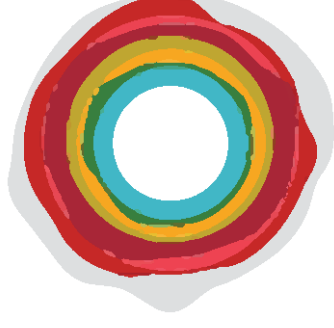


Photovoice as More than Just an Arts and Crafts Project: Rigorous approaches to thematic analysis and dissemination

LINDA LIEBENBERG, PHD

LINDA@LINDALIEBENBERG.COM

WWW.LINDALIEBENBERG.COM





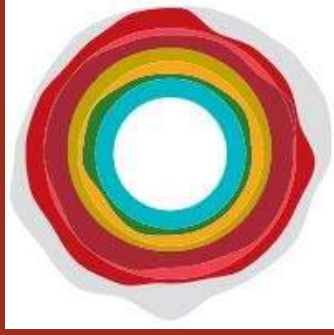
“It is important not to work
from the naïve perspective
that participation is always
liberatory”

GUBRIUM & HARPER, 2013, 80



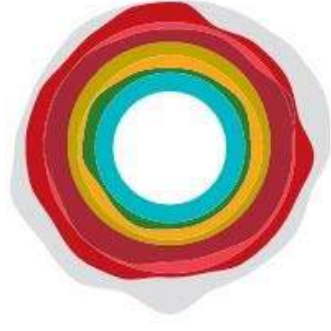
AGENDA

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



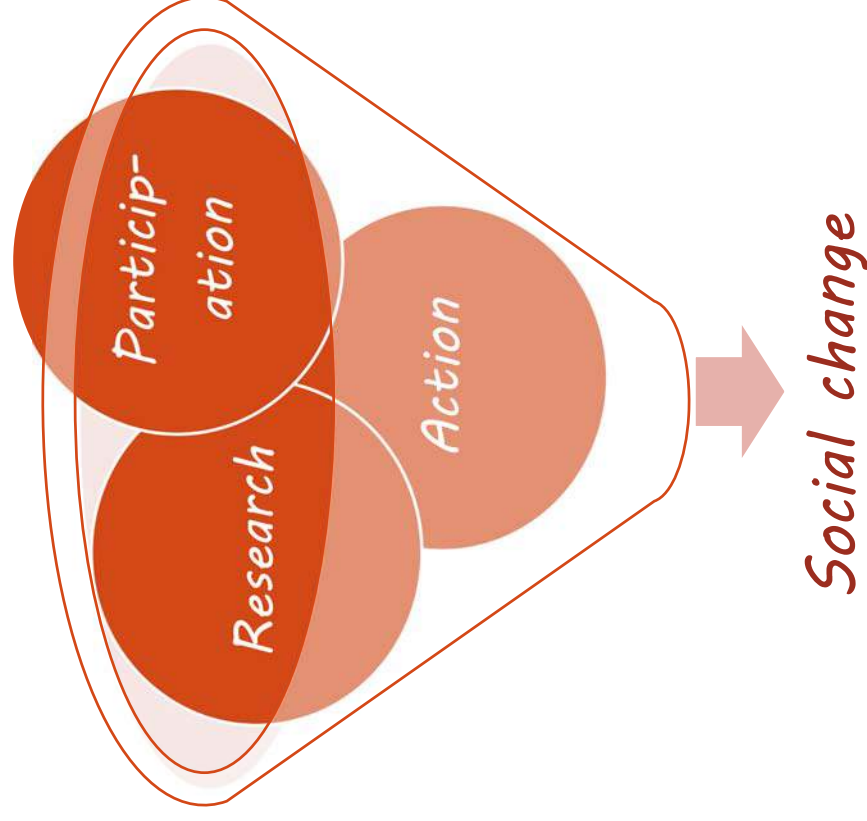
Theoretical underpinnings

