been produced illustrate how his sensing, touching body is central to this embodied experience. It also highlights how his senses connect the body to equipment (namely his bicycle). Echoing Spinney’s (2006) discussion of sense and place within his/her ethnography of cycling, Richard’s ‘pedal’ demonstrates the ‘...intimate nature of the relationship between bike and rider’ (179). Likewise, the saddle is noted through, what Merchant (2011) refers to as an ‘expanded sense of touch’, as its hardness is felt against his legs. It is
through the sensations of his body – the struggling of his legs – that Richard is aware of his ascent from sea level. His detailed account exemplifies the way in which rhythm is important to his ascent and how to maintain rhythm ‘...technologies and bodies must be honed and maintained to enable continuity’ (Spinney, 2006: 718). Moreover, his description of ‘dancing on the pedals’ points to his ‘practical and embodied sense of enjoying mastery’ (Crossley, 2004: 50) over the bicycle.

These extracts from the detailed responses illustrate the potential of image elicitation as a means of generating sensory data on physically active older adults' lived experiences of doing exercise. The responses successfully evoked the moving, seeing, hearing, touching, smelling older body doing physical activity.

The Caption Response
A smaller number of the participants responded to the photography task by providing little more than a short caption to accompany each image. These captions captured the reactions of the participants to seeing images of them doing their physical activity. Such short caption type responses seemed to record ‘instances of fleeting sensory experiences’ (Mason & Davies, 2009: 596) and can be compared to ‘small’ stories, described as ‘...fleeting moments of narrative orientation to the world’ (Georgakopoulou, 2006: 123), that can be easily missed or disregarded. Just as small stories are ‘closer to the action’, so it is important that these ‘instances’ are narrated and recorded as they offer ‘proximity’ to the participants’ lived experiences of physical activity.
For example, Miriam (Fitness Classes, Age 77) responded to the images with the following short captions:

“Love these band exercises but not their strong vanilla (?) smell.”

Similarly, Jocelyn’s responded to the images of her playing golf with short statements: “watching the putt go in the hole – now that’s satisfying”; “sheer effort – almost gritted teeth.”

Both participants’ short captions give a nod to their sensuous engagements with their activities – Miriam could ‘hear’ the ‘cracking’ of her knees and Jocelyn ‘watched’ the putt. Though these types of responses lacked the rich, detailed description commonly associated with phenomenological data, these ‘fleeting explanations’ provided a way of knowing the bodily experience, such as touch, tension, smell of equipment and sound of other players. Interestingly, these short statements were in the present tense, so though the images were taken at a particular time and occasion, participants used them to bring their sensory experiences from the past into the present. These short caption responses, in contrast to the detailed responses, are situated in the ‘sensuous present moment’ (Freeman, 2006), emerging from the everyday lives of the participants. They situated the role of the images as making a (visual) statement to which the participants were interpellated or ‘hailed’ to offer a reply. However, as shown in the examples, while many of the captions included a reference to the body/body image the ‘fleshy physicality’ or sensory nature was not always apparent. The captions were in some instances ‘about’ the body rather than life through the
body. Arguably, without the images provoking the participants to consider their physical activities, these small stories or ‘ephemeral narratives’ (Watson, 2007) of physical activity would have been lost.

The (Dis)connected Response

(Dis)connected responses involved those where participants linked disjointed commentary by illustrating their account with a series of images (often numbered) in order to construct an overall commentary on ‘what it was like’ to do the activity. By ordering the images through the use of numbers, and adding descriptive detail for each image, the participants seemingly attempted to create a coherent narrative of their experiences. This type of response included statements, phrases or words that were both descriptive and evaluative. Unlike the caption response, the (dis)connected response involved the participants ‘doing work’ on their stories of physical activity. Rachel, (Sea Swimming, Age 69) used the images to construct a narrative of her sea swimming experience under the following headings – pre-swim, backstroke and getting out:

[INSERT PHOTOGRAPH 7]

I anticipate the coolness of the water, observe the clarity and the waves – is it safe to go in? Having a target to swim to – the beach from the slip or the second or third buoy from the rocks?

[INSERT PHOTOGRAPH 8]

The feeling of buoyancy, the formation of the clouds, how blue is the sky today or how grey...feeling the smoothness of the water.

[INSERT PHOTOGRAPH 9]

I always enjoy my swim, feeling the after-glow and reveling in the challenge. Feeling happy, fulfilled and energized to face the day.

