

Qualitative Research Methods within the Creative Industries

Research Proposal & supporting evidence

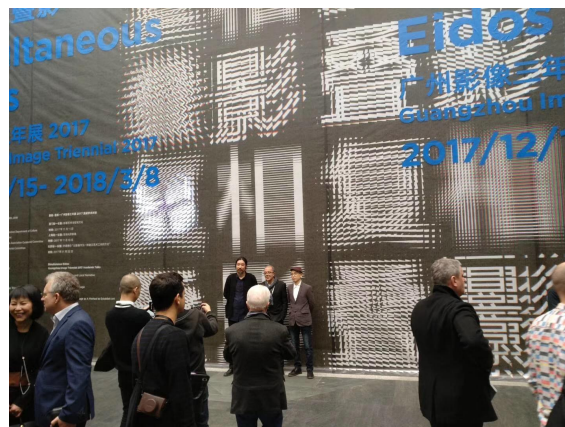
This article will be divided into two main sections: the first will cover the initial stages of my research on finding, and the second will cover the methodology I will use to carry out subsequent research projects. This article focuses on the findings at this point in my research as well as the methods I plan to use to conduct the research.

1. Present the Research Findings

The finding section of the research is the following section and it includes samples of exhibitions, publications, and video content. Examples of exhibits, publications, and video content will be included in this section, and the basic information will be grouped into sections on both the Cantonese and the Chinese abroad as a whole.

The exhibition section includes the Guangzhou Image Triennial 2017, which I collected first-hand as a staff member of the exhibition team, The 3rd Overseas Artist Invitational Exhibition that I visited as a staff member of the Guangdong Museum of Art for visiting the He Xiangning Art Museum in 2018, organized a group of student to join the museum public education program study of the One Song Is Very Much Like Another, And The Boat Is Always From Afar in the Guangdong Times Museum of Art 2021.

These exhibitions can be consider to be both a finding and an influencing factor in my research, as seeing these exhibitions involving overseas Chinese artists and the study of overseas Chinese art has made me curious about the overseas Cantonese community. The catalog of the exhibition is also an important textual source, and the exhibition and the artists can be said to be both my finding and an influential factor in my research, which led me to dig further. Because of my experience of living in the UK and now returning to the UK, it has prompted me to want to carry out the research "An Auto-ethnographic Study on the Self-identity and Cultural Integration of Overseas Cantonese in the UK in a Multicultural Context ".



Exhibition opening ceremony, photo by author, 2017

If I had to go back in time and find the first material that could be related to my research, I believe it should be the Guangzhou Image Triennial. There are section of the exhibition, Cantonese Photography Mirrored - A Transition of Pearl River Delta Photography in Parallel to the History of Globalization, uses a different perspective to show how Cantonese people are connected to the world in various ways, as this exhibition is focus on images.

Looking at this section of the exhibition from a macro perspective, the introduction of photography provides further evidence that Canton has been open to foreign trade since the Qing Dynasty and that, after the Opium War, the Qing government ceded Hong Kong Island and opened Guangzhou as one of the five ports of commerce, forcing China to become part of the world capitalist market and to become involved in the British-led international trade based on the gold standard. The first wave of globalisation based on the British-led gold standard. Under the influence of this, globalisation was documented through 'photography'. In fact, this is one of the reasons why I came up with the idea of creating this work. Since the first place where photography entered China was the Pearl River Delta, and the Pearl River Delta is mainly the Guangdong - Canton region, then since my research is about the Canton people overseas, I also want to record the "Globalization" through the visual language of "image". "I would also like to record the stories of overseas Cantonese people through the visual language of 'images' at a time of 'globalization and even 'DE-globalisation' as suggested by another voice.

Of course, if we want to trace the Cantonese overseas, we can even go back to the Tang Dynasty, as Guangdong started the earliest commercial line of fish fry breeding, the development of cash crop cultivation such as Lychee, and the importance of textile and ceramic products in the Chinese market, Guangzhou became the largest port of foreign trade in China at that time, and the market trade was very prosperous. As a result of the Qing Dynasty's closed-door policy, Guangzhou became the only port for China's foreign trade. It is evident that Guangzhou was an active and frequent foreign exchange center, and it is therefore clear that the earliest overseas presence of Cantonese people can be traced back to at least the Qing Dynasty.



Curator and artist touring, photo by author, 2017

In the 1970s and 1980s, closer to the present, the second wave of globalization entered its heyday, and the Chinese who were caught up in it, apart from those from Hong Kong, Macao and Taiwan, were mostly Cantonese-speaking Chinese of Pearl River Delta origin living in Europe and the United States, and their vision of China had a Western perspective that was worth exploring. The artist Pok Chi Lau has been photographing overseas Chinese for decades through an anthropological-sociological approach, thereby engaging in a visual discussion on identity and cultural conflict.