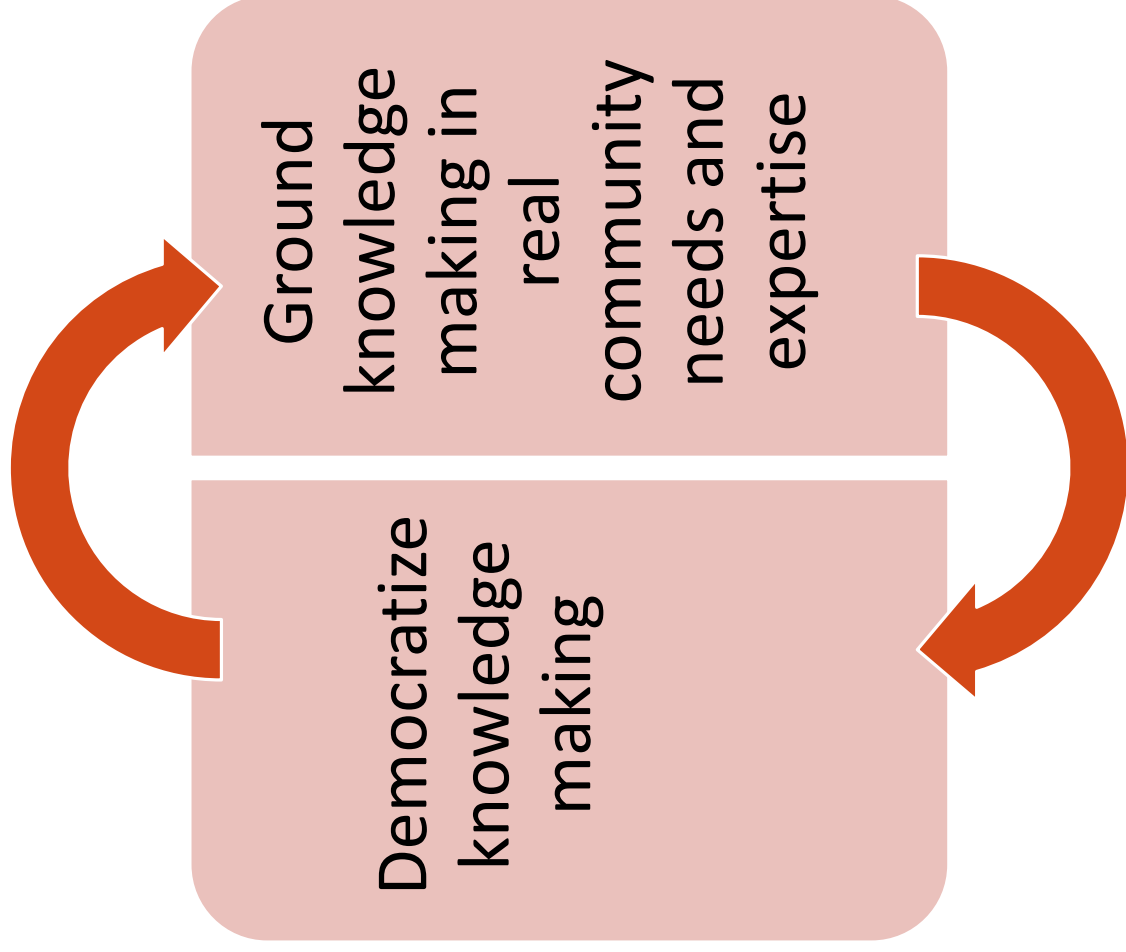
PARTICIPATORY ACTION RESEARCH





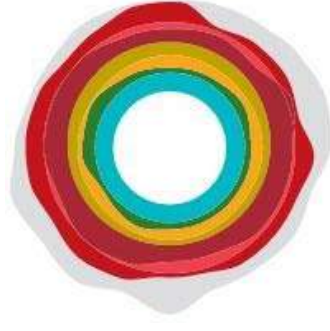
What is PAR?





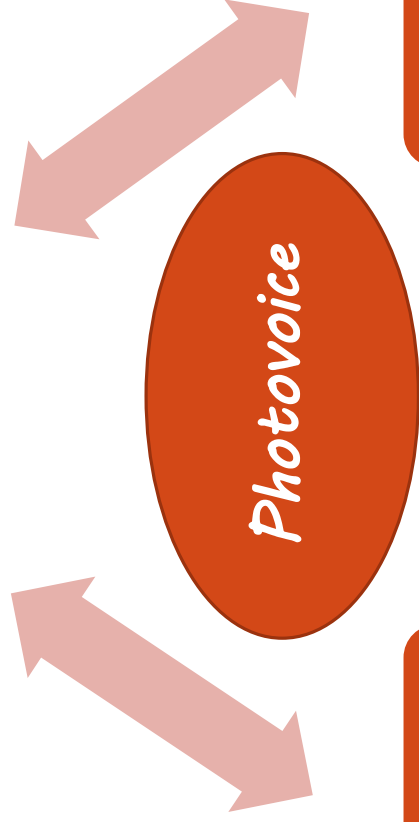
Theoretical underpinnings

PHOTOVOICE





Feminist theory



*Paulo Freire &
Critical pedagogy*

*Principles of
photography*



Feminist theory

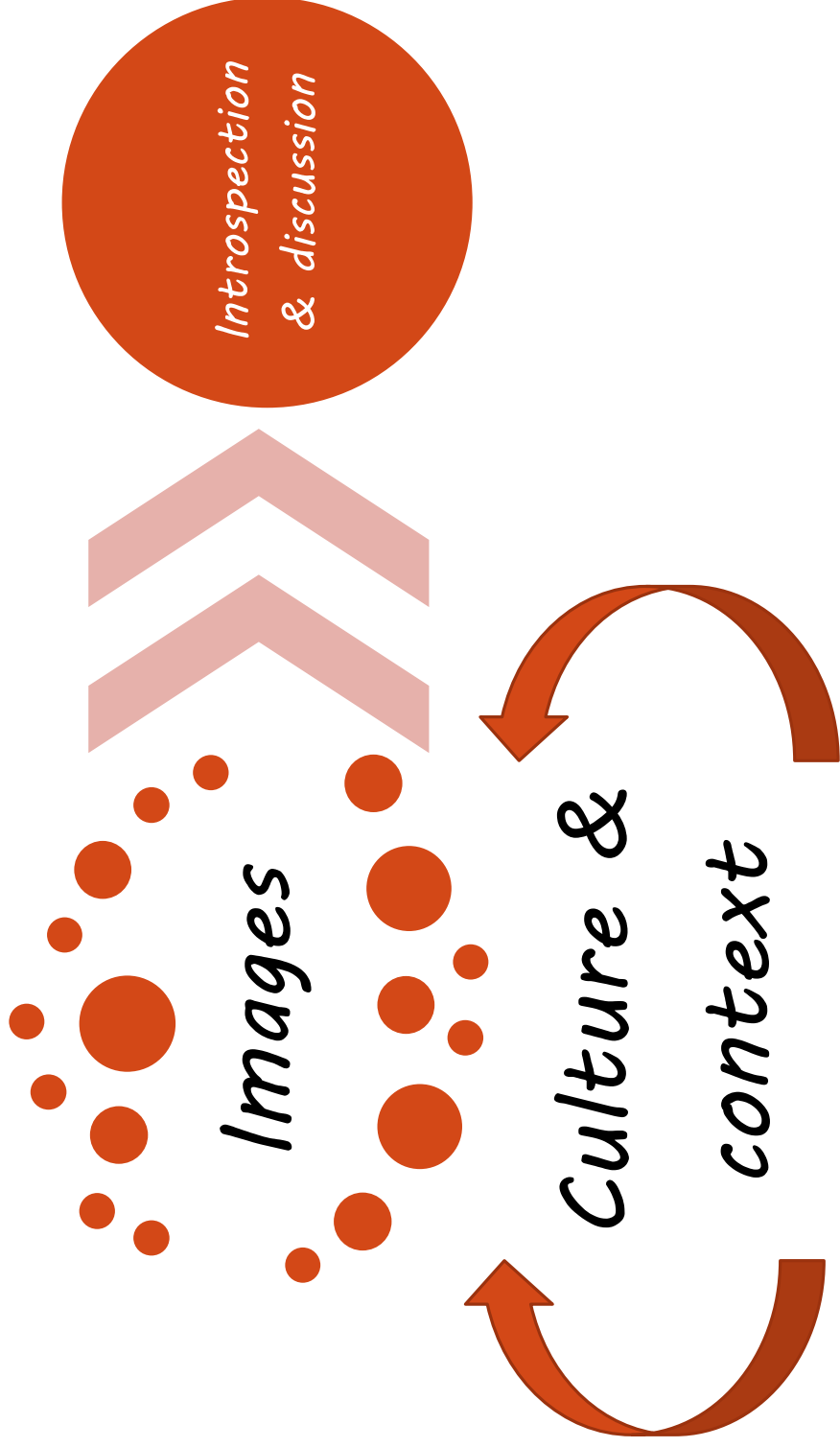
“the private, the daily, and the apparently trivial in [people’s] activities come to be understood as shared rather than individually experienced, and as socially and politically constructed” (Frankenberg, 1988).

