**'Lamp Post (As Remembered)' - How Shrigley's artwork informed my qualitative research**

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David Shrigley's artwork, Lamp Post (As Remembered), is displayed on The Leas in Folkestone, filling a gap where the original lamp post was missing. The artist, Camille Biddell, was given 40 seconds to view and memorize the original Victorian lamp post pictured here. She then described the lamp post to David Shrigley, and he produced a replica based on her remembered specification. One of the aims of the piece is to comment on how memory diverges from reality.

Research participants are generally trusted to give true accounts of their experiences. In some cases, data can be cross-referenced and checked against other records but often researcher has to accept the offered responses to be true without any form of corroboration. Reflecting on this artwork, pictured now, highlighted to me the way that memory is fallible.

Research participants believe they provide an honest and truthful account, but it may not be a fully accurate description of the situation that they are recalling.

In an interview about his artwork, David Shrigley commented on some of the inaccuracies in the replica lamp post and speculated that Camille's memory may have been confused by other lamp posts she had seen in the period between viewing and recounting. Similarly, participant accounting qualitative research may be influenced by experiences the individual has had either prior or since the incident or period of interest.

When we are conducting qualitative research and interviewing participants about past events, we cannot necessarily establish a true unchallengeable truth, rather we seek a plausible coherent and convincing account which provides insight into the individual's experience.