He has traveled around the Americas, photographing portraits and scenes of everyday life, collecting images, texts and documents in the form of anthropological fieldwork, and accumulating an archive of overseas China in the history of globalization. In his work *Mobile China*, he talks about how "there are actually two China in the world - one is 'local China' and the other is 'overseas China'". (Wang, 2017, p. 297) Indeed, living in the UK, I felt this perspective, especially when I went to Chinatown to buy food, and saw all the Chinese elements, Chinese restaurants and people in Chinatown. At the same time, when I think back to China, where I grew up, it feels like two worlds. The amazing thing was that when I was buying groceries in the Chinese supermarket in Chinatown, if I spoke Cantonese at the checkout, the staff spoke Cantonese to me with a special sense of affection. I felt a deep sense of the presence of the overseas - British - Cantonese community and wanted to know their stories.

In particular, after three waves of globalization, the United Kingdom left the European Union in 2016, the third year of the new epidemic, and the outbreak of the Russian-Ukrainian conflict, people's lives have changed a lot. At the moment, whether it is DE-globalization or new globalization, I think the pragmatic spirit, the "making a living" spirit, that is in the bones of the Cantonese people, has not been affected too much, and after all, as a Guangzhou resident, I continue to maintain this spirit by returning to the UK again to study, live and work. I would like to explore the cultural aspects of the identity of overseas Cantonese in the multicultural context of the UK, whether they are students studying for a short period of time, working migrant workers or Cantonese overseas Chinese who have emigrated to the UK.

If the Guangzhou Image Triennial 2017, *Cantonese Photography Mirrored - A Transition of Pearl River Delta Photography in Parallel to the History of Globalization* section is about capturing a glimpse of the globalization of Guangdong culture from the perspective of video artists, then the 3rd Overseas Artists Invitational Exhibition, *Here/Elsewhere: The Sample of Overseas Chinese Art*, at the He Xiangning Art Museum is a sociological sampling of 18 overseas Chinese artists and their 40-year-long history of migration, study and creation. The exhibition research team has conducted research, sampling, interviews and academic studies on the learning experiences, survival status, creative processes, and cultural and political scene of the 18 participating artists at home and abroad, which has become an important text in the "Sample Survey on Chinese Identity and Art Form".



Exhibition scene, photo by author, 2018

According to the curator, "elsewhere/here" is a description of the experience, mental state and identity of overseas Chinese: the "special" cultural background of overseas Chinese identity - "elsewhere", and the personalized action of "here" in the globalized present. "The 'elsewhere', in the globalized present, manifests itself in a personalized way - the 'here'. The exhibition will survey a sample of overseas Chinese artists with multiple cultural identities, and attempt to view the process of artistic flux and identity transformation of overseas Chinese through multiple perspectives of sociology, cultural history and art history. The 'sampling' is intended to examine and present a sample of overseas Chinese artists of different upbringing and age groups with diverse cultural backgrounds. The exhibition takes a comprehensive view of the artists' cultural identities, creative concepts and expressions, and analyses and presents a sample of these Chinese artists with special life experiences, exploring their ideological characteristics and personal artistic expressions.

Cultural heterogeneity is always a product of cultural conflict, and much of that heterogeneity is the result of migration. Cultures constantly clash, clash, compromise and assimilate in the process of migration. People from the arts are often prescribed, bound and forced to differ in the process of migration and interaction because of their identity. But this cultural clash tends to weaken its identity over time, and while first-generation migrants may show obvious discomfort and anxiety over identity issues, second-generation Chinese artists who were born in, and settled outside, and overseas, integrate more naturally into the local culture. Some of the ethnic and identity issues and prejudices are gradually dissolved and replaced by a weak identity. They shape their new bodies in different cultural and political environments, but in the spiritual world, identity issues remain, and in society, the innate color of skin cannot be erased. All this affects the behavior and perception of the individual. In this section, we focus on Chinese artists who have settled overseas earlier, who have grown up in the reality of living elsewhere, i.e. in my home, and who have developed their own unique emotional system, cognitive