“nothing for us without us”





Paulo Freire & Critical Pedagogy



Freire, 1970/2000, 1973/2002



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).

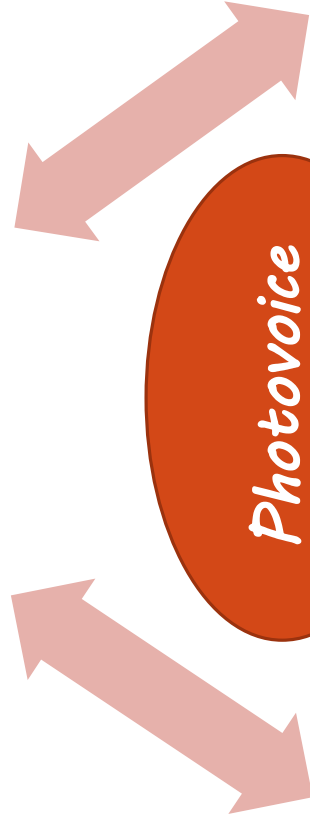


Principles of photography

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).



Feminist theory



Photovoice

*Paulo Freire &
Critical pedagogy*

*Principles of
photography*





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”



PhotoVoice

Using reflective photography to

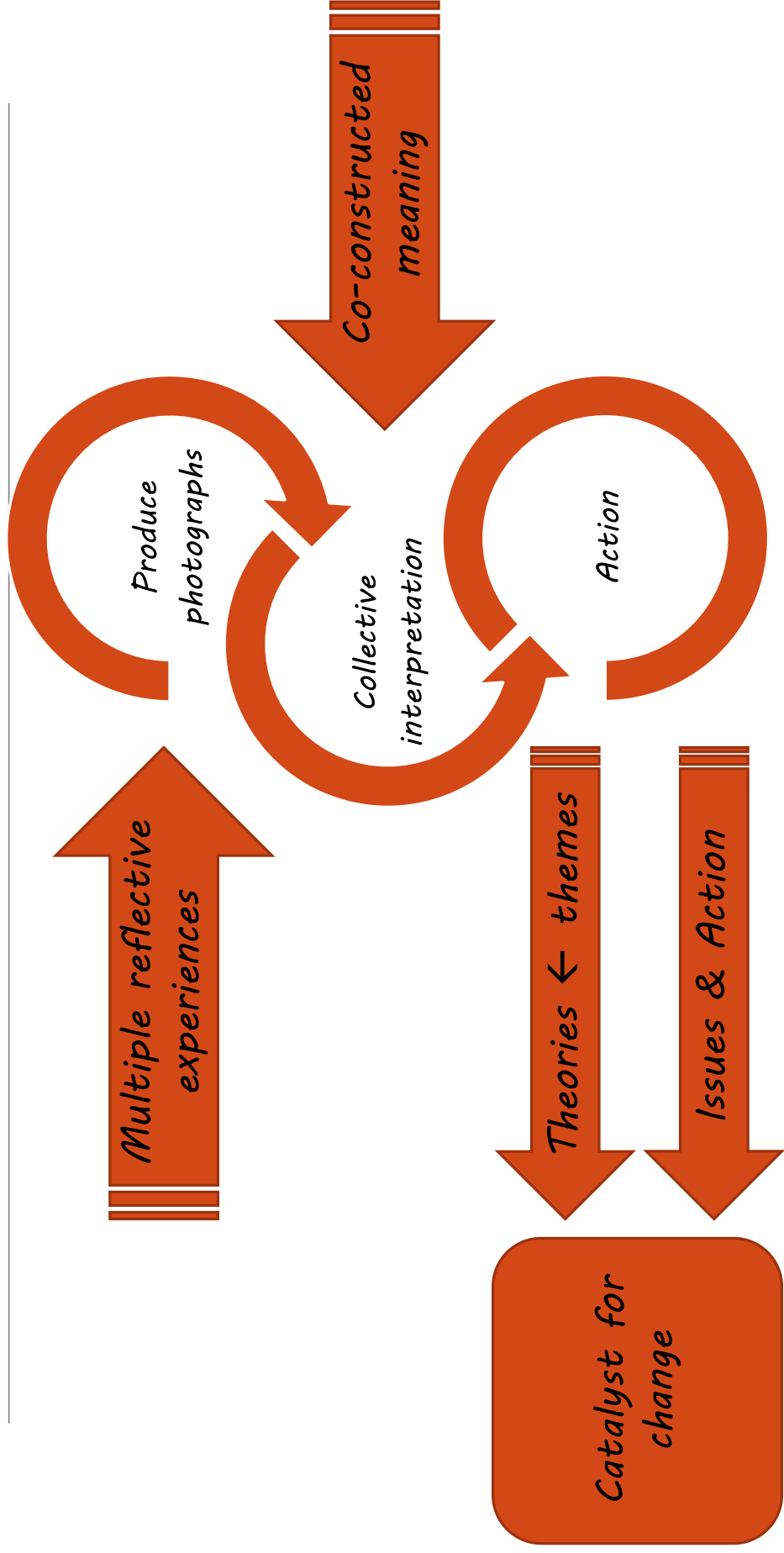
- Voicing
- Our
- Individual and
- Collective
- Experience

Using reflective photography to

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

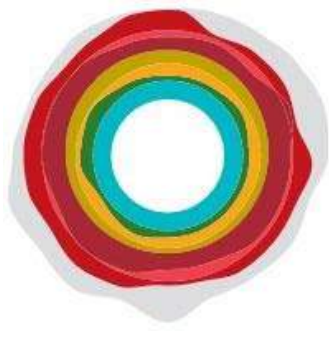


PhotoVoice



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:

RESEARCH	S – What do you <u>see</u> here? H – What is really <u>happening</u> here? O – How does this relate to <u>our</u> lives? W – <u>Why</u> does this concern, situation or strength exist?	NEW KNOWLEDGE
DISSEMINATION	E – How can we become <u>empowered</u> through our new understanding? D – What can we <u>do</u> ?	CHANGE





Photovoice: Component 3

“Giving voice” → *Being heard & Taking action*

Who are the actors necessary to bring about change?

