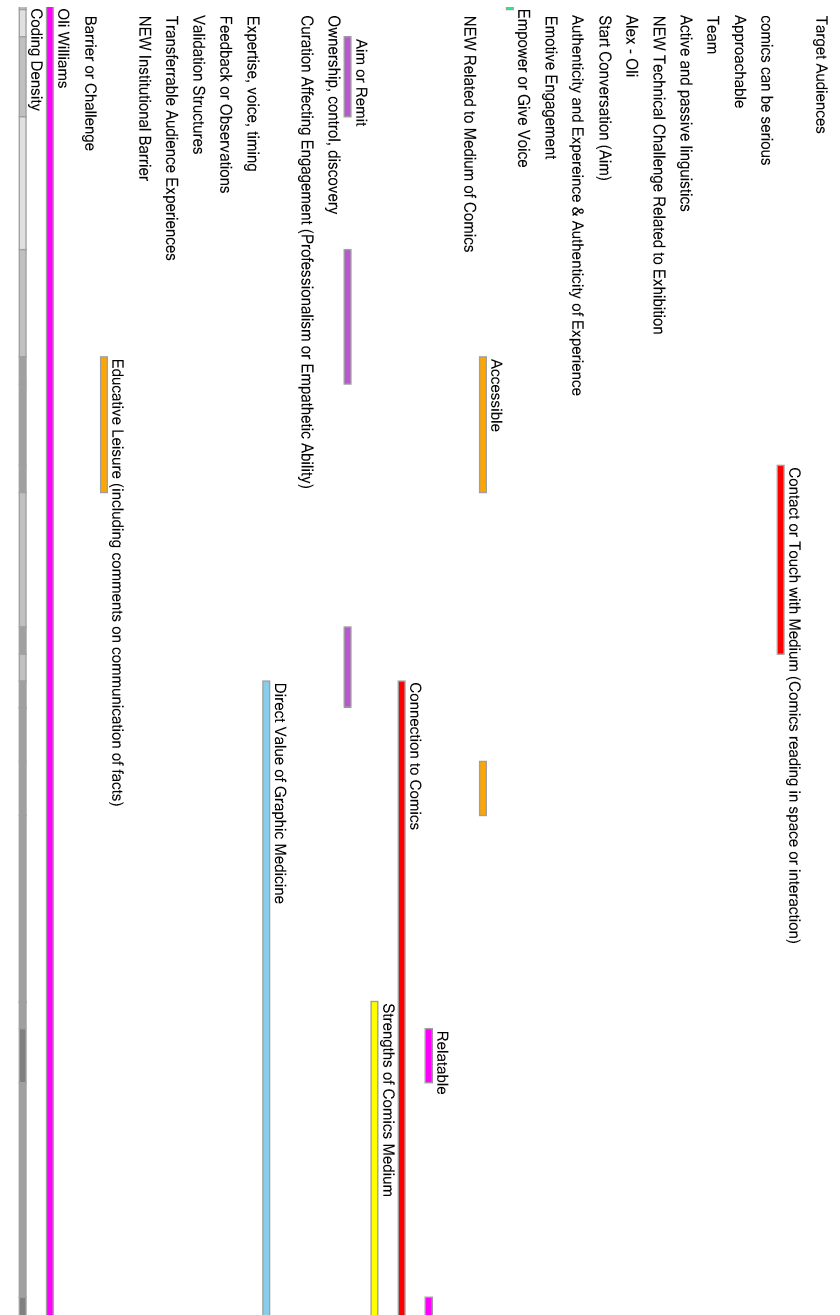


Speaker 1: awesome, cool If you could explain the start of your group and then how you got to the weight of expectation project

Speaker 2: Okay, so the group so awl came out of during my PhD and I was doing my stuff. So I researched inequality deprivation social justice issues and when you sort of read around this and you read like because obviously people have been studying this for like years and years and years and years. So there's kind of two things one the real frustration that we've known for a long time that inequalities impact People's Health and yet we've got this massive weight of evidence, but it's not acted upon because there are political reasons to not act upon that so there's that real frustration that we can keep creating. research you can keep creating evidence. But if we're not actually going to change anything, then that seems pretty pointless you sort of just making a career out of research and other people's misery and Misfortune. So there's that and then linked to that it is that side of feeling like I didn't want to be one of those people one of those people who has made a career out of ya research and sort of the trouble that other people go through because of like vast inequalities that we have. But their are Vice researchers that and doing some brilliant work there, but they're real Drive is you know to have a good career and sought to take themselves away from the troubles that those people are in sort of put themselves into more privileged positions. Now that in some sense is inevitable if you complete a PhD and then you go on to get a job and let you are going to be earning more than the average person and whatever so you have to you have to accept that that's inevitable, but what isn't inevitable is that Once you've got the data you just use to create articles you just use it to further your career. You can try and actually do something so I my thing is that like I write the notion of Praxis [or practice?] is really important to me. So it's not just about researching. It's about what you trying to do with that research like yes, your called it like I'm saying this really problematic this these unequal situations in the way that we're trying to address inequality. with particular interventions, but I don't just want to critique that I want to actively come up with better Solutions and help put those better Solutions in place. So I don't think it's it's not impossible, but I don't think it's likely that **academics doing things the way that academics are always done will have that sort of impact.** So I wanted to make sure that my research didn't do that. So my brother or two of my brother's graphic designers, and that's something that I've always had long been interested in. So the other thing I noticed is that they very often very often creative people particularly graphic designers, they end up hating their jobs because to get to use their skills. They normally have to be paid by a corporation who they don't necessarily endorse so they normally have to Go into advertising and therefore work for Banks for massive corporations corporations that they don't agree with the values of and so a lot of the time they can it feels corrosive to them that work they do is corrosive. But in one way they're using their skills and they're able to you know, it's better than working as a waiter or in a coffee shop, which is what a lot of creative people have to do to sort of supplement their income. So in that way it's good and they can earn good money. But in the other way, they don't get to do work which they feel is really valuable and supports the sort of a lot of creative people officers of left-leaning. So it was kind of this thing of well, I want to present my research in **in different ways and more impactful ways than just putting** out Publications. And yeah, I'm aware that there are lots of creative people who want an outlet to use their talents to support this Lots of issues. So let's that was initially how it started because at the time I didn't really getting funding was far more. It seems quite a lot. I haven't got that much funding at that point. But as Times Gone on as well. What's also really good about it is that I've got access to funding which **they don't have access to that fund it. So I've got access to research funding and** I would have been quite successful. Let's play against or small pockets of

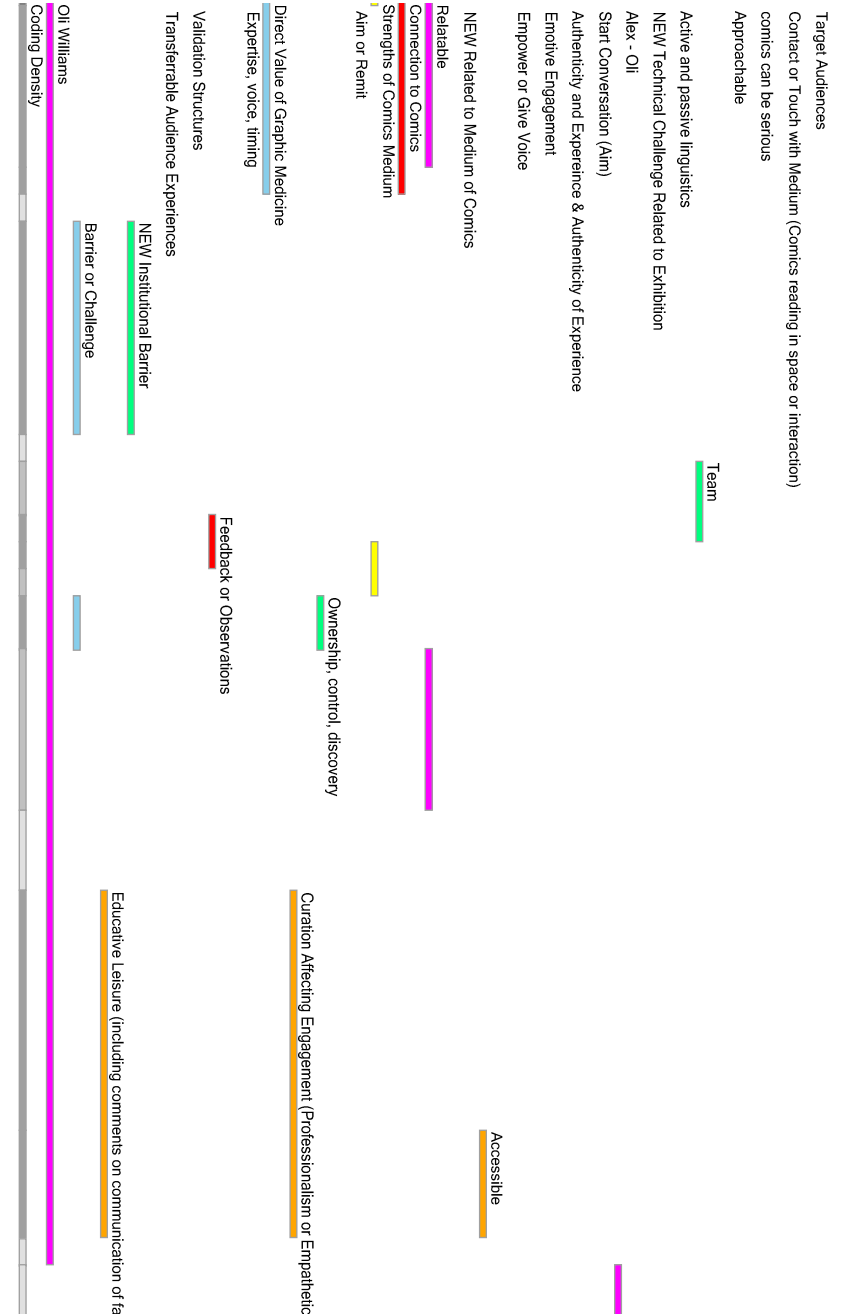
Coding Density	Oli Williams	Target Audiences	NEW Institutional Barrier	Empower or Give Voice
		Contact or Touch with Medium (Comics reading in space or interaction)		
		comics can be serious		
		Approachable		
		Team		
		Active and passive linguistics		
		NEW Technical Challenge Related to Exhibition		
		Alex - Oli		
		Start Conversation (Aim)		
		Authenticity and Experience & Authenticity of Experience		
		Emotive Engagement		
		Accessible		
		NEW Related to Medium of Comics		
		Relatable		
		Connection to Comics		
Educative Leisure (including comments on communication of facts)	Barrier or Challenge	Strengths of Comics Medium		
		Aim or Remit		
		Ownership, control, discovery		
		Curation Affecting Engagement (Professionalism or Empathetic Ability)		
		Direct Value of Graphic Medicine		
		Expertise, voice, timing		
		Feedback or Observations		
		Validation Structures		
		Transferable Audience Experiences		