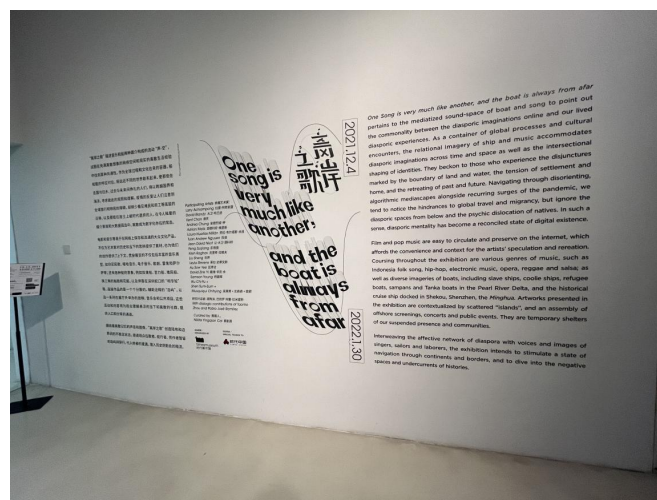
system and artistic expression system in a mixed culture of overseas and family. In this section, we focus on Chinese artists who have settled overseas earlier and who have grown up in the reality of living elsewhere, i.e. in my home.

Here, in fact, my research also deals with the identity and identification of these multicultural overseas Cantonese, but I would like to explore their experiences in a more anthropological way, and to explore the roots of their Cantonese culture, the shadow of their Cantonese culture, and the pragmatic and "making a living" spirit of Guangdong after their study, work and even their British education. It is worth exploring whether or how much of the Cantonese spirit of "making a living" still exists. I also wanted to focus on the everyday lives of these ordinary people, because when I was doing my research on auto-ethnography, I made myself one of the subjects of observation, and I am just one of the ordinary people. I am also curious about their concept of 'home', and here I will mention the research of another scholar, Professor Wang Gungwu, who is a researcher on the Chinese in Singapore, and he has been doing research on the Chinese in Singapore for many years in the form of ethnography and his own experiences. His books "Home is not here" and "Home is where we are" discuss the concept of "home" from the perspective of the Chinese in Singapore. This will also be of interest to me in relation to the overseas Cantonese interpretation of the concept of 'home'.

Being born in 1990, I have a certain focus on contemporary art, having had a richer experience of studying abroad and living, working and making art there. And during my studies, I was surrounded by such artists, designers and curators who were born in happy times and without heavy historical baggage. For them, the issue of identity is not political either, and the issues of race, gender and ethnicity are no longer issues in the cognitive system of multiculturalism, and they are more comfortable and skilled in using various media and technical approaches, and appropriating cultural symbols from They are more comfortable using a variety of media and technologies and appropriating cultural symbols from different regions and domains. These young post-90s have transcended identity labels in their work and studies, and are self-conscious of their individualism and liberalism in their creativity. They are 'wandering' uncertainties and active explorations, romantic 'raves' and, of course, deeper moments. The post-90s are the new youth in the context of globalization, with its attendant fluidity and uncertainty of identity. So when I, as one of them, observe and study them with an auto-ethnographic approach, and even communicate their stories, it will be a different vision.

As a researcher concerned with multiculturalism and identity, there is another exhibition that addresses this issue, but instead of looking at the overseas Chinese community, it focuses on the key word 'dispersion'. In the Guangdong Times Museum's exhibition, Songs of Dispersal, the curators argue that orthodox dispersion studies tend to focus on specific ethnic groups and their migration or resettlement driven by political or religious persecution or war or poverty, while also tying the identities of these groups to jurisdictional concepts such as the nation-state and homeland in a binary relationships. Echoes of discrete histories have always affected people on a material and symbolic

level, but the proliferation of the internet has loosened the link between image and meaning, cracked the fixed relationship between historical intellect and space-time, and a plethora of marginal identities and transnational voices have been produced. Contemporary global frictions are no longer limited to offline interactions and encounters, just as globalization and DE-globalization are contradictory, and transnational and trans-domain identities are constantly regenerated in online communication and information differences. Dissociation has become the norm of digital presence in a dizzying media landscape and big data silos. The recurrence of epidemics draws attention to the barriers to global travel and migration, and the economic, political and cultural impacts are becoming increasingly evident, but even so, the 'difficulty' of the underclass is rarely seen, the spatial and aboriginal dislocation of the underclass migration of refugees and laborers alike in terms of their sense of time.