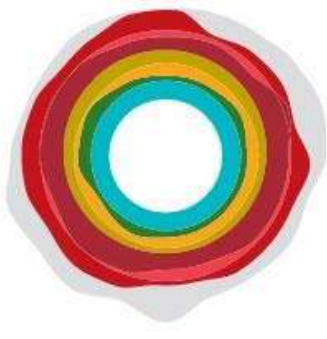
How can they be engaged in the change process?


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

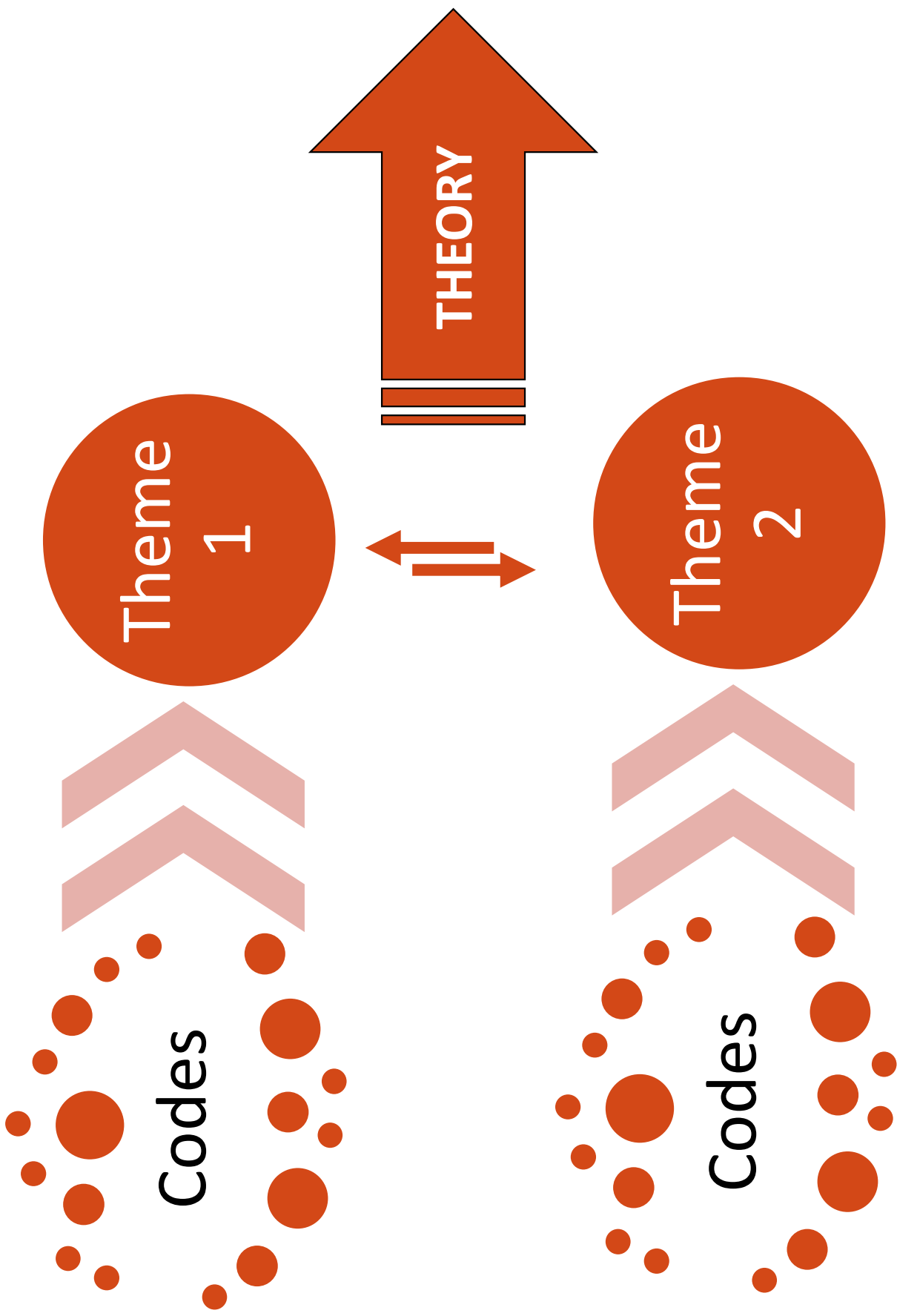
Can be used to study topics other than individual experience



Participatory qualitative data analysis: Thematic analysis

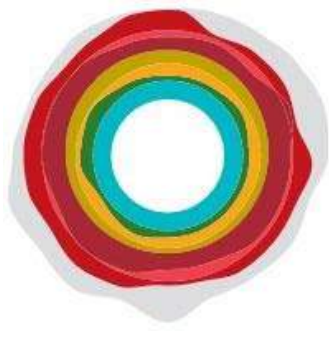
6 steps:

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



Example study

SPACES & PLACES






Spaces & Places

Social & physical spaces → civic and cultural engagement of youth

Positive psychosocial outcomes

Chandler & Lalonde (1998)
Fleming & Ledogar (2008)
Kirmayer, Brass, & Tait (2000)
Kirmayer, Simpson, & Cargo (2003)
Loppie Reading & Wien (2009)
Mignone & O'Neil (2005)