As this shows, the result is a commentary connected to each image with participants arranging the images to connect what would otherwise be
disjointed statements about their activity. Rachel’s response combines descriptive elements (‘feeling of buoyancy’) with evaluative comments (‘I enjoyed my swim feeling the after-glow) and whilst, lacking the reflection of the detailed response, it provides insight into some of the experiential aspects of her sea swimming.

The Unanticipated Response
Inevitably, a small number of the responses that we received from the photography task were somewhat unanticipated. These ranged from what appeared to be a misinterpretation or misunderstanding of the task to an inability to complete because of sensory impairment. For example, the question ‘what is it like to...’ was easily translated into ‘why I like to...’ resulting in the subsequent answer containing quite different information and often replicating data already gathered in the life history interview. Duncan (Tennis, Age 68) stated that he liked to ‘do tennis’ because ‘it is quite a strenuous activity which I can still cope with at my age and is challenging and competitive.’ Likewise, Macey (Dancing, Age 71) stated ‘I enjoy dancing because it’s a good form of exercise and moving to music is a lot easier and more enjoyable than without it.’ Furthermore, some of the participants tended to emphasise ‘feelings’ of ‘well-being’ throughout their responses, which referred to ‘positive frame of mind’ and ‘feel good factor’ as opposed to the ‘sensuous’ feelings experienced by the body doing the physical activity. For example, Damian responded to the photography task with the following:

There are a variety of ‘feelings’ throughout the morning’s play. Friendship and companionship, I am aware of as I enter the hall, offering and returning greetings. Frustration, elation, pride, joy, anger (always at oneself), satisfaction, most times after completing three or four sets (of
two games) and sometimes disappointment in failing to perform to a standard which I prefer to expect. (Damian, Badminton, Age 75)

For some participants, the images hardly ‘hailed’ a reply at all, simply provoking an acknowledgement as to which was their favourite or least favourite image. This may be due to the challenging nature of the photography task, an aspect that numerous participants referred to in their reply:

Expression of my feelings, and relating them to the five bodily senses is an alien application for me to convey (Lucy, Fitness Classes, Age 66);

This made me think about how I feel about yoga and what satisfaction I get from it. I found it quite difficult to put into words (Jessica, Yoga, Age 70);

I found this written task tricky, not thinking about exercises in this way normally. (Miriam, Fitness Classes, Age 77)

Some of the unanticipated responses received quite rightly challenged assumptions that we had made, as we perhaps rather uncritically pursued our interest in sensory data. Timothy’s response was quick to remind us of our naivety in this regard:

...I cannot comment on the effects on the senses as four of my five senses are impaired. I wear glasses, hearing aids, and have rhinitis, so that’s sight, sound and smell of the radar, and because of the rhinitis my sense of taste is limited. (Timothy, Fitness Classes, Age 71)

Discussion
This paper provides a unique contribution to the literature on visual methods in qualitative research by offering a critical appraisal of how a photo elicitation task was developed, implemented, revised and responded to as a means of developing a greater understanding of sensory experiences within the context of physical activity. Moreover, it extends the work of Allen-Collinson, Hockey and others on the sporting body through its specific focus on the ageing physically active body.
Throughout this process, a number of lessons have been learned. A first lesson relates to the use of photographic interviews as a methodological tool to learn more about the sensual experiences of the physically active ageing body. The analysis identified four types of response to the photo elicitation exercise: the detailed response; the caption response; the (dis)connected response; and the unanticipated response. In combination, these four responses offered insight into the sensory experiences (or lack of) that older adults might encounter when being active. Indeed, given the paucity of research on the ageing physically active body, this work has yielded valuable interpretive descriptions of older people’s own, varying descriptions of their sensual experiences while doing physical activities. This study, therefore, reinforces the sentiments of numerous authors who advocate the use of visual methods for revealing additional, and at times more nuanced insights into the embodied nature of physicality in older age (Atkinson, 2010; Gravestock, 2010; Author B, 2010a, b; Rich & O’Connell, 2012).