Exhibition Preface, photo by author, 2021

"One song is very much like another, and the boat is always from afar" constituted by the two mediums of music and boats. As a vessel for global processes and cultural exchanges, the echoing alignment of boat and song carries the discrete imagery of the past and shapes the intersecting identities of the present. The idea of the boat again reminds me of the Silk Road and the thirteen halls in Canton mentioned above. I feel that there is always some similarity in the world, as if it is somewhat the same, but in fact different. And the boat connects worlds near and far, allowing those who struggle between going and coming home, between the past and the future, to cross borders and oceans and seek to see and understand each other. Today, we no longer need the complications of the past; the distance between worlds has changed from a boat ticket to a plane ticket, from months and years to hours. It seems to me that the word "separation" is not so "separation" and not so "separation" in this day and age, but of course it refers to physical distance and time. However, we are all human beings, and we are all subjectively influenced by something other than objective conditions, will, factors, etc. What about our own selves? So even though many situations may seem to have changed in the present, they have not. Because the human mind still needs to think, change, adapt, accept, adjust, etc. little by little. It is more of a psychological exploration

of identity, of home, of self. And the exhibition revolves around discrete networks of memories and emotions, trying to create an unstable state between the land and the border, passing between the islands where singers, voyagers and laborers stay for the time being, vicariously encountering the other and diving into the undercurrents in the shadows of history. The work is connected by a scattering of 'islands' that aid interpretation, attempting to understand the current situation and spirituality of discrete communities under limited conditions, providing a gateway and a means of sharing. In my research, however, I may be more of a viewer and a narrator. But whatever the angle of approach, it does not leave the people, it does not leave the dialogue, it does not leave the lives and stories of these Cantonese people overseas.

As a Cantonese person, I have relatives overseas or in Hong Kong, Macau and Taiwan, both historically and politically, culturally and economically. At the beginning of the study, I would even interview these Cantonese people around me who were overseas, and include their stories in the study, in places like Australia, the United States and Canada. The advantage of expanding the sample and collecting data is that it allows us to better look at the commonalities as well as the differences. However, I believe that there are bound to be some commonalities among the overseas Cantonese population, regardless of the country or region in which they live. Of course, there will be differences and they will be the norm.

As the curator of the Guangzhou Image Triennial 2017, Zen Han mentioned, the section on Cantonese Photography Mirrored - A Transition of Pearl River Delta Photography in Parallel to the History of Globalization, quoted Giorgio Agamben: "Image are undoubtedly a historical element everything endowed with history has been given a life so do everything that has been endowed with image."(Wang, 2017, p. 300) Because this echoes the point I made earlier about "whether one's history is recorded by oneself or by others", and I am often reminded of the statement that people experience three deaths, the first being pronounced by a doctor, in the biological sense, the second being pronounced in a valedictory sense, in the social sense. The last time is when everyone who knew you is dead and no one in the world knows you anymore, but three times. And if one's history is recorded, it is as if one has died but lives on in another form.

2. Critically Analyse Research Methodologies

Ethnography

As I start writing, I am aware of a series of potential problems that I might encounter. If Ethnography is a look inside the lives of a group of people, collecting data and analyze it, how can I best collect the data or even understand what good data is? If ethnographer is an example to show the public how a large number of people live in a manner. "Ethnography is the art and science of describing a group or culture"(Fetterman, 1989,p.11). how can I use ethnographer to understand Cantonese identify. What are the

problems that Oversea Cantonese encounter on a daily basis in the world, especially in the UK, given the multicultural context? “The ethnographer also begins with biases and preconceived notions about how people behave and what they think—as do researcher in every field.”

People love stories, I've always heard, and it appears that we've liked stories since we were children. Would anyone be interested in hearing these people's stories? Their stories piqued my interest, at the very least. That, I believe, is one of the reasons I wanted to do this research. Will you be interested in hearing about my research?

This could be one of the anecdotes that prompted me to begin my investigation. I recall taking a taxi after visiting an art museum in Hong Kong, and the taxi driver, like every other driver in the globe, had a brief conversation with me. He inquired if I was heading home right after work, and I told him I had finished my work for the day but was not going home. I'm from Guangzhou, and I'm not from here. The taxi driver claimed that if I wasn't mentioned, he would not have known I was from Guangzhou. Then it reminds me of a fascinating statue I've seen in the UK and when I travel in Europe. When people meet me for the first time, they will ask me some questions. “Are you from Korea/Japan/Thailand/Hong Kong/Taiwan?” However, they didn't ask me at the beginning? Are you from China? I constantly answer the same thing: “I'm from China, and I'm a Cantonese.” I'll let you know that I'm a Cantonese. What does Cantonese mean to me and how does it affect my life? Cantonese people, in my opinion, are distinct from the rest of China's population. As a researcher, this implies that I am prejudiced against the concept of Cantonese.