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

Thematic Analysis Process

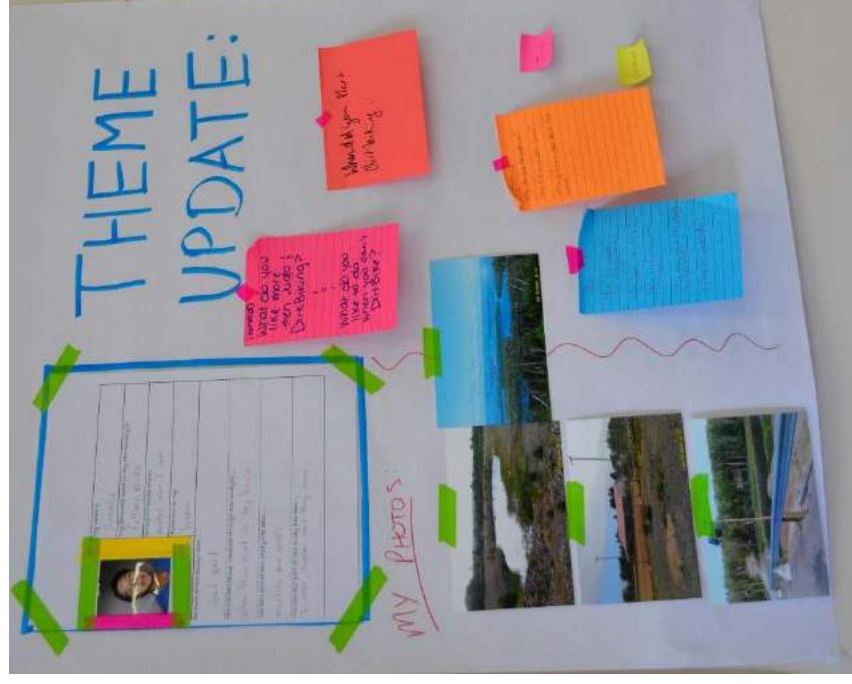
PHOTOVOICE



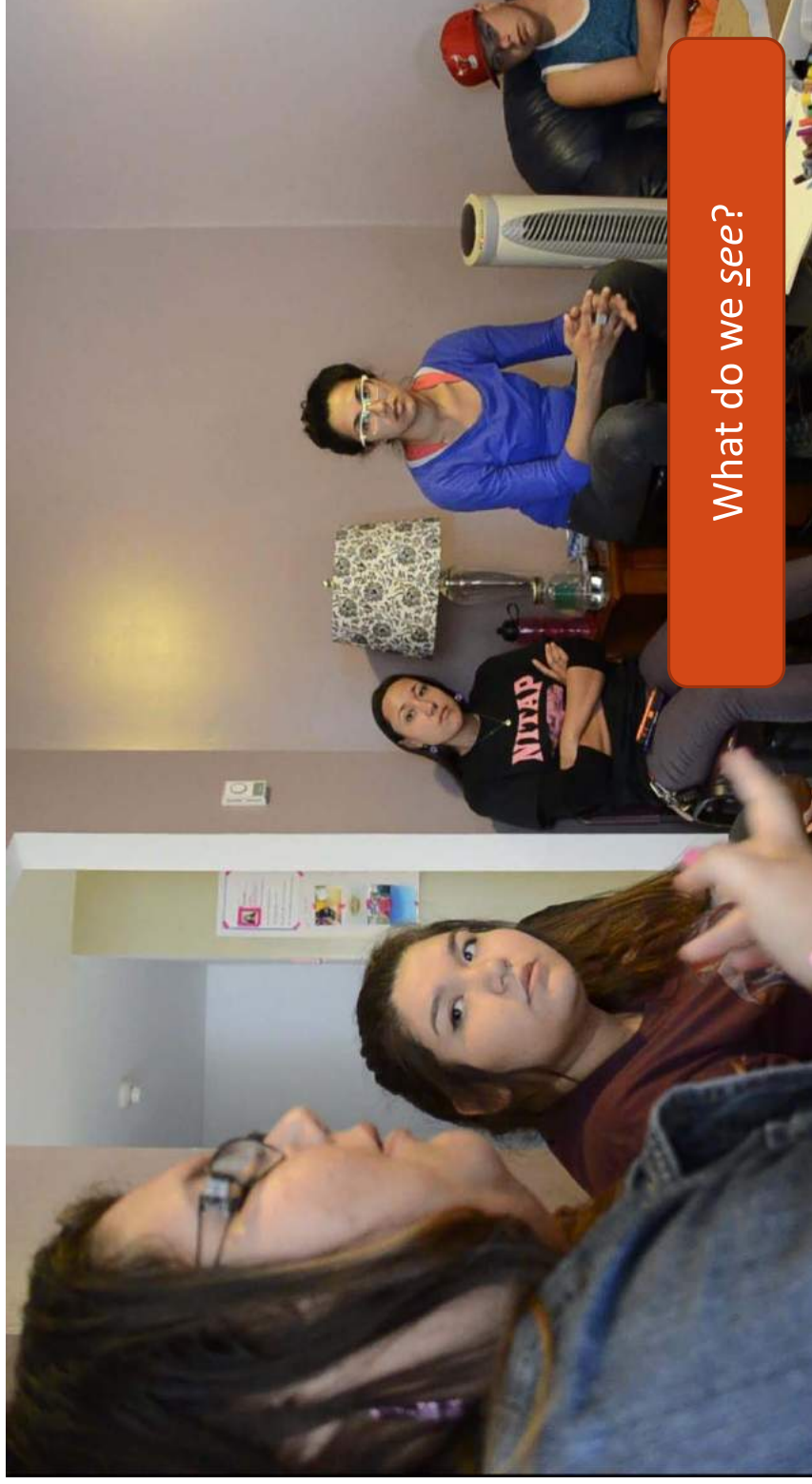


1. Familiarization with data

Attach photo here	My name is
	My favourite space in my community is
	Being M'leman means
	Esrasoni is my
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 ...	



Focus group discussion of photos





Facilitating deeper discussion



What is actually happening?

Liebenberg, Jamal, & Ikeda, 2015



Why does this concern, situation or strength exist?



Who is a life saver in your community?