money. But as soon as you build pockets of money, you can do bigger things. So yeah over time the more useful but that's where it grew out basically of wanting to create social change because of what the nature of my research was but appreciating that just going down the same avenue is not going to get you to the destination that you want to go into. Even though it might be good for your career to to do that. So that was out. There was two parts that question which are then how's that been going on to the current one? Well, this is perhaps the I think this this is the third exhibition we've done but it's the first one was. Yeah, that was the first one we did was about youth activism. But that was I got some funding and we just wanted to put on a little me and my friend put into to put on a conference on youth activism and resistance and I am my main input to that I said well we could put on an exhibition. So it's not just about giving talks we can put on this exhibition. So we create the exhibition from scratch doing that. So that was that was good. But then when I then towards the end of my PhD we created or me and Joe created this idea of called the picture and the thesis project. So I've now got a 90,000 words. Like pretty much no one's going to read that 90,000 Word document. **So how do you make it more accessible how to get the core messages out of that document and make it meaningful to people and accessible to people on a large scale and so a number of things have happened through that.** So we've got the equity is the answer exhibition. So we created a 20-piece exhibition. and a bunch of like essentially **Merchandise so that people could take away these messages that these in to embed this in the normal part of life.** You know, I mean that these are important social issues. **So we wanted to create merchandise in the same way that like someone who's just trying to make money with create merchandise because you know, if people if we can put in the hands of people on campus like notebooks and postcards that are promoting these messages Well, that's great because it gets them in literally disseminates the message in a different way.** And then the comic is related to this show is part of the picture in the thesis projects because it is a chapter within my thesis but it came from during my PhD I was it's actually very closely. It could have been about this time. About three or four years ago because it was around my birthday. It's my birthday tomorrow. And I remember I for my but I had I bought this graphic novel called lighter than my shadow by Katie green and at that time I didn't really know if I could how good on what if I would find graphic novels particularly accessible and I'd bought this and I just had it on the side for ages and I've been wanting to read it, but I haven't made time and then it was my birthday. It wasn't I had no plans to do anything. So I just thought fuck this. I'm going to read that graphic novel and it's huge. It's like it's like this big but I was like, well, that's what I want to do. And I've got no plans today to do anything else because you know, it's towards the end of a PhD where you just can't where you've got a lot ahead of you, but you can't plan to do anything because you have to finish this thing. I was already beyond my deadline. So I've read that I've read that graphic novel and the way that she She is so it's about anorexia. It's about sexual abuse and anorexia. But anorexia is the main theme and Just what really caught me is that the way that she was depicting anorexia at the feeling of anorexia? Like how it comes out how to not necessarily a constant feeling how it comes on at certain points may be around meal times or maybe agitated by comments that people make she had this really brilliant way a representative way. It was like it should be kind of the character would be fine and then like a little comic a little comment would be said by someone and then this little this scrawling would come out and then it would get bigger and it has its goes through the panels to get thicker and bigger and then there's basically just consume her and consume this world and then it would sort of come in to her like it would it would sort of get under her skin to be part of her and then this sort of ended up making this very skinny girl fat because of all this scrawling is sort of gone inside and it made her feel fat and it's just such a brilliant illustration of of that feeling so that I thought my previous work is

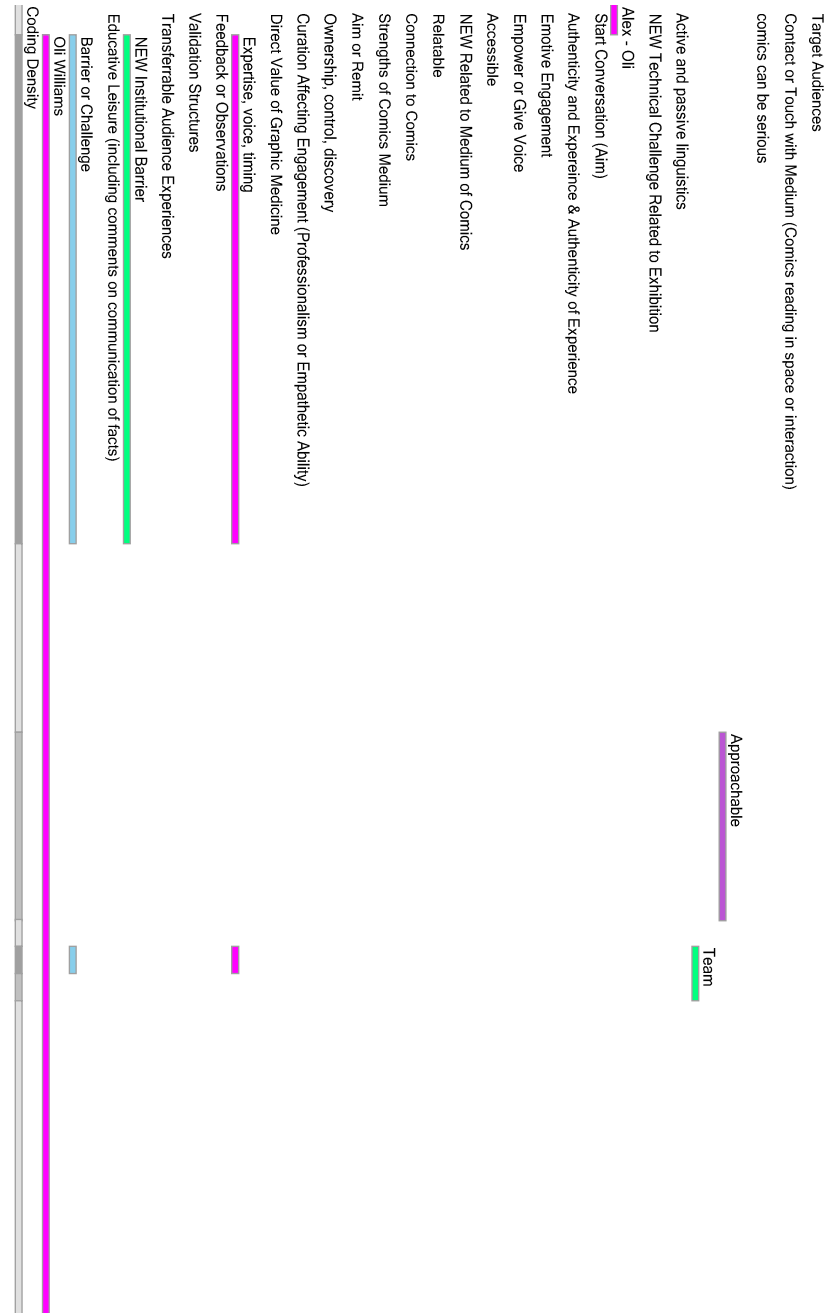


about and I have done stuff about eating disorders partly autobiographical and then but not openly so as I sort of I think I could really identify with that and then we'll really struck me is that it was very very it was the same stuff that I was in my data that I sort of I spent a year with three different weight loss groups and people talk about this feeling I just feel bigger and even if they hadn't put on weight just this the felt bigger, they felt heavier their clothes felt tighter and I was like, this is the perfect way of illustrating this so I was like, I'd love to commission Katie to draw my my research at some point then it took me about two I think two years to get in a position to where I had the time and the opportunity to apply for some funding contacted Katie. She agreed to do it and then but this is where Academia doesn't really align with these things particularly Well it took them about so I had to get a quote from her did all that and then it took them I think we submitted in or I say we but I submitted I thinking like May and They didn't get back to us until I think it was September with a decision because they they it shouldn't have taken that long, but they didn't I don't think they get enough applications. They wanted to re-advertise it or whatever. And so by the time they got back to us. I was like, well, I've got the money so I great got in touch with Katie and it was like I can't do it anymore because the time that I could have done it was then, now as it's turned out that's it's been turned out brilliantly because I then she recommended another artist that she had previously worked with for Jade and me Jade had like went on to have this really brilliant working relationship and the comic is amazing like how its come out in this sense of It's better than I imagined. It could be and part of what I mean by that is people's response to it is really great. So and I think Jade's artwork is more evocative than Katie's so it actually has worked out better about the time. It was very difficult. and that's something we should probably talk about in this interview is **basically how a lot of doing this stuff is having to roll with change and study. It never goes the way that you thought it would** but yes, but that's how it was a chapter. I spent these this year with these three weight loss groups. Um, but you're writing like analyzing my day looking at my findings saw this graphic novel saw their similarities between this these anorexic characters and the way it's portrayed and what the weight loss groups were talking about and then thinking well, yeah, let's do something and I did have even at that point. I just thought well it wouldn't be a graphic novel to be like a comic. Yeah, and then that's what went so is it was a year and it was about About two years. I think yeah before was it. It was made about two and a half years, I think before from that moment actually apply for the funding and then maybe three years until we actually got the money. Well, so yeah, that's that's where it came from. Yeah, and that's where we are now and so to add to that if we create the comic, **but then we created the exhibition to go with it. And that's through our experience of having done exhibitions before which is we use exhibitions as a way of getting people to come to something so that you can give a talk because in Academia, we just I think just accept really that people come to talks because we're all interested in research that's going on and whatever But that's absolutely not necessarily a particularly normal characteristic. It's like you don't always don't I think often when you're talking to people like this ah I went to This brilliant talk yesterday and we don't we do it less and less now. I mean you don't see it as much such that people just go to talks like it's not a, lectures I think very rare as an event, you know, I mean that you would might pay for whatever so we put on exhibitions and then use them as a way of touring a talk basically or a way of talking about research and injecting Research into a public environment and that's a more creatively accessible way.** So yeah, that's what we thought of this.

Speaker 1: So what I was just going to ask you is why did you decide on exhibitions? Even for your first one? Not just for this.



Speaker 2: I think one was the work of graphic design. So a lot of the art-based stuff that I'd seen in Academia was well put simply was shit, but it shit because of it wasn't doing what it's supposed to do. So, I think a lot of academics are quite pompous and they were impressed by the idea that their research may get turned into art right. So what I'd seen or I'd seen like paintings of stuff for words like and very often how that process goes is an academic gets money to do something like that or their institution has money and then they talked to an artist or this artist and normally it is someone who works with like oil paintings or whatever watercolor and then they create something and some of the worst ones. I've seen a sort of like slightly abstract and basically it's like they don't really work with the artists very well. So it's like here's this paper of that or here's this thing. They talk to the artist. The artist has a sort of interpretation of what they understand that it's and it's normally a badly translated version anyway, because a lot of academics aren't very good. at explaining their research in to sort of **accessible terms**. So then what the picture is actually or what the painting is actually is of an interpretation of some public normally a misunderstanding or something and a lot of the time it's quite like abstract because if you're not clear on the meaning you can hide behind abstraction can't you because it's like that's the easy way. This is how when I read the paper this is how I felt and it's like yeah, but that shit for the purposes of Communicating research to the audience - to a public audience because it doesn't matter what you felt about that particularly, you know, I mean like well, there's a lot of emotion in the work that we do but there's a very clear it's very pointed do you know what, I mean and because I do make a big distinction between theres art and theres graphic design, which is Artistic and it's creative but this is about communicating like fundamentally. It's about how you communicate an idea simply as and as powerful as possible and so posters were always a big draw for us. So we always thought posters to be really effective way one. We initially was more sort of our yes, alright gorilla stuff. So I didn't like it that you would be pasting up posters and stuff. We didn't do a huge amount of that. But that was the idea that it was to get stuff up but partly because **the the the poster has a political history in the sense of it is the democratization of art it was what what if once you can Mass produce an image you can bring images to the people right and it's actually through the mass production of images that the value of original art came and the pontification of it came and oh you have to go and see the original or [Roger Bedman] writes brillantly about how ya mass production has led to sort of the aura of the original** but we really like the other side of that which is that it yeah also leads to you can bring high-quality arm really brilliant things to people on a mass scale. So **what do we want to use that space for** would like the um, Joe that got my the other half of AWL talks about like public noise what I mean by it sort of is like visually public Noise like sort of posters everywhere and whatever which is normally advertising. So we should have more control over what people. Like as what do we want to see what the public wants to see does the public want to walk past McDonald's advert after Coke advert after Pepsi advert do you know what I mean or would they want to see something different? So we wanted to create things that challenge that so exhibitions they started off as in we wanted to create poster series of a series of posters. and that lends itself quite obviously to well you have a sort of a more clinical and - not clinical I suppose more and more Bourgeois. I suppose version of it is you put those posters in frames and you have an exhibition don'tyou like but then you have a series of posters which you can use and we've always put all our posters we create digital galleries on our website that's really important to us because then a lot of the time I think in Academia, particularly stuff happens and it's done and it was that one thing we did that time ago and someone talk and you can tell them about it and people who I didn't know