Seeing things with certain preconceived perspectives is actually pretty typical, depending on one's upbringing and educational and cultural experiences. What is my prejudice as an ethnographer when it comes to the Cantonese? What are my thoughts about Cantonese culture? In my opinion, how might I define it?

In fact, one of the comments on my abstract at the Paris conference said that I wasn't clear enough about the China mainland, Hong Kong, Macao, and other overseas Cantonese. Let's consider what might happen if I boarded a Hong Kong metro and sat next to strangers. Let's say someone approaches me and inquires whether I've just done work, or if we're having a routine chat, and they notice that I'm different from them because of the nuances in the dialogue.

Even though I am aware that I would face a similar difficulty with other ethnographers on the way to the research, there will be some uncontrolled issues in future research, as Pinsky states in her book. How can I seem to be an insider while still feeling like an outsider? This is the unmanageable point for me. The truth is that we are distinct, albeit not significantly so. And how will it have an impact on my research? In the future, I may need to learn from other ethnographers and come up with my own solution to this dilemma.

So, where do I begin? How could I interact with others? What will my target audience be? To understand the story of my ethnographic research, I'm the story teller. Maybe I'm looking for folks who can relate to myself and the protagonist in the tale. Even so, I'd like to track down those who possess so-called collective memories. This passage caught my eye as I was reading the book *The Good Immigrant*. This text reads, I realized that there are people in the world who believe like me.

"My Mum had three voices.

She Had her white-people-phone voice, her Guj-lish talk-at-home voice and her relatives voice.

I have three voices too. I talk in Guj-lish, my normal voice and white literary party. I don't know whether my normal voice, where I feel most comfortable, most safe, even feels like me anymore. I've splintered in to personas." (Shukla, 2021, p5)

Challenges and difficulties are inevitable when conducting research, and it is up to you as a researcher to become a problem solver at this point. However, problems will always arise, they will always exist, and plans will never catch up with changes, just as they do with projects. One of the allures of study is the existence of these uncertainties, but they are uncontrollable. And these uncontrollable circumstances frequently influence the research's direction and quality. They, like previous generations of ethnographic researchers, ran into a variety of uncontrollable obstacles. Fortunately, by learning more about their forefathers, I hope to be able to use their methods as a guide for when I run into challenges in the future.

"Uncontrolled, they can undermine the quality of ethnographic research."(Fetterman, 1989, p31) The ethnographic research approach will be one of the most useful tools for observing people.

I find that when looking at other researchers, such as Pinsky, I am experiencing the same problems and fears. In her book she argues that although ethnographic interviews are beneficial to observational fieldwork study, they can also be a source of problems.

"Pinsky (2013) explains that her purpose was 'to examine the construction of both Jewish and feminist identities in the participants' life-narratives and to explore the connections they draw between these aspects of their identities' (2013:5). Commenting on the willingness of participants to share their stories she adds:

Perhaps since my sample comprised former 1960s activists, many of whom came of age when communal living was popular, interviewees were forthright in offering home hospitality and dinner invitations and openly sharing their lives with me... since I recruited many participants through the snowball technique, they were able to connect with me through their own social networks, which also made me seem like part of their communities. (2013:6)

Pinsky reflects: 'I still felt ambivalent about recording the details of these incidental

ethnographic encounters, as if I was reducing all of our pleasant social interactions to data' (2013: 9). " (Barbour,2014, p156)

In my research, such conflicts are also evident, and even more diversified inconsistencies develop. What are my ambivalent? First and foremost, it is a contradiction in terms. How can I discern between the primary and secondary points of view, as indicated in the ethnographic research methodology? Second, how do I put myself inside it, as an insider, and how do I take myself out of it, as an outsider, to view it? Both of these are there to be observed and analyzed. Third, this applies to issues such as my self-identification, among other things. "Who am I?" is the question. If I immerse myself in this sample of "myself," how do I swap between this insider and outsider perspective to observe and analyse it? For Pinsky, she became a member of the communities by immersing herself in them. It can be viewed from both an "emic" and an "etic" standpoint, and it is compatible with observational approaches. What about me, though? Ambivalent feelings are common, and finding a balance is the key. Despite the fact that it appears to be too broad.

The term "incidental" refers to something that happens by chance, unpredictable. People would never be able to guess how the story would end. This is undoubtedly the most appealing aspect of research, particularly in the arts and humanities. It's just that artists want to explore and observe the world in their own unique way. The difference is that artists use their art to express themselves, whereas the ethnographer tells the story. By the way, another common denominator is that they are both perceiving the world.