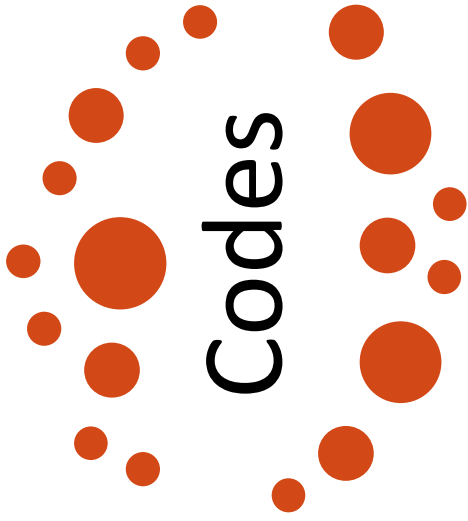


Who do you go to when you are in a tangle?





How does this relate to our lives?

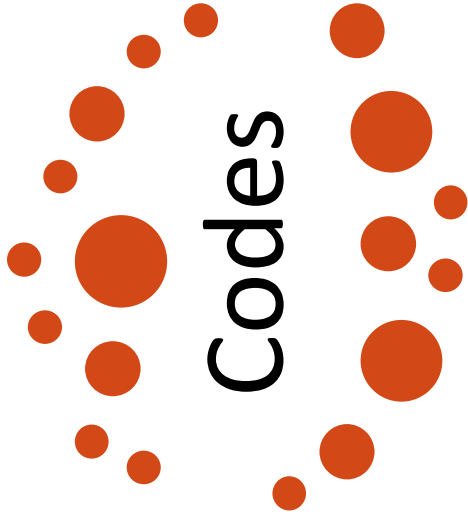


Codes

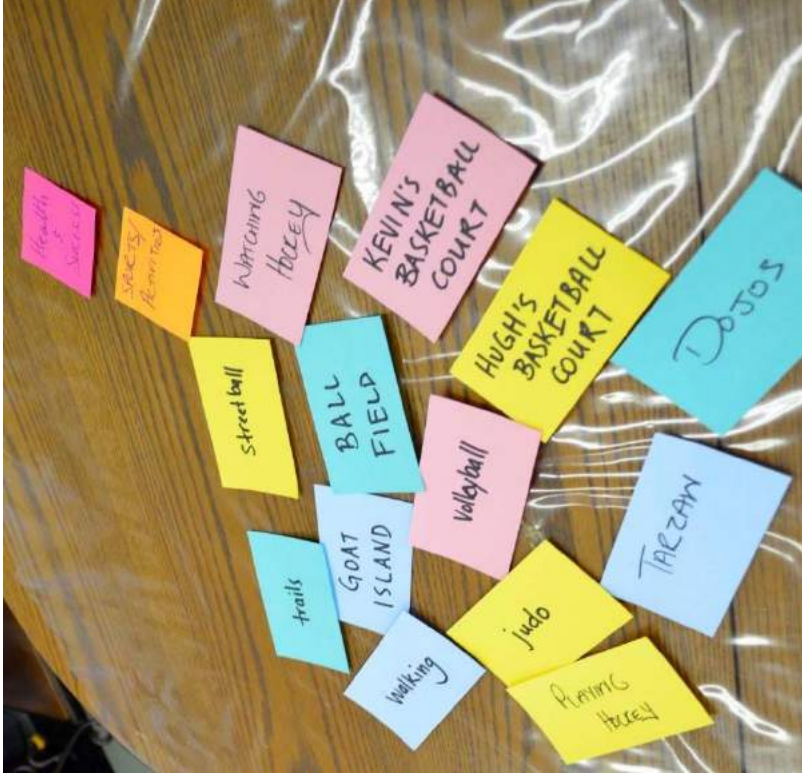
Harvesting



Code Cards



Codes





2. Coding
 3. Identify themes
-

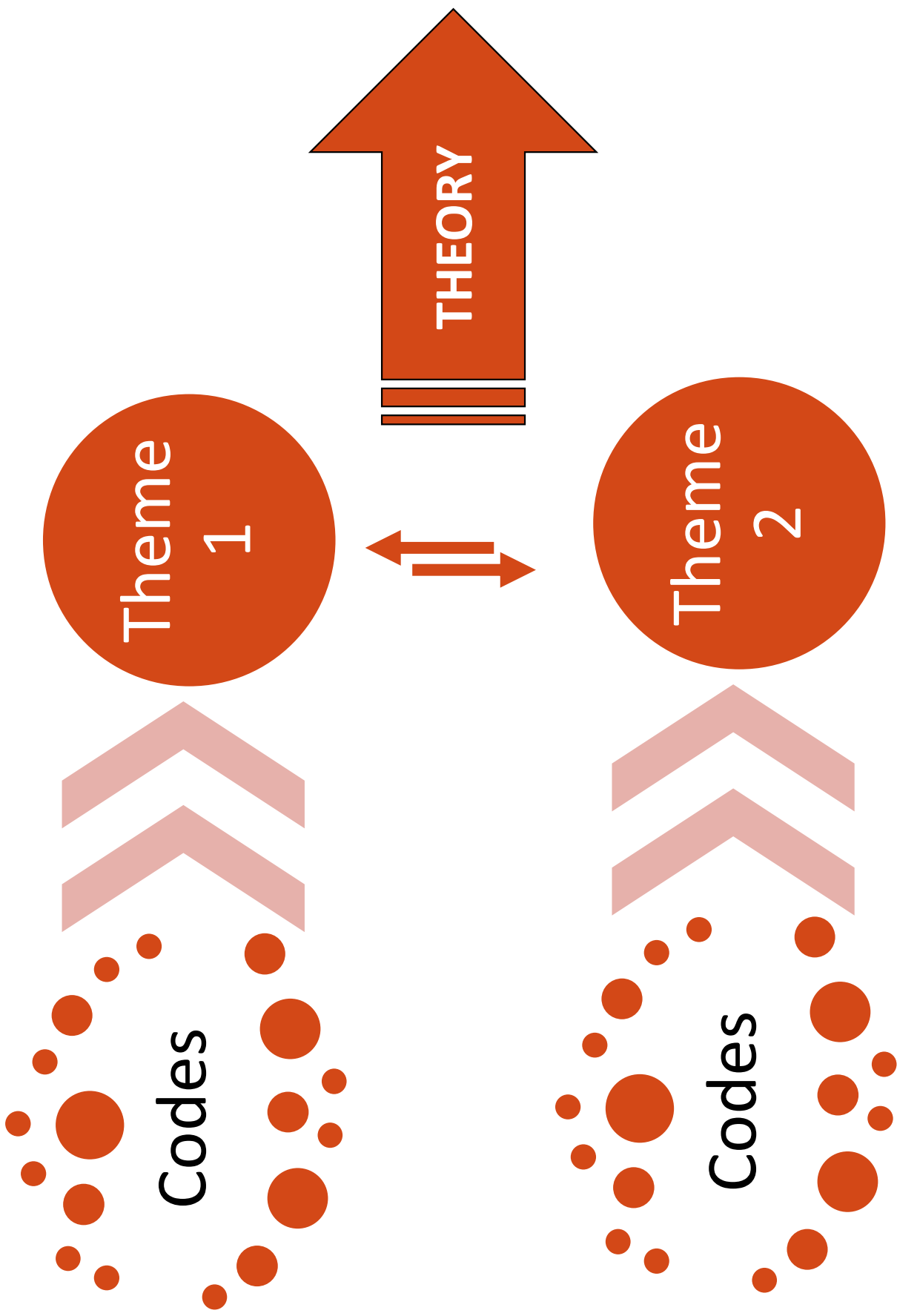






4. Explaining the meaning and dynamics between themes







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?

How can they be engaged in the change process?

What information do they need to do this?