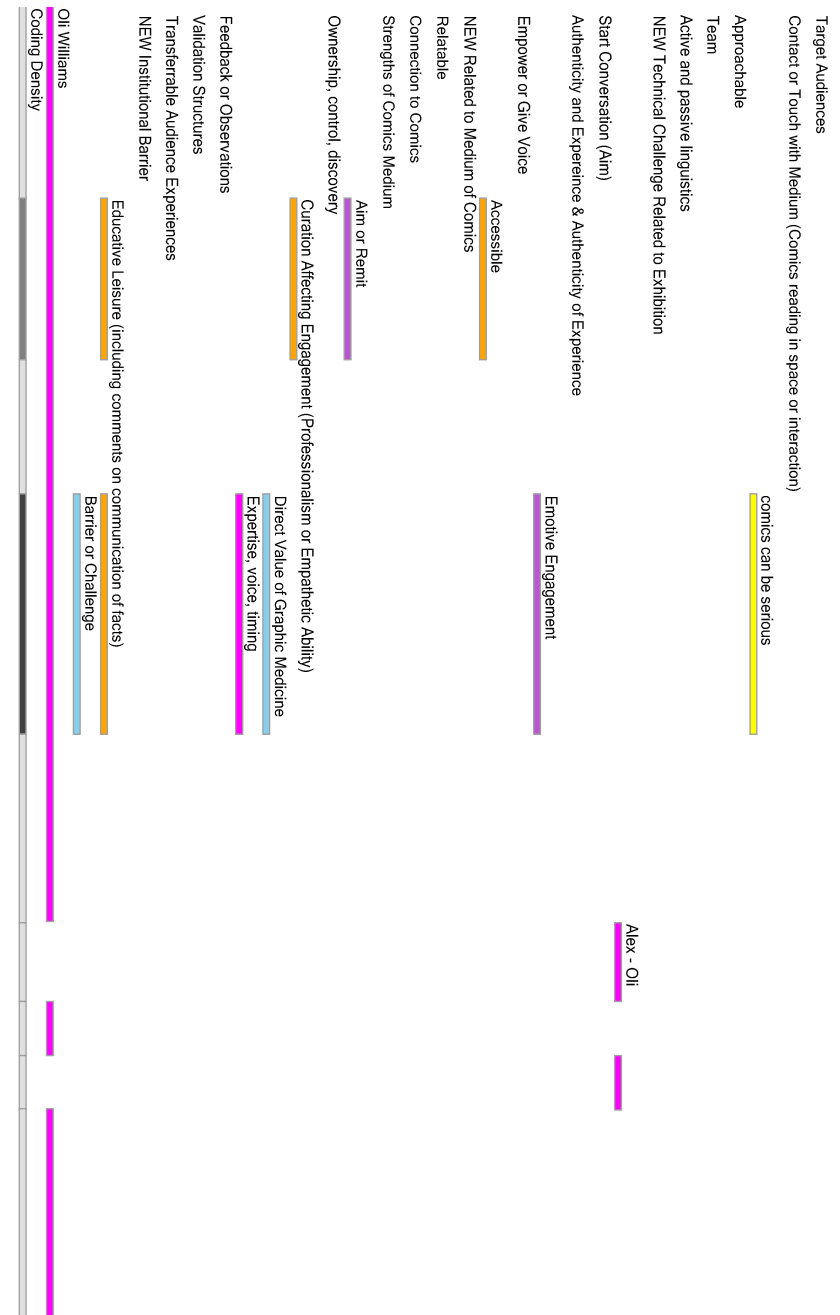
you did that, but then you can't show them anything about it and the website's really useful of sort of as an archive of like this is what we've done and to be able to direct people towards. we found that has been really really useful and particularly people finding out about who we are what we do collaborating with us quite a few people get in touch with us because they've been told about us and their friends have gone. Have you seen this website? So that always been really important so that yeah exhibitions came out of it wasn't necessarily that we were particularly bothered about exhibitions per se but we were we wanted to create a poster series that was the talents that we had available to us and then **exhibitions are logical way of bringing people together for a talk, it creates an event and that's what we want to do. We want to communicate that the materials The posters they can be used independently. So we make our stuff accessible or available to anyone giving lectures and anyone who wants to like that's the point. There are that we say that all of those resources we make our public good so people can use them.** So they do their own work in one sense. But also then allows you an opportunity to go and give talks to go and get your stuff - and now I'm really seeing the fruits of that like in terms of this. This comic has got me and a lot of attention more attention than anything I've ever written like I'm published and it's elevated me to a level which I don't think would have been possible just through Academia for someone like me and why I say that is like I'm not saying that as in oth this great for me in terms of my career. I'm saying that in terms of the messages that I've got a lot of them are particularly unpopular and sort of sense of treating obese people people who are overweight. With compassion and empathy and sort of revealing some of the more scientific stuff that you can be both obese and healthy that inequality is hugely linked and drives obesity. These are not popular messages just because the the line that the government's taking the line that industry has taken the line of corporations are taking is that it's Choice individual choice and that's it. So we're fighting a losing battle. And so we need to be as effective as we can communicating that and we also know where you're on if you're on the small side of this battle because you're up against people like McDonald's Coke who have the money to pay the best ad agencies in the world and the most Creative and most talented people to create these amazing adverts. So how do you compete with that? Like it's really difficult to have to do what you can do. So yeah exhibitions are part of what we do, but and we always try to make them as Un - Bourgeois as we can if that makes sense and I think posters are a way of doing that that posters aren't considered high art I don't think, no, it's what people have in their bedrooms.

Speaker 1: So then with the making process you had said when you showed me the exhibit that you were a part of making those?

Speaker 2: Oh, yeah, we screen printed them me and Joe.

Speaker 1: Yeah, why did you decide to be a part of the making process?

Speaker 2: Because I like it like I like doing it. Yeah, it's good fun like particularly Screen Printing and it's I it's one of the things on we take on projects we've done projects in part to challenge yourself to do things. that we Want to do so me and Joe done some screen print before so Joe is a graphic designer went to Uni to learn graphic design and he'd done some stuff at mainly that wasn't part of his course mainly it was out of his own interest and I'd always liked it. I love screen printing as a process. I find it like I love the process of it I love. Yeah, the actual making process but I also love the results of it. Like a lot of the artwork that I own is screen-printed because I just think it's amazing. I love this layering and the sort of the

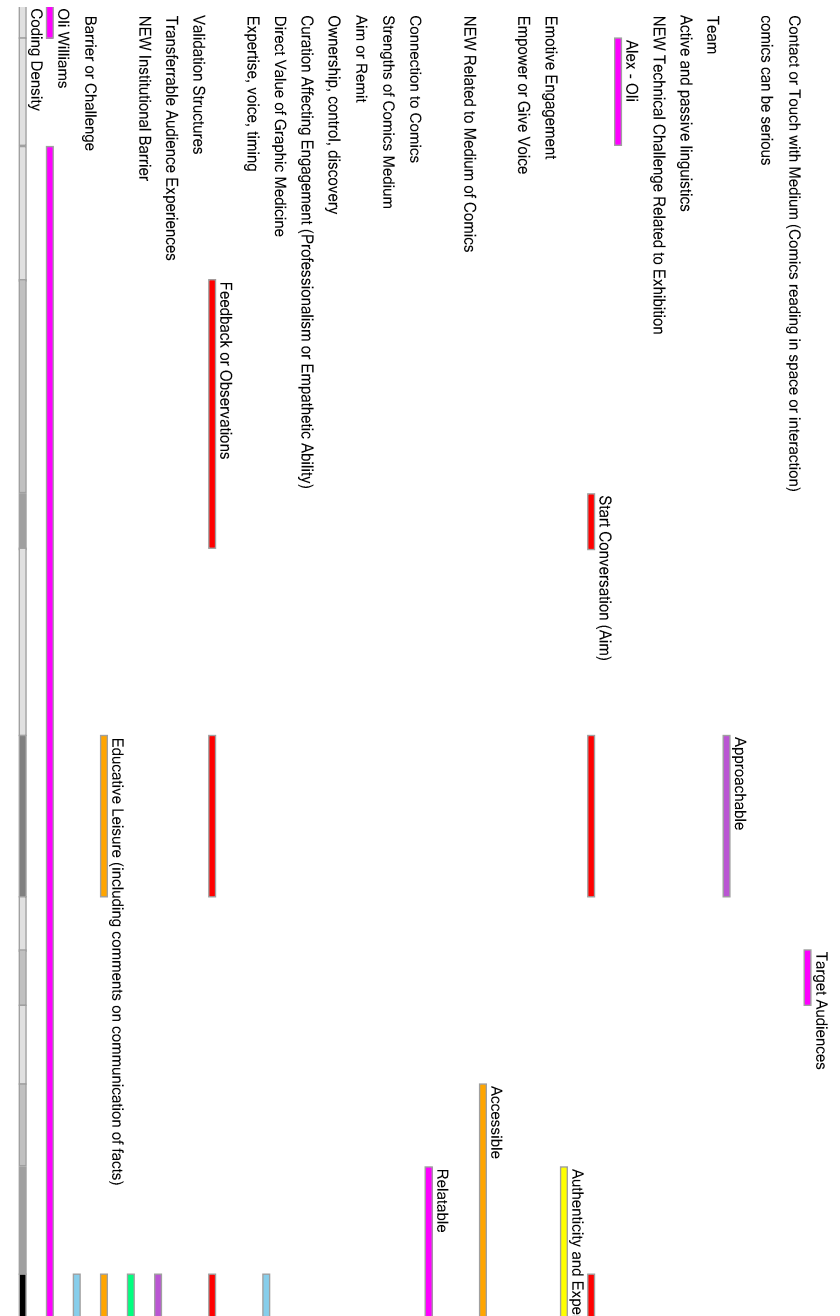


traditional nature of in that way. But yeah, I want I want to be able to do more so they always the idea was that I would work with Joe and eventually. I would learn how to do some of the stuff so it could be with it's always very collaborative between us but a lot of the time it's me sort of translating evidence and translating stuff and coming up with like a lot of the word based stuff is stuff that I do and then I work with Joe to sort of visualize it in particular ways, but always the idea was that he would teach me some of the skills to create like to use publisher and to use illustrator and stuff. But yeah, we haven't done so much of that just like you know being academics proper busy. So the screen printing though, like that was something that I want to learn to do and it was something that Joe wanted to take up again after a few years of not having done it. So we said right let's put it in a funding application as like a pie in the sky sort of thing. Then if we get the money we have to do it and we did get the money. So that was one of the things brilliant things about this comic is that And it's what you have to do with all this stuff. It's like So for instance now, so with the equity is the answer exhibition. So that was 20 pieces. We've now got 20 frames which means we put on other exhibitions where because we tend to work in A2 like poster size. Yeah, we can transfer posters from one frame to another so the most expensive part of that process is the frame. So if you have 20 frames, you can then create different exhibitions through one outlet because you know getting funding. It's quite difficult to do. Can be and it was the same with the screen printing stuff was that we didn't the initial outlay to get all of this stuff. So we put in a funding application we got that so then it was like well now we've got all this screen printing and stuff which means that we can offer this as a service and when I was there as a service as in when we collaborate with people that's one of the things that we can do and it's something that we can do now for ourselves as well. So it's it has given us the means to do what you want to do. But yeah, so I do love screen-printed irrespective for even if it's not politi - it like hasn't just aesthetically I really really like it. But what I don't like in terms of my involvement, yeah, I it is something that I can enjoy. It's like that is sort of Leisure to me. Although it never particular feels like it because when you're putting together an exhibition, you're always so stressed you don't have time or whatever. But yeah and its to do with because Joe is my brother like it's something to do together. We enjoy spending time together doing stuff together and one of the sort of real difficult things about Academia is so time-consuming it really yeah, you live a lot of your time and isolation, I think because well particularly I do find it really difficult to write without shutting myself off from the world which means friends and family can be quite isolated from you. So this was one way that I could guarantee that we would be able to work together and spend time together. So we are we do do we try to have fun like we putting together like this exhibition and like we had we would be like, yeah drinking and listening to music and whatever and you try to create that atmosphere because it you don't want it to feel like just a job. You should this is an enjoyable thing should be able to enjoy doing it as well and always it's not sustainable, you know, because very often the money that's not going around. So in order to be able to pay Joe to do certain things because Joe is a freelance designer very Often we can't I can't get the money to pay him. Like what you would actually charge at the people. So in that sense, you have to make it fun because you've got to make up for the fact you're not properly paying and someone's you know, but more and more now that we've got we've had more success. I am like I am getting to a position of what we've just very little literally last week Friday last week I got in another Grant to do more with this weight expectation stuff and putting that a proper day rate for him to create a little video absolutely about the project. So yeah, once you've got a track record people are willing to fund us or willing to give you more money because they respect what you've done when you don't have a track record. Probably quite rightly. They're not willing to pay that much money to do something. So yeah