Above all are support me to approach my research in a certain way. My research journey is a start point as a researcher, but it helps me to consider both emic and etic opinion. In terms of study on oversea Cantonese living in the United Kingdom, consider yourself an insider. "The insider perception of reality is instrumental to understanding and accurately describing situations and behaviors." (Fetterman, 1989, p30)

Although it may be easy to conceive of oneself as an insider since one speaks Cantonese, speaks the same language, has similar eating habits, and shares some traditional culture, this does not indicate that one can become an insider totally. After all, there are still those minor distinctions. For example, we commonly refer to air conditioning as Kong Tiao, but some of Cantonese from Hong Kong, Macao or other refer to it as Leng Qi.

However, in order to gain a subjective and objective vision, one issue that must be addressed is how to be both an insider and an outsider. "An emic perspective compels the recognition and acceptance of multiple realities. Documenting multiple perspectives of reality in a given study is crucial to an understanding of why people think and act in the different ways they do." (Fetterman, 1989, p31)

Age, sexuality, nation, political, religious, economic, and cultural factors may all play a role in the construction of multiple realities. Although it is crucial to know the perspective

of the persons being studied in ethnographic research, neither the self-perspective nor the perspective of others is important. I always have my own will and a different vision of the issue, which will be based on my own particular 'way of seeing,' just as when I try to put myself in the group, to comprehend people's instant views about behavior, circumstances, identities, and events in order to acquire an emic perspective.

Also, as an outsider, consider taking on the position of an observer from the outside and start to collect data. However, it is unavoidable that "my" view and analysis arise when acquiring etic perspectives; but even so, as an outsider's perspective, this external view is essential, and it is more possible and important to analyse it based on the facts acquired. "Most ethnographers start collecting data from the emic perspective, then try to make sense of what they have collected in terms of both the native's view and their own scientific analysis." (Fetterman, 1989, p32)

For example, a former photographer, scholar, artist, that I know, Pok Chi Lau, an American-Chinese photographer, was born and raised in Hong Kong, but his ancestors are from Taishan, Guangdong. He travelled to Cuba as part of his photography project to interview Oversea Taishan immigrants. Living and living their lives as if I were one of them, and documenting it with photos. I believe he is utilising ethnographic methods to observe these people, demonstrating that the Taishan Culture continues to have a significant influence on people's lives and self-identity. It reminds me of my ethnographic studies when I observe Cantonese people living in the United Kingdom.

"Participant observation combines participation in the lives of the people under study with maintenance of professional distance that allows adequate observation and recording of data." (Fetterman, 1989, p45)

The researcher considered their self-identity in a multicultural context, as well as the researcher's essential point of entrance into these groups to participate and to be one of them, in the study on Oversea Cantonese individuals living in the United Kingdom. It's a worthwhile to consider how to start a conversation with the "interviewee." Interviewing is a crucial method for gathering data. In my research, I prefer to collect data through more casual discussions, informal, natural dialogue, which results in content that is more natural and authentic, and makes it simpler to narrate and tell a good story ultimately.

"They seem to be casual conversations, but where structured interviews have an explicit agenda, informal interviews have a specific but implicit research agenda." (Fetterman, 1989, p48)

The ethnography researcher must engage themselves in the people they are researching. It could aid the researcher in describing the incident and then analyzing and narrating it. The most important thing is to understand these overseas Cantonese people's point of view so that you may picture and imagine their genuine live experience. The dialogue-based interview technique brings the interviewees closer to earth and allows for

a more comprehensive portrayal of their stories.

After that, I want to begin my research by first using my personal experience to identify my research, then moving on to the auto-ethnography study.

Auto-ethnography

Auto-ethnography is a sub-genre of ethnography; if I want to focus on ethnographic practice in the long run, then I should start with myself. As a result, the Self and the Social are rewritten. Auto-ethnography is a type of research that I conduct on a daily basis, as well as some uninvited conversations with myself. It is, in fact, a personal narrative.

“ You can never tell how others will take it in,” I warn, “or how they will interpret it. In auto-ethnography, we’re usually writing about epiphanies in our lives and in doing so, we open ourselves up for criticism about how we’ve lived. You become your stories to your readers, and to yourself,” I add quietly. (Ellis, 2004, p34)

In order to demonstrate how other people's stories might help individuals solve difficulties and better their lives, I'm aiming to duplicate me—Yuki's live experience as part of my research. It was also a point to identify myself when researching the subject of Cantonese self-identity in a multicultural society. The most important question I need to answer for myself is, "Who am I?" When I try to describe who I am, a few words spring to me, like female, Chinese, single, teacher, curator, designer, researcher, etc. I should also begin to tell my own story, to narrative myself.