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?





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

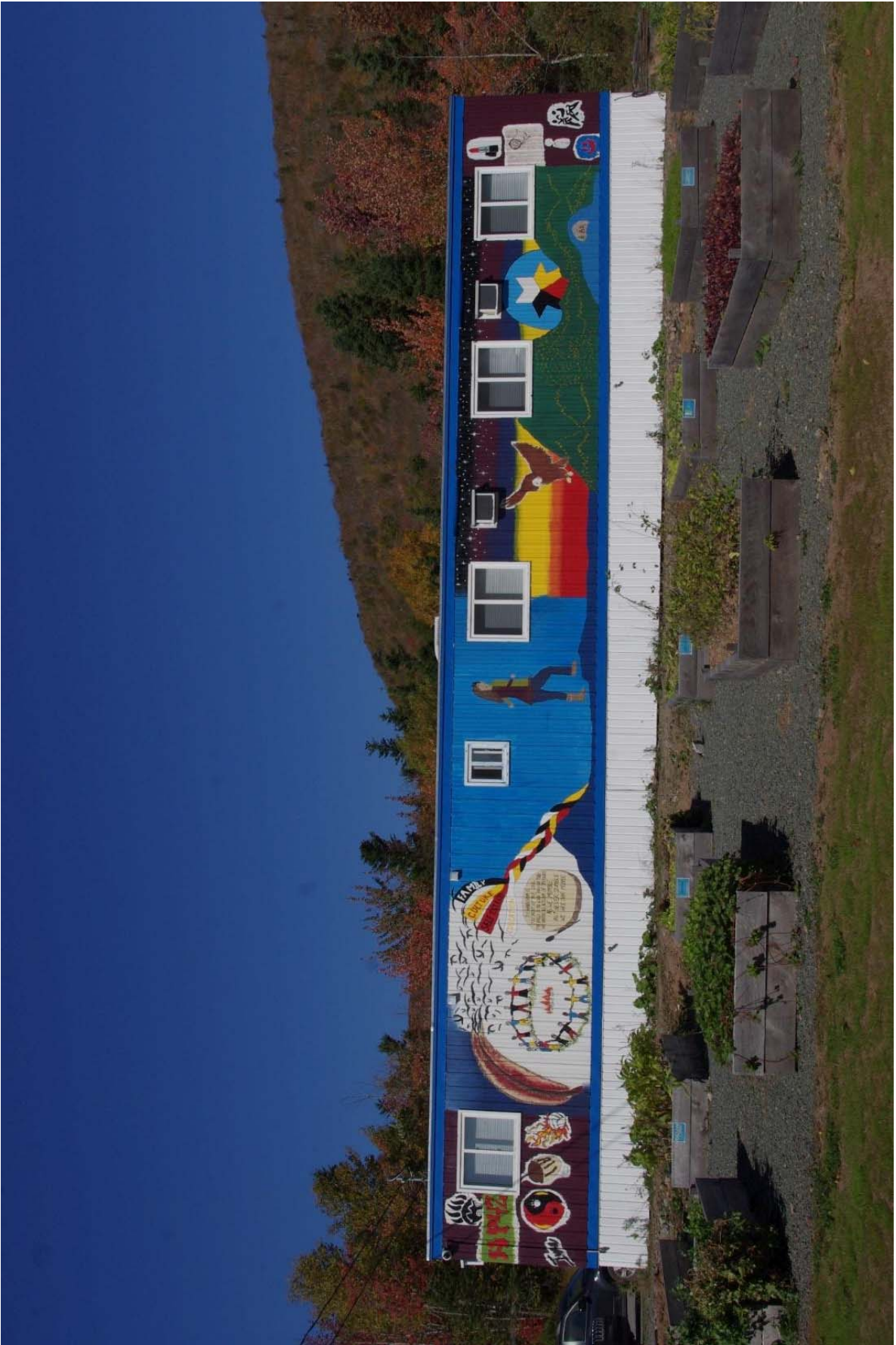
Ethical responsibilities


Include culture in





everything we do


Spaces and Places Research Project: Labrador, Canada
Images and words created by youth






Findings - Youth Spaces  X

    youthspacesandplaces.org/findings/


 Spaces & Places






Methods Places Findings Team


S&P EskasoniMural

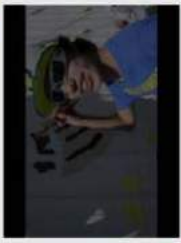



Spaces & Places Port Hope Simpson Mural Ex...