Target Audiences	
Contact or Touch with Medium (Comics reading in space or interaction)	
comics can be serious	
Approachable	
Team	
Active and passive linguistics	
NEW Technical Challenge Related to Exhibition	
Alex - Oli	
Start Conversation (Aim)	
Authenticity and Experience & Authenticity of Experience	
Emotive Engagement	
Accessible	
NEW Related to Medium of Comics	
Reliable	
Connection to Comics	
Aim or Remit	Strengths of Comics Medium
Ownership, control, discovery	
Curation Affecting Engagement (Professionalism or Empathetic Ability)	
Direct Value of Graphic Medicine	
Expertise, voice, timing	
Feedback or Observations	
Validation Structures	
Transferable Audience Experiences	
NEW Institutional Barrier	
Educative Leisure (including comments on communication of facts)	
Barrier or Challenge	
Oli Williams	
Coding Density	
	Empower or Give Voice

Speaker 1: interesting. I like this idea of the poster as being something that's democratized. Especially when you're trying to move things into Public's to have change. How do you interact with your audience and get feedback from them?

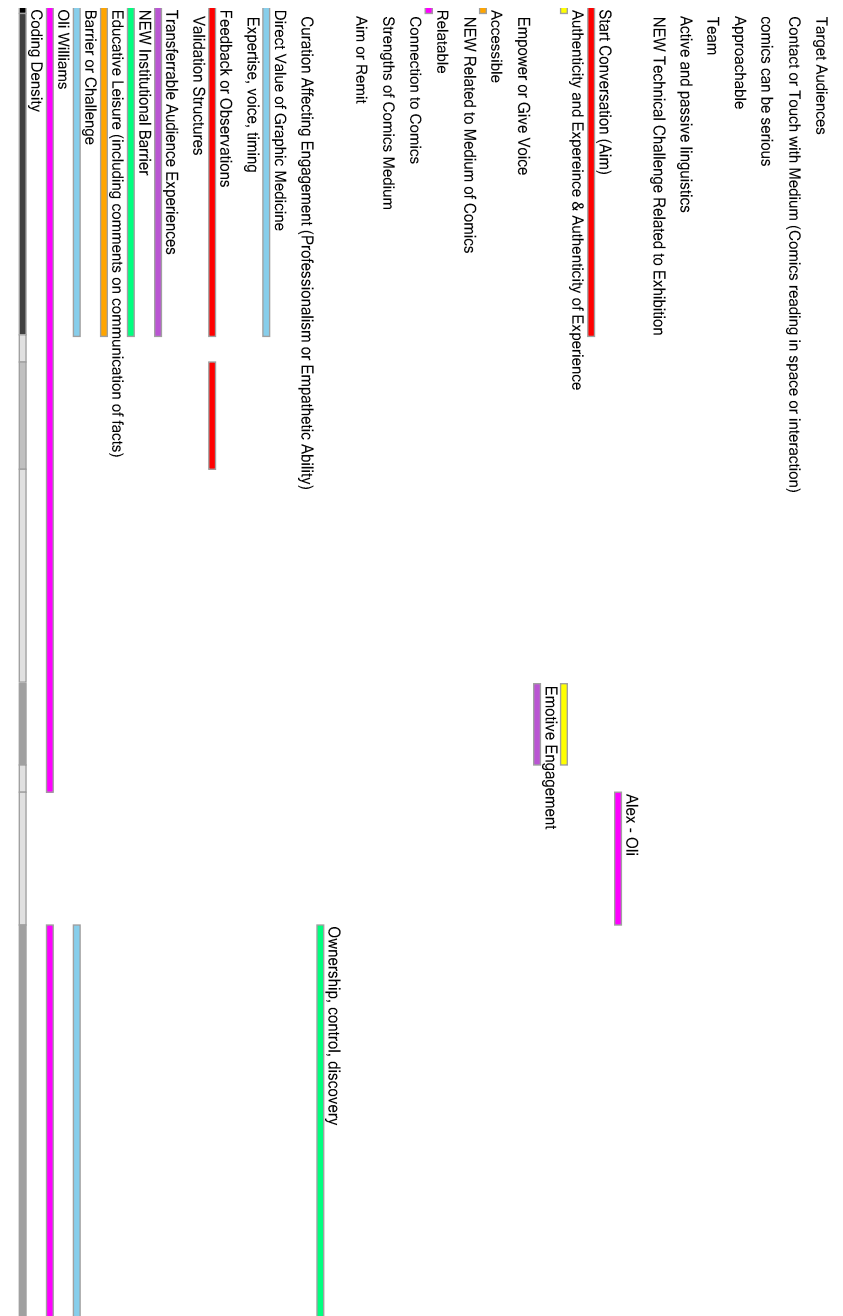
Speaker 2: its different in different projects I suppose. The exhibitions are really good like people come and it is amazing. Actually. It's I always try and get Joe to come to the exhibitions. A lot of the time paying at because we've run out of money by that point. So paying for him to first train travel and stuff because it's an amazing thing to be able to see people engaging with something that that you've created and yeah a lot of the time it isn't it's probably a reflection of the age that we live in now is that people see your stuff through things like through either exhibitions in real life or in the digital realm like The digital galleries we put out and then very often I'll get emails from people or Twitter and or I meet people and they say like, I I'm sort of known for this stuff now so people talk to me about it. So yeah, I get feedback through that. A lot of the feedback is through other academics in that sense because a lot of the time they're the most engaged with this stuff but for instance that like I said, The guy who owned the magazine shop bath came to our thing. And then it was through that dialogue. And then that he asked us if we put on an event in his shop and we met loads more people through that **just talking to people making yourself available and that's why I think doing the talks.** It's really important as well. So the recent exhibition we put on in Bristol we did or I did a talk it out in the open. We put it on and place called Christmas Steps Galleries, what Sam came to and It was a it was a really nice day. So the gallery's quite small. It's like two rooms. So it's quite big but quite small in the sense of you couldn't have all people in one room. It would have been quite difficult. So there's like, it's Christmas Step Galleries because it's on Christmas steps. This is series of stone steps. So we got everyone to sit out on the stone steps and then gave an open-air talk right which I think is quite daunting so many academics like they need their slides or whatever, but it was just I think what you're given this talk out in the space and Yeah, it's someone described that recently as they said that that that talk I gave it made them that I was like Ronnie Corbett with science. I think of her it has went for in it which is like it's quite nice because what she meant is that like you would go and it felt like someone just having a conversation with you. But at the same time they really knew what they were talking about. **So it's that sort of non-threatening.** and being able to use humor I think as well. So you get you get feedback. I think through lots of different ways through a lot of it digitally particularly with Twitter actually very easy for people to comment people contact you through email people talk talk to me. But yeah, I suspect that. **The other side of it is of course is like there are lots of people who that lends itself to tend to get people to talk to because Like they like your stuff.** So yeah, I'm sure people thought it was rubbish. They don't necessarily go out of their way to come and tell to come and tell me about it, and I'm not necessarily seeking it out either and you do and But yeah, we're not not sure how much we do do with that. It will the the funding what we got. So a lot of people we create the comic **So it's like massively accessible** to a like a sort of like a big wide group of people. And so we feel like that's a really good way of communicating with children as well, but it's got some swear words in it because what we were in this quite difficult position where we wanted it to be as **accessible and engaging as possible, but we also wanted it to stay true to the data. And to people's experience, right? So people are called like horrible things. And so we want to represent we didn't want to sanitize that because that's the actual subject matter, but then you're in this difficult position because if you don't sanitize it you make it very difficult for schools to use.** So we've had



quite a lot of people who would said I would love to use this in school, but we can't because if they get one complaint from one parent game over do you know what I mean to say they can't put themselves in that position. So the funding that we applied for was to make a swears free or primary school edition of the comic so that we can distribute it through schools. So that was feedback that we that we took it literally instead of going instead of that thing of Defending Your academic the academic reason behind why we did it, which is absolutely the case. Like I feel really strongly that I didn't want to sanitize it for people. but I also want a really do want children to engage because I think That's the most important thing you need to be able to if you start talking to people much later on. It's far more ingrained in people. If you want to change a culture so children are really important to be able to engage with these things. And also I feel like the comic is a perfect medium to do that with children. So it seems like a massive waste if we create a comic which we then can't use in schools. So seem like we're really close all we needed was a bit of money to and a little bit of work to to do to change that. So, yeah, thankfully we've been able to get one. So that is that's an **instant of like where we've had feedback and yeah and actually engaged with that instead of just defending the our reason behind it, which are valid, we've gone. Yeah, let's be pragmatic about that and that is a thing that was really useful feedback. And also the** part of that came from though because we started to think about acceptable what how do we replace those terms and one of the terms I know it's lazy. Bitch, and we're like, well that's quite easy because you can take bitch out and you could substitute for something like cow or Pig. Which neither of those swear words And then when we started to think about it, I actually think getting called a lazy pig is more offensive than getting called a lazy bitch like to me. I don't know it feels like more of a stomach punch like it feels the connotation of pig seems more offensive than the connotation of bitch. So at that point it was that's where we absolutely didn't we I mean we didn't need convincing at that point. But if you feel really felt legitimised to what it was legitimized to us because it was like well **We're not losing meaning with it isn't sanitizing in that sense because it's it's just making it accessible to kids but it's horrible, it's still you don't lose the emotion**

Speaker 1: You also mentioned for you. That was something that came up that changed the project and you mention when we viewing upstairs that sometimes doing a project like this and particularly building the comic that some issues came up where you going to make changes. I think it was funders maybe but?

