Photovoice as More than Just an Arts and Crafts Project: Rigorous approaches to thematic analysis and dissemination

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“It is important not to work from the naïve perspective that participation is always liberatory”

GUBRIUM & HARPER, 2013, 80
AGENDA

- PAR & Photovoice: Theoretical underpinnings
- The Photovoice process
- Thematic analysis
- Example study
- Analysis process
- Dissemination
Theoretical underpinnings
Democratize knowledge making

Ground knowledge making in real community needs and expertise
Theoretical underpinnings
Feminist theory

Photovoice

Paulo Freire & Critical pedagogy

Principles of photography

Wang & Burris, 1994
Feminist theory

“the private, the daily, and the apparently trivial in [people’s] activities come to be understood as shared rather than individual experiences, and as socially and politically constructed” (Frankenberg, 1988).

“nothing for us without us”
Paulo Freire & Critical Pedagogy

Introspection & discussion

Images

Culture & context

Paulo Freire & Critical Pedagogy

Three levels of consciousness:

1. *Magical level*: passive acceptance, helplessness contributing to their own oppression

2. *Naïve level*: interpreted social situation as sound but corrupt → horizontal violence

3. *Critical consciousness*: awareness of personal responsibility to change that reality

Principles of photography

Images as *signifiers of culture* (Kellehear, 1993; Prosser, 1998; Weiser, 1983)

Photographs have no meaning in and of themselves (Ball & Smith, 1992; Barndt, 1997; Orellana, 1999)

How images are created and the sense viewers make of them, depends fundamentally upon cultural assumptions, personal knowledge, and the context in which the picture is generated and presented (Dicks et al., 2006; Edwards, 2002).
Principles of photography

Because images are argued to be visual representations of subjective experiences, rather than objective statements, the exploration of visual meanings not only helps us ‘see’, but also asks us to slow down and consider, to think about what it is we are seeing and what it is we don’t see, and why (Beloff, 1985; Blyton, 1987; Braden, 1983; Duff, 1981; Grimshaw, 2001; Pink, 2001).
Caroline Wang’s PhotoVoice

... is a “means of not only collecting rich narrative data, but also [of] going beyond a narrow focus on discourse into the realm of perception, experience and spatial and embodied ways of knowing the world”

Gubrium & Harper, 2013, 71
PhotoVoice

Using reflective photography to

- Voicing
- Our
- Individual and
- Collective
- Experience

Using reflective photography to
1. record and reflect strengths & concerns
2. Promote knowledge and critical dialogue; and,
3. Inform policy makers for change.

Wang & Burris, 1997
PhotoVoice

Multiple reflective experiences

Produce photographs

Collective interpretation

Co-constructed meaning

Catalyst for change

Theories ↔ themes

Issues & Action

Action
Process

PHOTOVOICE
Photovoice: Component 1

1. Research topic/focus
2. Training
3. Generate photographs
4. Select photographs
### Photovoice: Component 2

Group discussion of photographs using SHOWED:

<table>
<thead>
<tr>
<th>RESEARCH</th>
<th>NEW KNOWLEDGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>S – What do you see here?</td>
<td></td>
</tr>
<tr>
<td>H – What is really <strong>happening</strong> here?</td>
<td></td>
</tr>
<tr>
<td>O – How does this relate to <strong>our</strong> lives?</td>
<td></td>
</tr>
<tr>
<td>W – <strong>Why</strong> does this concern, situation or strength exist?</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>DISSEMINATION</th>
<th>CHANGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>E – How can we become <strong>empowered</strong> through our new understanding?</td>
<td></td>
</tr>
<tr>
<td>D – What can we <strong>do</strong>?</td>
<td></td>
</tr>
</tbody>
</table>
Photovoice: Component 3

“Giving voice” → Being heard & Taking action

Who are the actors necessary to bring about change?

How can they be engaged in the change process?

What information do they need to do this?
Analysis

THEMATIC ANALYSIS
Participatory qualitative data analysis: Thematic analysis

Thematic analysis is a rigorous, inductive means of identifying implicit and explicit themes in data.