HELP YOUTH DO WELL IN THEIR COMMUNITY CULTURAL ACTIVITIES

purposefully
invite youth
to activities

Well I kind of decided and I figured it would have been like kind of hard too for him to take me with him. 'Cause like you usually have to go along rough terrain on the way (Female, 72)

helps to escape the
reality of daily life

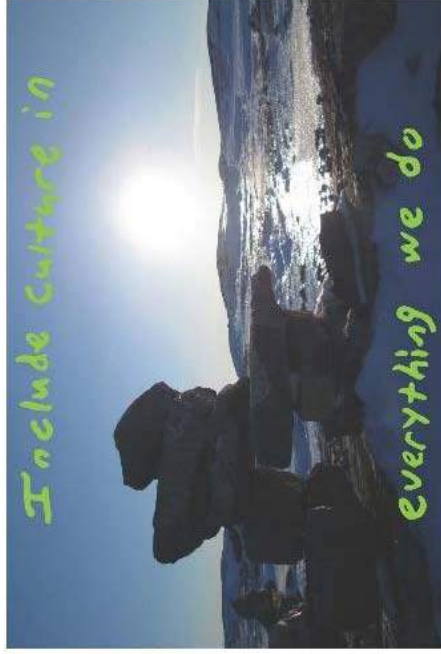
It's a way to connect with your family. And just get away from any stresses there might be in the community or at your house. Or you might be bored and decide that you want to go out and have some fun. (Male, 17)

parents
experience
of culture is
different

Unlike my dad, I never had to do it before, like cut wood for heat and everything. Mostly now we have oil furnaces (Male, 14)

pass on
knowledge
so youth can
pass it on

I want to hear their stories of what they did; how they lived and how they hunted because its something that they used to do that I wants to do. It's part of my tradition. I got to learn it to other people. (Male, 17)



This information was collected for the Spaces and Places project in two communities in Labrador. For more information visit: www.resilienceresearch.org



Resilience
Research
Centre



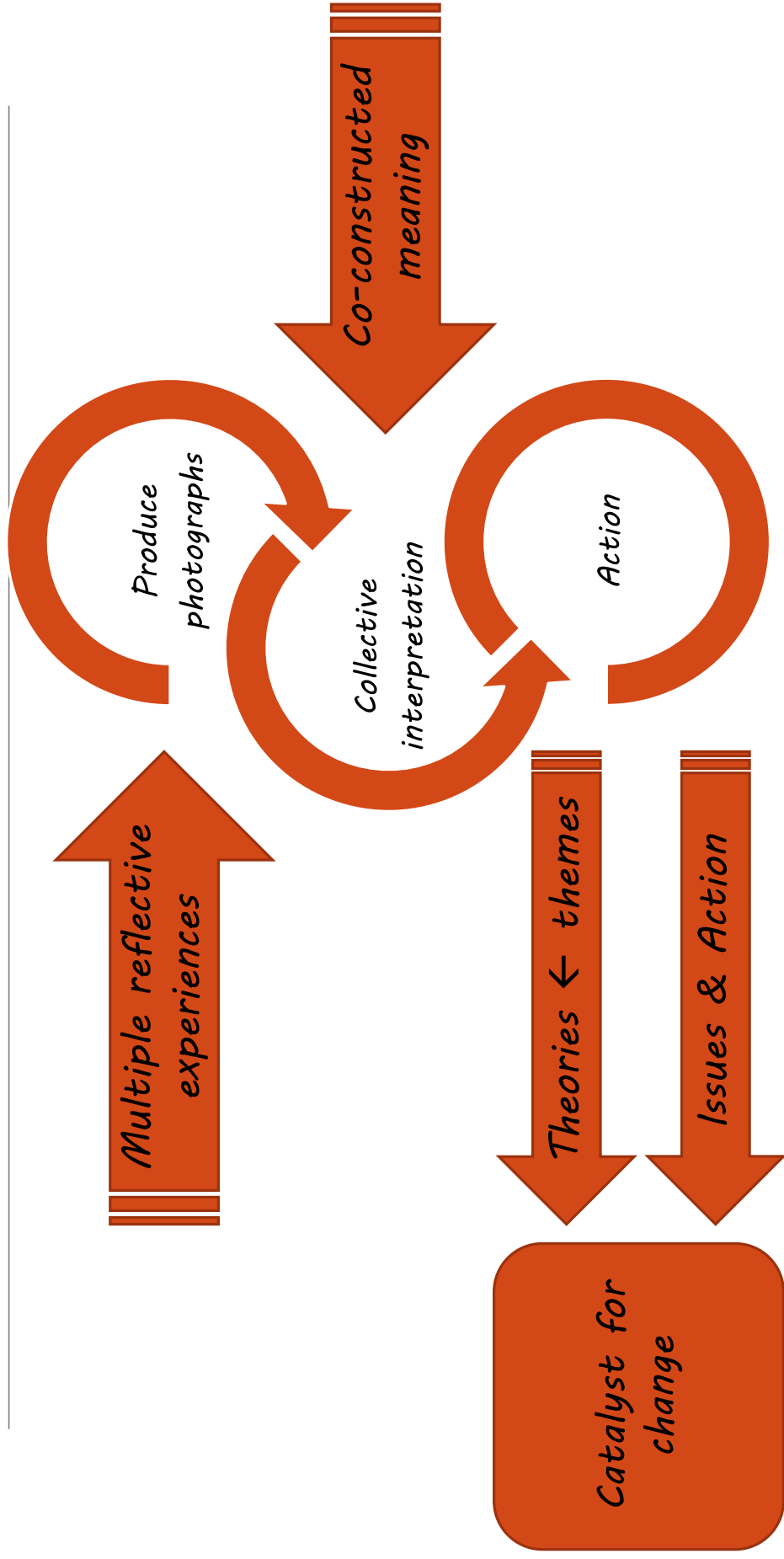
NUNATSIAVUT
NUNAVUT



NunatuKavut
our consent, our

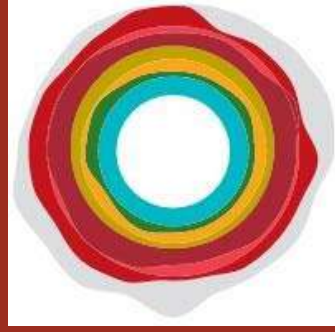


PhotoVoice





Questions?



Linda Liebenberg PhD
Dalhousie University
www.lindaliebenberg.com
www.youthspacesandplaces.org
Linda.Liebenberg@dal.ca

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