Speaker 2: yeah because well, so that's this to this sort of the more process side of that and then the more practical side of that. So the process I just like I said, I think said earlier about the Funding getting funding as obviously it's a very lengthy process a lot of the time, often if you get a quote from someone about something but then they a lot of the time. They don't tell you when you're going to find out about the funding outcome so you can't even say to someone and you can't even say to them even if you do know because what you say Please block out a lot of time you're dealing with Freelancers Please block out this week of your year. Don't take any other work for that because I might get some money and we might be able to do this thing together people. can't work like that, so it is really difficult actually to then work with because you have they have to if they got offered work for that week that they have to take it because that's a definite in your you're not so there's that that means you have to roll with it. And like I said a really useful way of doing that is to we've got the experience that of knowing that like it's we've done it enough times that we know it can still go. Well, I think a lot of people think I planned this so if it goes differently it's going to be inferior or worse, but we've got enough experience to know that it can turn out even better than you



think. Like, I genuinely I like I really love Katie greens work, but I genuinely think Jade's done a Better job in terms of what we're trying to achieve with this comic then Katie could have done and that would at least it's almost now scares me that if everything had gone to plan. I don't think it would have been any where as good as how it has turned out by Misfortune or fluke or whatever so there's that but yeah, and the other thing is like a so very often like we take often people will say can you come and do a talk? And can you bring the exhibition? and you have to often we'll just accept the invitation and then think about how we might do that afterwards because a lot of the time you just have to turn up and say **like well, how can we make this work and there's a few things we know beforehand like we've used easels before to create exhibition. So when you're in a space, so for instance this room would be awful for putting together an exhibition because there's no real flat space in here, but We could for instance if we took out all of these tables and we put a line of easels or so long there. That would look really effective with the artworks on so we've done stuff like that. We use temporary sticking strips. So you can literally you can go into a room that's never had an exhibition in it before and we've transformed it and we've had we've never not had to do that. You always walk into a space and it's never like the perfect space. You don't find the perfect. Space I'm like, okay. Now, let's create an exhibition. It's you have an exhibition and then you have to find a space and that is going to be dependent on how much money you have. When when's there's an available space for the like to book that in there's so many variables so very often. Yeah, you are in place where you just you have to adapt** like upstairs there in the for today. They're like The initial is because I'm talking to I've never been here before and i talked to people. Could you rent the easels and bring them down? But if I rent the easels so I like I've worked with Gallery locally and Lester and they've led me easels before so like can you rent these to bring up? Well, that means I have to rent a van that was so it then becomes really expensive because I have to rent the van I have to rent the easels. I have to go through the hassle of doing that and yeah, I think before I used to be more Inclined to do that and take a lot of time take the financial hit myself. So I really value what we're doing. But then more and more I've been like what actually when we don't do that with it still goes well, so just trust that you can turn up somewhere and make it work and what what we've done there because they've got that grating we've figured out a way that we can tie picture fittings to the grating and I now I think it looks really good, and so I could have wasted like 400 pounds. and then like entertained a lot of stress by bringing the easels down here completely in they wouldn't have looked as good as that. So it's that thing you sort of have to learn to that. **I think that part of what public engagement is.** is big it is I think this is something that I could tell it's a bad academics love often. Love to be in control. They like two certainties. They're like to know they plan something and they want to go from A to B, and they know how to do that and they planned everything. And you can't put it that doesn't work. So well in you have to have like a scheme. I have to have an idea or plan of what you're doing. But you also have to be able to then when it doesn't the way that you want it you put thought it might go with a the most ideal where you then have to roll with it and I suppose we're quite fortunate in the fact that because we've been doing it that long. We know that it like I said, it's not necessarily making it inferior and I think a lot of people labor under the idea that The thing that they designed first or the thing they thought first was the best way of doing it, which I think there's something ego about that. You know what I mean that that you came up with the best idea before you even got to The Venue before we even knew whatever. So yeah, there is you do have to adapt and change trying to think of other examples where we've we've had that - I can't really think, but well, for instance we when we put on the last time we put on the equity exhibition. We got told we were in one space which was quite a useful space like a nice

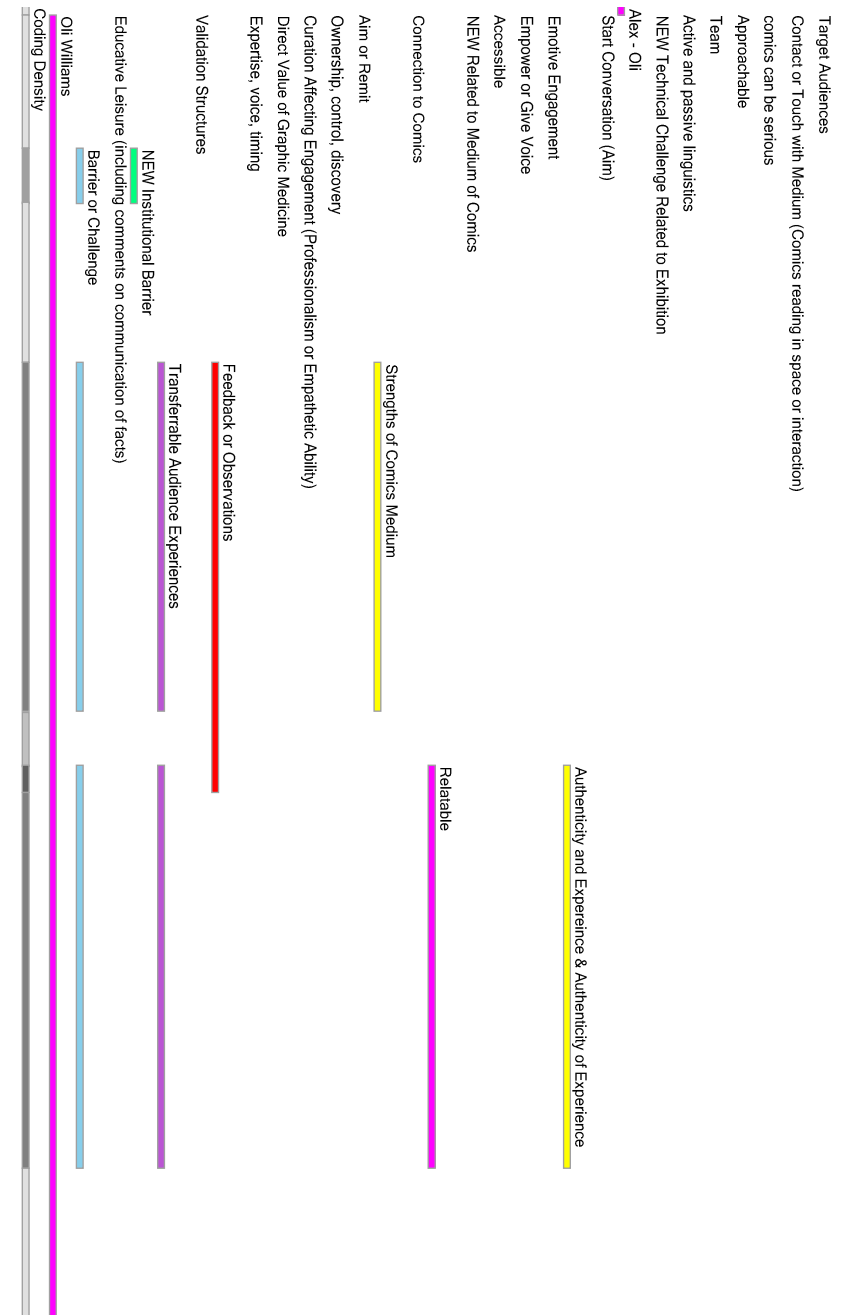
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Alex - Oli	
Start Conversation (Aim)	
Authenticity and Experience & Authenticity of Experience	
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Empower or Give Voice	
Accessible	
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Reliable	
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square space so the time we put on before that we used a big square space and then we create this big circle. We put all the images as a round in a circle. So people then when people walked in the room, they basically punctured the circle and there's a straight away from the beginning they found themselves. In the middle of the exhibition. and it worked really well and we really liked it. And when we first put it on we had this nice space and we could Spotlight we had spotlights of the top. So it looks is really nice. But then yeah, so when we initially got told in so that was about that York. We've got told me they've got you've got the square space that we did it and then someone's like no you can't you can't put it here. You're down there essentially told us like we're down this Corridor we had this little dogleg bit of a room. And so initially it was like this not going to work. But by the end the way we figured out how to make it work, which was we had to adapt completely what we're doing again. It looked really good in the end which wouldn't done and then also the little brought this up in one of the I've given a few talks about the process of translating Research into more creative things and one of the things I was- the story that I tell which that in when we create that circling in [Bath?], so it was really neat Idea that. People walk in and it basically yeah, like come through into the circle and you find yourself in the middle of the exhibition is all spotlight or whatever and one of the posters we have because it's a sort of critique of healthy living or lifestyle promotion stuff and it's just entirely text-based poster and it just says so its white with black text. It just says photo of a skinny girl eating an apple. And so, you know, that's sort of piss take of like that's how predictable this stuff it's not going to it. And then it had a little bit of blurb about the critique. Yeah, and that's brilliant. That's a comment on often how the images used are not particularly inclusive. They're sort of edits a particular ideals of the white skinny girl, you know, good girl sort of healthy person. So yeah, that is all about us all of that. And then at the exhibition there's this guy come along who was a hard scientist like exercise physiologist is in there. Now you got this phone calls. We took the phone call and I can't I don't know what it what the nature of the phone call was be seemed like he needed to leave it seems he got a bit bothered it and he turned around and he turned into one of the images and knocked it off the easel and it's smashed on the like the glass smashed on the floor and at the time we thought oh, that's a nightmare right, but then it became perfect because it was like that was the point of that poster. It was that that people of people of color people of different who are more diverse than just a skinny white girl aren't seen particularly by people. Like this guy this exercise physiologist who are normative the white male middle-class guy who would create that sort of poster because that's what They think health looks like with and they'll completely uncritical about it. So that the idea that they can't see diversity and then quite literally the guy walking into it and he hasn't seen it. The irony was too strong. And so then it became the best one of the best things that happened out of that exhibition because it gave a story to that poster and to that exhibition that you can then relay you can use in public talks. He's good talk -. That's a really easy way of explaining to people That because people will look at that post and they might not necessarily get it completely and then you can start to talk them through that and you can use that just look a little funny story **which is an accessible way in to talk about something or someone.** So it's that thing of sort of embracing. I think the unpredictable nature of it and **seeing that as a valuable thing to do rather than this scary thing to do.**

Speaker 1: I think another thing getting out the accessibility, but also how you approach public engagement. I want to hear more about that in relation to what you're saying about language in interdisciplinary projects.

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Speaker 2: Oh, yeah. So how public language works versus - Yeah, well, I'm a big advocate of interdisciplinary. Research because I think it is the way that we answer important questions. I don't think working in your own discipline. Like sociology won't solve things physiology won't solve things. You have to a lot of the things we disciplines come up with with the the solution but they could they could never implement it or never do anything with it because it wouldn't have practical use because **it's been designed in its own little world.** **That's all separate from reality.** So it's only through working together that we really do that and very often the things that we're criticizing other things that other disciplines are promoting do you know what I mean so, for instance like a lot of psychological stuff that I see done absolutely endorses this idea about nudge Theory and choice, and these are things that were sociologists with critique and very often we sociologists and psychologists will share corridors in terms of where their. offices are and we're both putting out papers. We're saying it's rubbish. They're saying it's brilliant what's changed and what's being done ya know so very often we need to that. It's really useful public engagement stuff because yeah, it allows you to talk across disciplines because that's where you're not talking to academics you're talking to people. We're all everyone's person. Everyone has - it is amazing actually find it like academics some of whom are so surprising how different a person they are outside of their work. There are very particular type of person than I thought. Yeah like to go into just shut off for work and being sort of and there's a lot of the time they're sort of like, yeah, they don't engage critically. There's a sort of just they are just the person, you know, like the you it would support. Yeah that they would they would be very different than not the same as when they're at work and way They were before so. Yeah, you have to treat people as just people at that point and yeah, you need to communicate ideas simply and powerfully **so that's we've so that's a really useful thing that if you translate stuff into for public engagement, you can use it across disciplines that that I have found that useful and that's the comics are really good example of that.** Like it's been really picked up massively in a way that I didn't think it necessarily would by people who work in nutrition like nutritionists have really endorsed it like really got behind it. but the critical the small critical group within those people within that discipline, but Yeah, how'd so supposed to question always is about how do you approach language in order to translate it? I think you don't want to. The idea I think a lot of academics think that making something of accessible to the public is basically dumbing down. So you how do you dumb down? This things that people understand it and what we would always try and do is not simplify something to the point in which it doesn't represent a reality anymore. You are trying to convey as simply as possible this message, but you're not to a point where it's no longer true. You know what, I mean, so very **Often I think that stuff that's done for public engagement that you'll hear later. So, I don't know like a document nature documentary on TV and they'll say this thing as a fact and then someone else who'd like to talk to an academic who's in that area that they well that's not strictly true. We always try and avoid that sort of stuff because it's like well if it's not strictly true, why don't you trust the public to be able to Deal with that bit more complexity, but I also have sympathy with it because you do need to create a clear message. But it's that point it should never be clear because you've Stripped Away of all the complexities That Make It Real.** So yeah, we tried we try and yes powerful language. Basically, we try and use things that help you get across. An idea with as few words as possible, particularly the aim of the picture the thesis thing is 90,000 words trying to get that down to you know, a poster or series of posters. You are filtering a lot a lot of stuff there. We often try and borrow things from so there's a poster that we have which is the says like *the Healthy Man lived a long and happy life* and then we've crossed out the H and put a w so it's **the wealthy man** and then underneath that thing that really makes that