When doing the ethnography research, researcher may not realize that the interaction with people was undoubtedly a component of what they was seeing and not merely a method of gathering information. “ As you might suspect, however, research didn’t work that smoothly in practice. I got emotionally involved with my participants and our interactions were intricate grapplings with day-to-day details and life crises. I learned as much from what I felt as from what I observed. Though I didn’t think about in then, my participation with others clearly was part of what I was observing, not just a strategy for getting information. I learned by thinking about how I saw them-the community members-and much later, from thinking about how they saw me.” (Ellis, 2004, p. 10) However, I am agree with that studies didn't always go as planned, as you might expect. The contacts with the participants were complex battles over daily issues and existential crises because the researcher became emotionally invested in them. Feeling and observation are both a way to gain knowledge.

There are a great number of people in the world, and since everyone lives differently, there doesn't seem to be a set standard. However, since these people are alive and will continue to live, it would seem that their life experiences and experiences are plausible. And it appears that by sharing their stories, they are passing on this tried-and-true

"method" so that more members of different groups would be aware that there is still a way to live.

Daily living has become a crucial component of the research, and how people use their diverse worldviews is influenced by their varied experiences and lives. "These research practice emphasize getting close to those we study, attempting to see the world through participants' eyes, and conveying the experience in a way faithful to their everyday life." (Ellis, 2004, p. 25)

And what is each person's belief in life? And does everyone have a sense of 'faith'? In my own experience, for example, in one of my capacities as a teacher, when I teach my students, one of the things I sometimes mention is: "Do you have your beliefs? "In fact, the word "belief" is a very abstract word and everyone's "belief" is both difficult to summaries and difficult to express, as it is for me anyway. Due to the fact that when I discuss my beliefs, it can refer to both an unspoken idea that I believe in as well as my endurance and conviction. And right now, as I type this, it feels more like a dialogue with myself. I re-ask myself what "believing" is at the same time. Do I still have faith? Is it still in my possession? How do I see me and myself?

"Ethnographic fieldwork includes everything you do to gather information in a setting, especially hanging around, making conversation, and asking questions, but also formal interviewing and other information gathering." (Ellis, 2004, p. 26)

What exactly do I identify as when it comes to my research? There is undoubtedly no definitive response at this time. The idea of who I am as compared to who I am to the next person is different. And everyone has a unique perspective on the world, not to mention the complexity of the human being as an animal. Am I then complicated, I can't help but ponder. In really, when you look at it from a human standpoint, who is simple?

At the moment I am sitting on the train to London, writing these words on my computer, watching the scenery fly by outside the window and listening to the music playing on my headphones, as if I have entered a world of self-talk, although my journey is with companion, but it seems to be my journey alone. And at this same moment, which is a question-and-answer exchange with myself, it feels as though the conversation and autoethnographic research process is being demonstrated. This dialogue has been written down for me so that I can later recount it to others and share it in conversation as a story. And whether the narrative also uses an autoethnographic methodological approach.

"Through narrative we learn to understand the meanings and significance of the past as incomplete, tentative, and revisable according to contingencies of present life circumstances." (Ellis, 2004, p. 30)

There are numerous ways in which it might be documented, in addition to being narrated

and written down. This narrative can be built using text, photographs, sound, video, and even exhibitions, which can portray the findings in a more three-dimensional manner. Although there are many various types of documentation, it is the content, or the people's stories, that count. Some events, feelings, and memories are ephemeral if they are not "caught" in time and recorded, and if they are forgotten, they cease to exist. However, just because they are not recorded does not mean they vanish. And the reason I'm doing this research is probably because I'm concerned some of these things will disappear.

"Something spiritual, emotional—or from my 'gut' —compelled me to write down what happened, and the form this writing took was stories. The Writing was therapeutic, but there was something else undefinable." (Ellis, 2004, p. 33)

At present, I can foresee some problems that may arise in future research, such as political and cultural influences. In this case, it involves the interactions of Cantonese people from different places, including China Mainland, Hong Kong, Macao and Immigrants. These Cantonese people from different places are more or less affected by political, cultural and even economic influences, resulting in different interpretations of their identity and even the existence of opposites.

It's possible that the issue of Cantonese identity is also cultural and political. "This pressure exists because the issue of Corsican identity is charged with cultural and political significant." (Reed-Danahay, 1997, p. 146)

It is not certain. However, there is still a long way to go in my research, and I need to continue to explore it. At all times, I have to keep an open mind and an attitude of tolerance for all views, which is the most basic respect for knowledge as an academic researcher.