Engaging with methodological pluralism enabled us to gather additional layers of meaning with respect to older adults embodied experiences of physical activity than life history interviews would have done alone. For example, we observed that while our earlier life history interviews (not reported on in this paper) provided rich insight into our participant's interactions with other people (e.g. who initiated their involvement in physical activity, who they were active with, friendships resulting from their activity and potential role models), participants responses’ to the photographs of them being active revealed their embodied, sensory interactions with objects and the surrounding environment. Indeed, it
was through the photography rather than life history interview that we learned about Richard’s ritual of ‘putting on the kit’, which started with the cold touch of the heart rate monitor against his skin. Likewise, we were given insight into Rachel’s calculation of risk through her observation of waves, and Miriam’s dislike for the ‘vanilla’ smell of the resistance bands used in her exercise class. That the embodied subjectivities of active bodies are not merely tied to relationships with other participants, but also to ‘objects’ and ‘things’ (including exercise/sporting equipment and the general environment) is a point discussed conceptually by Allen-Collinson (2009) and illustrated empirically in this paper.

A second lesson acknowledges that the promise of this method for eliciting sensory data must not overlook the inherent difficulties people encounter in describing their embodied experiences. Whilst the ‘detailed response’ to the photographic images yielded rich descriptive data, it is clear from the other responses that some participants continued to experience difficulties in articulating their bodily sensations. Indeed, it was part of the double hermeneutic of this study that we, as authors, ‘grasped at’ the ‘graspings’ of our participants. Arguably, the highly articulate participants (which formed the majority of those providing a ‘detailed response’) had the cultural or intellectual capital to produce the richest accounts and some of those who were able to express themselves with ease had professional backgrounds such as working in the education sector. This, however, was not always the case and there were certainly examples of both ‘detailed’ and ‘caption’ responses being provided from participants spanning a broad range of backgrounds. Language is likely to remain as a key challenge for sensory researchers as they seek those first person
accounts of experience. In the words of Willig (2007: 223), ‘language facilitates as well as limits the expression of experience; it is both necessary for phenomenological understanding and yet it also constitutes an obstacle to it.’ Furthermore, we reflect on the irony that we interpreted the participants’ reflections on their embodied experiences as texts, and that the reader in turn, can do no more than evaluate our analyses of the responses as texts. Representing the sensual experiences of others within the confines of standard forms of writing is an ongoing issue debated by a number of scholars (see Pink, 2009; Sparkes, 2009) and although the limitations of written texts for conveying sensory data are acknowledged, they are likely to remain prevalent within academe.

Clearly, using visual methods such as photo elicitation does not eradicate the difficulties people have in communicating their embodied experiences of sport and physical activity. However, our research suggests that it might add to a range of tools that offers potential for helping participants to ‘grasp’ at their embodied and sensory experiences of physical activity. The images appeared to facilitate participants’ recall and ‘embodied memory’ (Merchant, 2011) of what they had experienced when doing their physical activity in a different time and space.

A third lesson that can be gleaned from this work relates to the practicalities of undertaking this method. Our need to retain a flexible approach was paramount. Not only was this demonstrated in the shift away from sharing all images and conducting the photographic interview on site, but also in our attempts to
accommodate the varying needs and requests of our thirty-two participants. For example, scheduling times when researcher and photographer might attend the participant’s ‘usual’ exercise session required frequent correspondence and patience. In some instances, arrangements were stalled as we awaited permission from class instructors, facility managers, appropriate weather conditions (e.g. for the rowers) and illnesses/injuries to be overcome. The presence of other exercisers not involved in the research also required negotiation. This took the form of careful camera angles, additional consent and in the case of the swimmers, a very early morning rendezvous to ensure an empty pool and appease concerns regarding the use of cameras in swimming pool settings. Mindful that our participants were affording us generous amounts of their time (resulting from their involvement in the life history interview, photography session and photographic interview) required that we engage in ways that were as unobtrusive as possible. Sensing how long we should wait before following unconfirmed arrangements, or long-awaited responses from some of the participants to the photography task demanded sensitivity. These lessons regarding the practicalities of conducting qualitative research, particularly those including visual methods, cannot be found within the pages of any ‘how to’ textbook. Rather, this third lesson reinforced our understanding of qualitative research being a craft that requires practical wisdom (Sparkes & Smith, 2013).

Reflective Comments
The purpose of this paper has been to explore the potential of visual methods for accessing the sensory experiences of physically active, older adults. Inviting the
participants to reflect on images of themselves generated sensory data and although it can be difficult to untangle whether it was the format of the data collection, the specific wording of the instructions, the images alone, or indeed a combination of all these, that stimulated the participants’ reflections on their sensual experiences of physical activity, the study demonstrates the value of incorporating visual methods into the researcher’s qualitative methodological toolkit. The work contributes to the existing literature on embodied methodologies and we hope that sharing our experiences of using photo elicitation to ‘grasp at’ the sensual experiences of the ageing body will stimulate further methodological refinement in this area.
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