The “primary concern is with presenting stories and experiences voiced by participants as accurately and comprehensively as possible”.

Good for team research

Can be used to study topics other than individual experience

Guest, MacQueen & Namey, 2012
Participatory qualitative data analysis: Thematic analysis

6 steps:

1. Familiarization with data
2. Generating initial codes
3. Identifying themes that reflect collections of codes
4. Reviewing data to understand and explain the meaning and dynamics of themes
5. Maintaining rigour through inter-coder agreement
6. Producing the final report

Braun & Clarke, 2006
Example study

SPACES & PLACES
Spaces & Places

Social & physical spaces $\rightarrow$ civic and cultural engagement of youth

Positive psychosocial outcomes

- Chandler & Lalonde (1998)
- Fleming & Ledogar (2008)
- Kirmayer, Brass, & Tait (2000)
- Loppie Reading & Wien (2009)
Spaces & Places

Three sites:
- 2 in Labrador
- 1 in Nova Scotia

Community-based mental health service providers

Total 25 youth (9; 8 and 8)

12-18 years old

Participatory visual methods
1. Familiarization with data

<table>
<thead>
<tr>
<th>My name is</th>
</tr>
</thead>
<tbody>
<tr>
<td>My favourite space in my community is</td>
</tr>
<tr>
<td>Being Mi’kmaw means</td>
</tr>
<tr>
<td>#rasovi is my</td>
</tr>
</tbody>
</table>

Because of this study I now ...

The craziest thing I realised through this study is ...

The best part of this study has been ...

The weirdest part of this study has been ...

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Liebenberg, Jamal, & Ikeda, 2015
Focus group discussion of photos

What do we see?
Facilitating deeper discussion

What is actually happening?

Liebenberg, Jamal, & Ikeda, 2015
Who is a life saver in your community?

Who do you go to when you are in a tangle?

Liebenberg, Jamal, & Ikeda, 2015
Harvesting Code Cards

Codes

Codes
2. Coding
3. Identify themes

Liebenberg, Jamal, & Ikeda, 2015
4. Explaining the meaning and dynamics between themes
5. Maintaining rigor

Liebenberg, Jamal, & Ikeda, 2015
6. Producing the final report

Giving voice → **Being heard**

& **Taking action**

Themes → Action

Who are the actors necessary to bring about change?

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What information do they need to do this?
Photovoice: Component 3

Giving voice \(\rightarrow\) **Being heard**

& **Taking action**

Who are the actors necessary to bring about change?

How can they be engaged in the change process?

What information do they need to do this?
Understanding contextually-relevant dissemination

Participants “naming their world as they see it” (Westmore-Susse, 2014, 119).

Decolonisation of knowledge production: Participants as experts/authority (Fals-Borda, 1995)

Accessibility of knowledge

Ethical responsibilities
Include culture in everything we do

Spaces and Places Research Project: Labrador, Canada
Images and words created by youth
HELP YOUTH DO WELL IN THEIR CULTURAL COMMUNITIES

purposely invite youth to activities helps to escape the reality of daily life.

It's a way to connect with your family, and just get away from any stress. There might be in the house. Or you might be on the reservation, but you still have some fun. (Name, 17)

pass on knowledge so youth can pass it on

I want to hear their stories, what they lived and how they hunted because it's how I got to learn it to other people. (Name, 17)

The information was collected for the Stories and Places project in two communities in Labrador. For more information visit www.resilienceresearch.org
PhotoVoice

Co-constructed meaning

Collective interpretation

Action

Produce photographs

Multiple reflective experiences

Theories ↔ themes

Issues & Action

Catalyst for change
References and additional readings:

• Liebenberg, L. (2009). The Use of Image-Based Methods in Research with Youth. In L. Liebenberg and M. Ungar (Eds), *Researching Youth Resilience* (pp. 129-152). Toronto, ON: University of Toronto Press.