person looks that's like that's all right, whatever but the bit underneath is a play on the common expression fortune favors the brave so I came up with this the tagline *misfortune favors the grave*. So it's the wealthy man lives along their happy life in comparison to misfortune favors the grave and that was to try to convey the big discrepancies and life expectancy. So it's that thing of dialing into sort of colloquially colloquial language the like metaphors common metaphors common expressions and seeing how you can borrow them. So for instances the weight of expectation is a really good example of that like that is an expression that everyone is aware of but it also fits perfectly with this analysis with this conceptualization to the point where I can't really believe no one's done it before I'm really glad that that paper the paper that the comic is based on got accepted for publication on Sunday. And now I'm just so happy because it's like I did like you lot have all been snoozing because someone really should have used this before like to be it seems really obvious to have done that. So yeah trying to try to put it's not I think a lot of academics talk about this again. I'm not trying to set up **strongman's it Straw Men here in the sense of I'm not imagining a bad version of an academic or whatever** but But like I don't come from a traditional background of the sense of who would go on to then be successful in Academia like I went to a state school don't come from particularly wealthy family. My mom is a primary school teacher but Dad like a started in manual labor didn't have an education really to speak of like it wasn't a academic family. I wasn't a wealthy family. Yeah, of course. I say like a working-class background and so I'm That's - it's not - that's my language. You know what I mean like Academia is the strange language to me like like you read like particular, you know, you read when you're reading French theorist and your reading like with the translations of French theorist, like Bordieau and Foucault and stuff and you think fucking hell like say this, say what you actually mean like say what you actually mean in the pomposity of it, you know, I mean a lot of the time now there is a There is a rumor. I don't know if this is true I think it's a bit too kind to Bordieau that that distinction was written in a style. That was a joke. It was a joke that Academia is this really pompous. So that's why he writes sentences that go on for Pages because he's satirizing Academia. I don't I don't buy that like, I think that's the most generous interpretation that you could have of that. But yeah, so it's not That's not I don't find that difficult because that's my language. That's how that's how I engage with Academia. So I like I did. Um I try to keep this a bit [quiet/quick]. I did a sport Science as a degree. So already are not really taken seriously because it's like I did PE basically it's really like part of my degree. Genuinely part of my degree was awarded for wearing the correct kit. That's that's true. That's actually true 5% of four modules was for wearing the correct kit. Correct kit, which yeah, perhaps rightly diminishes your the the sense that people have your academic creditibility. So I learned basically I learned social theory through sport in the sense of that. I needed the metaphor of sport to teach it to me if I'd done straight sociology. I still would have had to filter it through something that I understood which was sport. So when I engage with academic stuff, I have to try and understand it through my viewpoint, which is very often sport or like the culture that I find around. How does it relate to those things? So it's not a huge push for me. I'm not one of these kids that went to private school. And that's all they've only ever known privilege and therefore on no, how do I make it so the plebs understand this did you know what I mean like that's not I don't come from that that position so it's not that's not difficult for me. Yeah, and I always think as well one of my pet **biggest pet peeves is when people talk about the public as if they're removed from it**. So the common the common thing that people say all the time is public transport would be great except for the public you know what i mean its that idea that I love getting on the bus I love getting the train but I have to suffer all of these peoples like to all of those other people you're the public, you know what I mean, your ah, it's that idea that your

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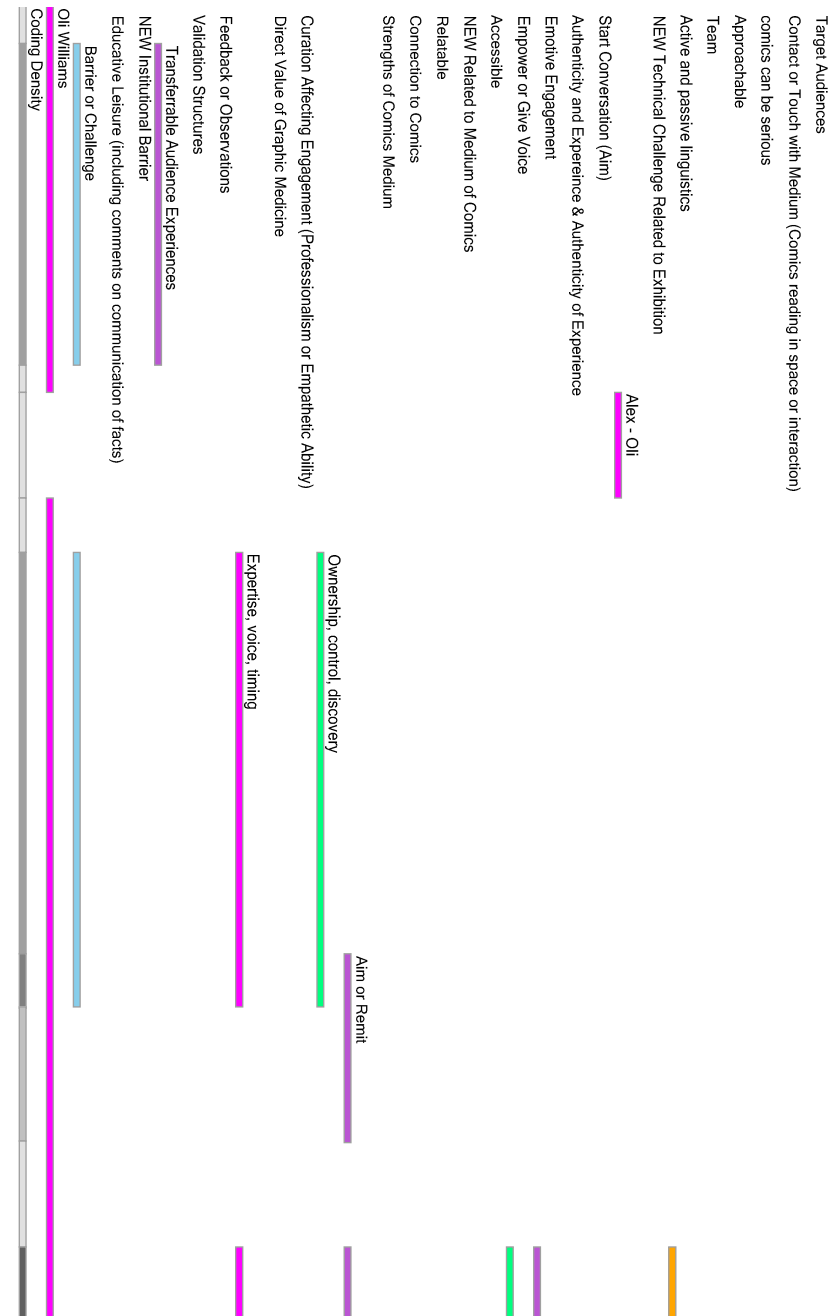
separate from it and you're not we'll just we were all part of that really but but some of us are more divorced from it than others because we don't have to deal with the realities of of particularly much like with my work the realities of yeah not having that much money not having access to privilege really easily and the more privileged you are the less you have to deal with that like today like when we came in today, like the first thing I did today was to give first aid to a guy you had some sort of disability and he sort of come here and it's fallen over and it looks like his possibly broken his ankle. But that's the first thing I was doing was give that to him then talking to the manager and she said last night they had a real problem with the young Lads come down there and throwing eggs at the library and just as I've gone down there there to load up that presentation on the field those kids have turned back up tonight and it's like that is the real part. You can't like that. These are the realities of like Gosport or the place that we're in now is like not an affluent area. These are the realities that people face because they don't have access to privilege in same ways and I think the idea that you elevate yourself above those things is problematic because then you just leave those problems on or it's all right for you sort of things. do You know what I mean, so I think the academics have a duty to if your work is of relevance. To the to these issues you should be engaging with people. You should be trying because I think that's one of the main things about it is because I work in public health basically public health is so much really about PR so really classic example is the tampon tax thing so that start that the reason why we even know about that why that became a thing why policy changed was because group of people feminist academics and sort of creative people did the what's it called? It was called the bloody. The bloody something campaign can't remember now and just took it on and they had really they had some really good design stuff in there and they would really prominent those images were really prominent. They really worked that they use basically bloody as in the curse to say like bloody cheek of it or whatever but also bloody because of yeah, because it's menstruate dealing with that menstruation issue and they were really incredibly effective at that and The point is is that so much about public health is. It depends on public feeling government won't change things if the public feeling is neutral or the other side do you know what I mean so that's one of the reasons why the demonization of people who are poor as these people who have just made bad choices, because if we saw the reality of it, which is no people are forced into living in particular ways because they don't have access to privilege they don't have access to making choices which are Perhaps more useful to their health or more useful to their economic Prosperity. They're not choices. They're constrained choices if we saw it like that well that well, that's the sort of stuff that leads to Revolutions. You know, I mean so you have to dampen done that down, but that's the thing we've public health is that you have to Garner public support you have to and and and the notion that you have to show people that something's wrong and they should care about that. and I think that's what you can do with really good design and through what we as academics have access to as evidence, but people don't know about that evidence. because we do as academics but they're not reading people don't read journals a lot. Like I can't because they're behind pay walls and even if they weren't behind payments even if all journals were free who on a weekend. is going to go. **Oh, I checked out like health and place Journal this weekend and I read all these articles about epidemiology. It's like no people won't do that. So but we can that we can jump we can do that gap we can jump that Gap, you know, I mean because we have access to that. Yeah information and we know we can see the relevance of what that is.** You see the stuff with plastic at the minute that the so that stem from you know, David Attenborough's thing Blue Planet That is that then you have a public a critical mass that you then that is what gets change because basically the sad reality of democracy that we live in is that parties will do whatever will get them voted back in. So even if the conservatives don't