Narrative

In relation to ethnographic research and autoethnographic research, as a researcher, I need to express what I have collected, and I need to use narrative research methods. How to tell a story, how to tell the story of a group of people, and how to tell it will be an important part of my research.

Narrative research is tell stories of individual experience. " 'Narrative' might be the phenomenon being studied, such as a narrative of illness, or it might be the method used in a study, such as the procedures of analyzing stories told (Chase, 2005, p. 651)

There are no general guidelines provided by narrative research regarding appropriate subjects, methods of inquiry, or the ideal depth at which to explore narratives. It doesn't specify whether we should look for stories in transcripts of everyday speech, interviews, diaries, television programmes, or newspaper articles, whether we should strive for

objectivity or participant and researcher involvement, whether we should consider the particularity or generality of stories, or what epistemological significance to give narratives.

This overwhelm, to use an analogy, is like talking to a stranger in our daily lives. It's the same as when you meet a stranger, how you tell your story, how the stranger will respond to you and how he will tell his own story. At the beginning, it must be a bit overwhelming for two people who have just met and are strangers.

“Narrative data can easily seem overwhelming: susceptible to endless interpretation, by turns inconsequential and deeply meaningful.”(Andrews, 2008, p. 1)

My research is based on my previous experiences and now that I am in the UK, the identity of these overseas Cantonese here is my focus. Of course, another factor in this is that I am a Cantonese myself, also in the UK in a multicultural context. So, in the early stages of beginning my narrative research, I also needed to begin a self-narrative of my own past experiences, experiences and stories based on myself. Therefore, more attention needs to be paid not only around time, but also considering my connection to the present environment, my connection to people, my connection to things.

“ In addition, some narrative traditions organize stories around place, or around the hierarchy of ranks of the characters or their relationship to the speaker, rather than around time.” (Andrews, 2008, p. 31)

Regarding the personal life story, it is a unique experience of one's life in the interim. The document record may take many different forms. “Narrative researchers collect stories from individuals (and documents, and group conversations) about individuals' lived and told experiences.” (Creswell, 2018, p. 68) The narrative of experience, on the other hand, has forced narrative research to link back to auto-ethnography and ethnography, which in a way form a closed loop in my research on the self-identification of overseas Cantonese in a multicultural context.

“Narrative researchers situate individual stories within participant personal experiences(their jobs, their homes), their culture (racial or ethnic), and their historical context (time and place).” (Creswell, 2018, p. 68)

Investigate the stories, of course, this can be accomplished by employing words, pictures, and images as tools and means of documentation. All of this is consistent with my research vision and the final presentation of research through images, pictures, words, sounds, and so on. From the perspective of the curator, this is an exhibition in which multiple stories combine to form a group story.

There are several common ways of collecting stories, including biographical study, auto-ethnography, a life history portrayal and oral history. Most of them have one thing in

common, and that is that they generate dialogue and require a human connection. I even think that a good researcher needs to be a good listener, a good storyteller, and a trustworthy person who is willing to share their story with an open mind, these qualities are in turn linked to ethnographic studies.

In a word, in my future research, I will integrate ethnographic, auto-ethnographic and narrative research methods, and use objective storytelling and methods such as text, sound, pictures and images to better present the study of the self-identity of Cantonese people in the British diaspora in a multicultural context.

References

Andrews M, Squire C. & Tamboukou M. (2008) Doing narrative research, (pp.1-31). London: SAGE

Barbour R. S. (2014), Introducing Qualitative Research, A student's guide, (pp.156). London: SAGE

Chase, S. (2005) Narrative inquiry: multiple lenses, approaches, voices. In N.K. Denzin & Y.S. Lincoln (Eds.), The Sage handbook of qualitative research (3rd), (pp.651-680). Thousand Oaks, CA: SAGE

Creswell J. W. & Poth C. N. (2018) Qualitative inquiry and research design, Choosing among five approaches, (4th edition), (pp. 68). London: SAGE

Czarniawska B. (2004) Narratives in social science research. London: SAGE

Ellis C. (2004). The ethnographic I : a methodological novel about autoethnography. (pp. 10-34). AltaMira Press.

Fetterman D. M. (1989) Ethnography step by step, (pp.11-82). London: SAGE

Reed-Danahay D.E. (1997) Auto/Ethnography, rewriting the self and the social. (pp.)

Shukla N.(ed.) (2021) The good immigrant, (pp.5). Clays Ltd, Elcograf S.p.A

Wang (ed.) (2017) The Guangzhou Image Triennial 2017: simultaneous eidos (pp. 296 - 300). China: Guangzhou Ningnan Meishu Publication