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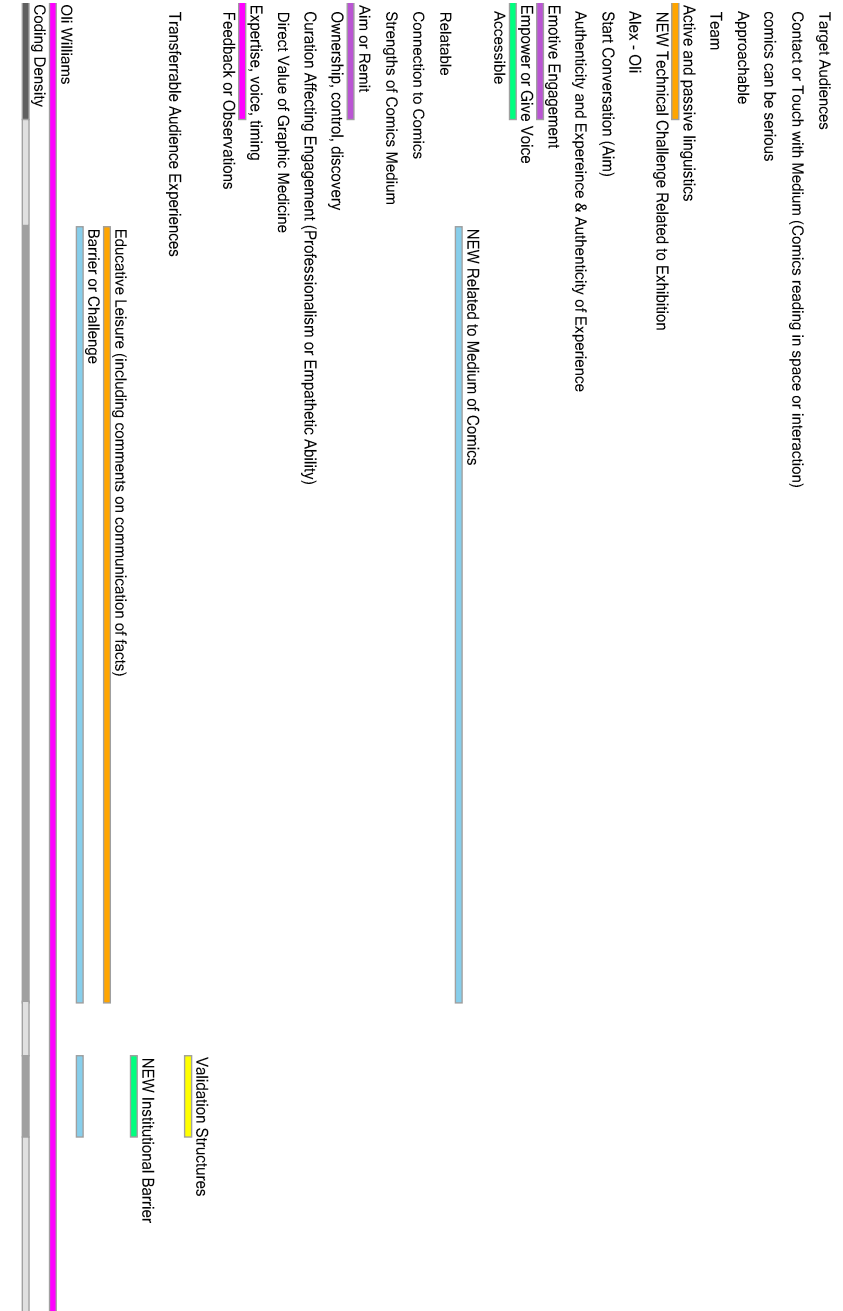
really care about certain things like plastic for instance or Forests, they we can public consensus can force them into doing something because they want to be re-elected **and that's I think what we have to kind of do because really academics. I mean we get elevated we get side in terms of we get titles and wherever we get paid more than the average person we get flown around the world to give talks of stuff, but we don't really have a huge amount of power really like outside of academia, like how many people in Academia really change policy how many people really create that bigger change? Not a huge amount and very often if they do it's because they've had to jump out of Academia and go into another profession. So yeah, we have that responsibility to we have access to evidence and we can see the relevance of that evidence, too. To Everyday problems everyday World issues. So yeah, we have we have a responsibility to if we think that needs to change because it's harmful to people then yeah, we have to try and build a collective support behind that argument.**

Speaker 1: Yeah, and so then with your talks and exhibitions, do you and trying to get at that change? Do you have any certain ways? I want people to engage with the works or to engage with your talks.

Speaker 2: Yeah, I was in because a lot of the time it's challenging common ideas, which I held so like the The Cult of the individual is huge right like so people really do believe in this idea that is like if you work hard you have talent, you can get whatever you want **people believe in that idea of social Mobility, but people have seen the evidence in those social Mobility is pretty much a myth in most instances, but people believe in this idea, you know, if you make the right choices this won't happen to you. So what we generally have now very unsympathetic public like we have We have a situation now where like there's really good evidence. Showing that people who have access to benefits aren't claiming that claim there. There's nothing new there. That's because it's very difficult to navigate the systems. And in many ways the systems are set up and to do that but it's also because it's not just that it's not just that they're not claiming. They actually think less of people who do claim. They think like there's really good evidence to show that people who would be who could have access to welfare. see people that claim welfare as being bad people because they're scroungy off the state. That's not respectable. You think this is madness that that's that's like the achieving the conservative dream where you manage to convince people lower down society that they've got no right to the to a decent standard of living but that's like job done. Well done that like they'll staypacified you won't have to do anything and now so a lot of our stuff is trying to get people to think more critically. So it's about getting people to instead of seeing issues as individual issues to see them as social issues, which I think as a sociologist. That is your job is always to see things within the social. How does this how how is this come about as a consequence of the society that you're in? How can how can we understand individuals within societies and within cultures? So that's what a lot of our stuff is doing. This is trying to get people to engage with. Yeah, this isn't these aren't individual issues. You have to see this as a bigger issue than that one of the ways with it. So we love we've actively tried to get people to engage with stuff on Twitter with we created a hashtag which was #AWL4change rather than which is a play on the change for life Campaign, which is what we're criticizing and it's I'm not a massive fan of hashtags because I know that the relevance and the importance of hashtags are only really works. If you go like viral, it's very unlikely that we would do but it was a way of getting people to Think about things that so it to resist individualization or the individualization of social issues. So it was to get people to look at whenever to call it out. So whenever you see something that is individualizing a social issue call out retweet it and be**



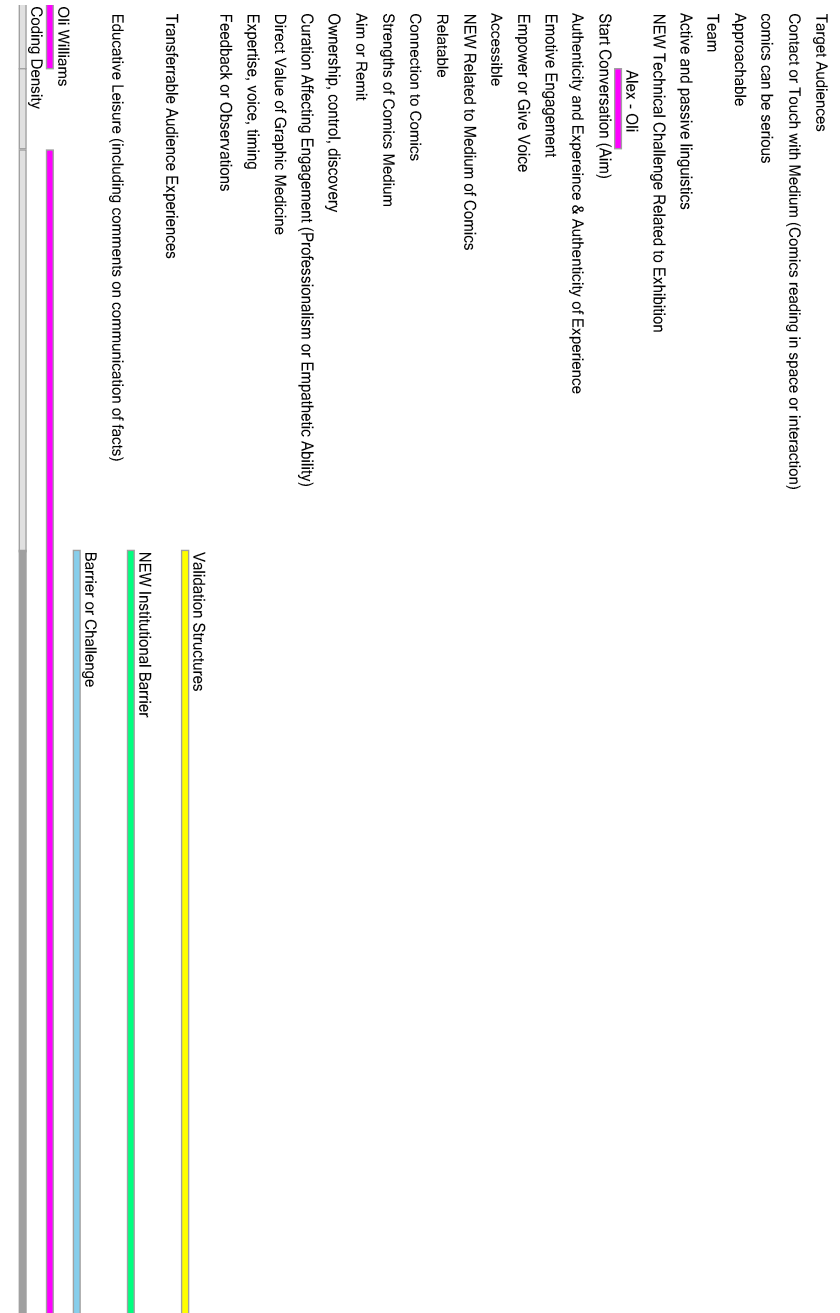
critical of it and encouraging people to do that saying that that's you should all do that. You've got a right to do that because this is wrong. And that was quite successful. Like if you look at that hashtag, you'll see people for the public actually doing that and I suppose this is a really important thing as well. Is that as like I say this in the talk later on tonight, but Your in a difficult position as a social scientist because very often you're just critiquing things. Like I say with sociologists very often really are problem rich and solution poor. They can say why something's bad but they the only solution would be like full-scale Revolution which isn't going to happen like well certainly not tomorrow anyway, so they're very good point that what's wrong, but they're not very good at pointing out. What would be better but part of the problem with that is that if you Critique things particularly few critique things which is considered common sense. So like what is considered common senses? You should eat healthy food do a bit of exercise and you won't be obese. Now. I don't would like you can problematise that logic but there is logic to it as in it does fit as well like for the vast majority of the population if you are physically active and if you like eat a decent diet in terms of yeah, you're not eating far in excess of calories that you're burning off and there's nutrients in the like decent nutrients and those like food, they're not just like energy-dense without nutrients and then you will have quite good health if you live in a warm house if you have access to money and all this, but yeah, it's to see you. So the problem is is if you challenge common sense you can just be seen as somebody's been really cynical not useful. And so much stupid like that. You don't really understand what's going on to the way that we've tried to challenge that is you have to combat Common Sense. Something is considered common sense. The only way to successfully combat in a public terrain is with common sense. You have to provide an argument that is as common sense as the thing that you're critiquing. I'll show you. I'll show you the talk later that we do but how we did is that we took a poll. Poster from the change for life Campaign, which was individualizing a social issue and then I critique that and I explain that but then I also showed them the alternative by basically taking what our critique and putting that in a poster and people get it straight away like that. And it's the one that that poster is been so effective at helping to communicate those ideas and getting people to be more critical of it because It is people go ah I get that now, like people see it. So you have to but what I should stress at this point creating common sense is very difficult because common sense is normally established over years and years and years and it's a it's a truism that has been established over a long period of time to create something that seems as common sense as that particular perception. Yeah that is difficult to do to create common sense because common sense is normally established over and very often Common Sense is a misconception as well, very often what you think is the reality. is again. Not that's how the like TV show Qi works. Is that oh everyone thinks this but actually it's not that it has everyone thinks the wrong thing. Right? And that's what yeah, that's a big challenge. But I think it's something that academics should be trying to do if you're any good at what you do should be able to should be able to do that, but we don't because we don't have to because if we want to get another **A job we need Publications** and we need to bring in funding that they're the only two things if you're really interested about progress in your career and you can **progress your career** without actually having any difference really in society. So yeah it takes but you have to you have to believe that the work that you're doing is more important than just your own career. I think I absolutely do because I work in an area that is Social justice you know what I mean that that actually the but I work in that area because I think that's what I want to dedicate my life to so I'm quite fortunate in that sense. Yeah, I'm not researching like the life cycles of flies or something like that I suppose is less captivating. Do you know what i mean? But yeah, I think that you have a responsibility if you work particularly work with social justice issues. I think you have a responsibility to go beyond just What's good for your



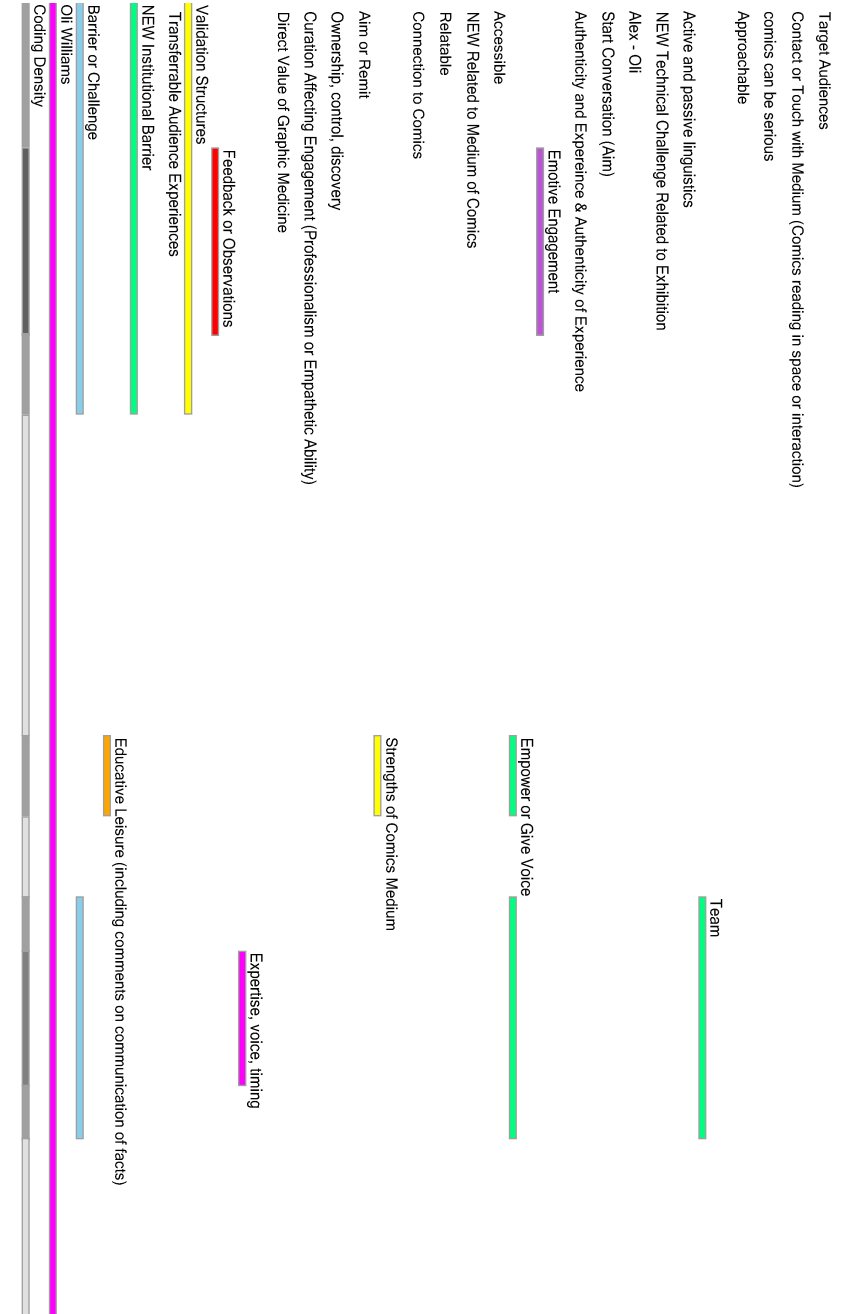
career?

Speaker 1: I'm conscious of time. Is there anything else you wish you could have said? about the exhibit or just your approach to audiences.

Speaker 2: I think one thing that's happening now, which is interested in another only is only come in the last month or so since I got that award and then I've got a lot of exposure through that is yeah dealing with this think I like I think to a lot of people now like I'm the comic book guy. right, which is really weird. It's really strange because like like Yes been really difficult to build an academic career to write a thesis and to write these papers and get this stuff published and most people don't know any of that. They wouldn't necessarily be able to tell you any of the work that I did but I am the comic book guy which in one way I don't have a problem particular with absolutely don't have a problem with people outside of Academia think of me thinking of me like that because why else would they know me? Yeah, but within Academia is strange because you're like it's weird because that comic is based on Research that I've been doing for years and you've not really cared about that and then I create a comic book which people on Twitter promote and now you know who I am and now you're invited me to give a talk it's weird. So I would say that that's one of the things I think would be interesting and it's completely non cynical in my instance is that lots of people in Academia don't do public engagement. Because they see it as well is not necessary to progress their careers, which is all it takes away. And that's actually something to say is that **my career has been in some sense has been stunted by doing as much public engagement work as I do because it wouldn't be far easier to get jobs if I had more Publications more research funding and it takes a lot of time to do this sort of stuff and there has been pressure put on me in certain points to stop. It's really interesting. Because other people can't be seen to be critical of it because it's like it's what we should be doing in Academia now actually engage with the public is really good, but they also want to be able to say to you but I need you to publish papers. I need you to get us out this I'd like to know I mean that's what's important to them. I will always it was more important to me to to not just be another one of those academics that just build their career off otherpeople's misfortune. basically, so I was always going to do this stuff but What is also true though? Is that the only reason why most people know who I am now in and outside of Academia is because I've done this and the only reason I won that award is because I've done this and the reason so it's it's this odd thing where the thing that is supposed to be not useful for your career has absolutely made me into a person like a name of sorts. The reason I'm known so but This is why the distinction I think is is that and I've said this in talks before is that you shouldn't do public engagement stuff unless you really believe in it that you're that you're actually passionate about what you're doing. If it's just another box ticking exercise. Like it's the thing that you need to do for your probation review or is the thing that you think I've done all of this stuff, but I can't get a promotion. Maybe the one thing I have never done is public engagement. So I'll do that because then that might help. me to get **That promotion that public engagement will almost certainly be rubbish because it** does require so much from you you need to dedicate so much of yourself and so much of your time and very often is your personal time because you still have the pressure to deliver the papers. You still have the pressure to bring in the funding still have to pressure to get a job in to hold down your job. So very often this stuff isn't necessarily feeding into that. It's the added extra. do you know what I mean so very often you are doing that you in time, which if you don't want your spending very little time on it to like and this isn't a criticism of of people necessarily like you shouldn't be expected to work**



beyond your contract, do you know what I mean. What we need is an Academia is we need more opportunity to do public - if University is really value this then they have to fund it properly and I have to give academics time to do it. So that's not criticism of individuals. its absolutely a structural issue that universities need to deal with but what was I saying so yeah, that is an issue that universities need to deal with but if you're if you're not going to if you if you don't really feel passionate about something I don't think you'll do really good public engagement stuff because one of the things that people respond to is your your passion your commitment to what it is you're doing that's that is the things that people say to me afterwards. Is that there? Yeah that they see that I really believe in what I'm talking about and that there is a passion in it, which is interesting is so because I'm not trying I'm not performing that that's like I'm just talking about a thing. but it's because it's actually real right and I think if it's just a box ticket exercise leave it to other people because you won't do it well and but I think if you do it really well. Like it might - it has really has elevated my career because I think I have done it really well, but your motivation for doing public engagement can't be to elevate your career or to elevate yourself through the sort of structure in Academia. that is sort of if it happens lucky you do you know what I mean, but it's not a it's not a logical route up. So that is one of the things that's is That is interesting. I suppose is that I've never been a point where I've sort of like I wish people would. Would actually know what my work might want my research it's and know sort of like it is weird to be the comic book guy like the one trick pony. That's all. Yeah, and that's really recent. This is like last few weeks that this is really dawned to me. Like how am I getting all of these invitations to give talks now like this is weird though. This is just because you know that know me through this comic. Yeah, and I resent that a little bit do you know what i mean like but in another way absolutely not because I've worked so hard and I'm really passionate about this and it's like it's a really good thing but it is that you know, it's I suppose it's that thing. You know song writers is that everyone's favorite song that they've ever written is the song that they like have written like six other albums like do the other s. Listen, nah I just play that one song. Yeah, that's all I want to hear out of you. So it is straight that is strange. **It's all the victim of your own success network, but it doesn't it doesn't matter if what you're doing is achieving the end goal, right which is to get people talking about this too. Elevate this issues.** So that's one thing the other we're not really talked about that is interested that and then that is literally just me thinking aloud. That's something I've been thinking about in the last few weeks and I'm still not really sure about my ideas on that aren't fully formed but it is that is strange. But suppose the other things but it is the collaborative the collaborative nature of it. That's amazing. But I genuinely love working with creative people and working together with creative **people and coming up with collaborations. I find that really revitalizing and sort of energizing and I often think as well that that isn't worse than when people do public engagements like they hand over content. To creative people. It's like create an infographic or create something with this. and I think you can tell you can tell that they are the outputs if that's what's happened. And there's yeah, there's something really brilliant in that creative process. I think that collaborative creative creative process is really yeah, it feels really worthwhile.** I think and so that's the bit and that's why AWL is an art Collective? Anyone can is collected into this that's completely expansive not exclusionary like anyone could get in touch with us and say do you want to collaborate on this? So we do I always say yes to everything. Sometimes because we can't or whatever right but it is we've created this thing. We want people to work with us and we want to do stuff. We've just been commissioned by a group in Leeds doing some work on poverty. Yeah, really really looking forward to working with them on that but that's only because they've seen other stuff that they've we've done and they like it and we were in the position to be able to work with them



Target Audiences
Contact or Touch with Medium (Comics reading in space or interaction)
comics can be serious
Approachable
Team
Active and passive linguistics
NEW Technical Challenge Related to Exhibition
Alex - Oli
Start Conversation (Aim)
Authenticity and Experience & Authenticity of Experience
Emotive Engagement
Empower or Give Voice
Accessible
NEW Related to Medium of Comics
Reliable
Connection to Comics
Strengths of Comics Medium
Aim or Remit
Ownership, control, discovery
Curation Affecting Engagement (Professionalism or Empathetic Ability)
Direct Value of Graphic Medicine
Expertise, voice, timing
Feedback or Observations
Validation Structures
Transferable Audience Experiences
NEW Institutional Barrier
Educative Leisure (including comments on communication of facts)
Barrier or Challenge
Oli Williams
Coding Density

on it. So we so we are because that's really fun. Yeah but I do also take on too much. So there's that other side of it. I'm not saying that everyone should do what I do. I absolutely don't think that they that they should actually it's not a particularly Balanced Life that living at the minute but it is difficult to once you have a bit of success and you have these you can get more and more opportunities to do things and it's difficult to say no to them. Yeah because You don't want to for instance this like if like with this creating this new comic this junior version of this comic that's a bunch more work, but the outcomes really valuable and I've got the opportunity and the I know how difficult it is to get funding. So if someone's willing to give me funding to do it think of I'm going to take it right because I know it's difficult to get that. So that's another thing. **It's very easy to become unbalanced unbalanced. But that partly is related to the point of saying beforehand, which is Is that that's because universities aren't actually set up to support this work. They say they are but they don't really that it's not well, but it's not funding is difficult to come by to do it and the time you're not you they're not given time to do it. And if you dedicate to much time to it, you can put your job in Jeopardy and because you're not producing the outcomes that they really want you to produce now.** I hope that the Emphasis in ref has change, there's more emphasis on impact and I everyone's complaining about this but I think it's I think it's brilliant and I hope that that will mean because that's what university to listen to, because that there can be ranked on that. So hopefully that will mean that there is going to be more money for translates that there is going to be more money to making sure so there's public engagement, but then there's also translation. How do you get evidence into practice? and there should be more money dedicate to that and these two things can work in tandem with thing.