

London School of Economics and Political Science

Methodology Institute

Papers in Social Research Methods

Qualitative Series no 10

**Participant Authored Audiovisual Stories (PAAS):
Giving the camera away or giving the camera a way?**

Marcelo Ramella and Gonzalo Olmos

The London Multimedia Lab for Audiovisual Composition and Communication
Institute of Social Psychology
London School of Economics and Political Science
Houghton Street,
London WC2A 2AE,
United Kingdom

M.Ramella@lse.ac.uk; G.E.Olmos@lse.ac.uk

June 2005

Abstract

This paper deals with qualitative research methodology based on sound and image data, in particular with audio-visual stories authored by the research participants (Participant Authored Audiovisual Stories – PAAS). It reviews literature concerned with this field and critically discusses conceptual and procedural elements related to the ‘act of giving the camera away’ to research participants. Key elements emerging from the literature review and the conceptual discussion are illustrated with two practical examples: research on sexual health promotion with young people in Peru (project SaRA), and research on sport-based social inclusion with young people in England (project Positive Futures). The paper concludes that, as a research method, PAAS promise a sound platform from which to explore social phenomena, especially when what is at stake is understanding the relationship between the agency of subjects and their socio-cultural contexts. Pointers for further research on the tool are also signalled.

Keywords

Qualitative research, audio-visual stories, research-participant authorship, new media, digital video.

Introduction

Nearly one hundred years have passed since the newly appointed editor of the American Journal of Sociology threw the use of pictures into exile as he felt that these threatened the status and purpose of the discipline (Chaplin 1994). Although research involving image -and sound- has, since then, stubbornly found a place in the social sciences, the enterprise has proven to be an uphill struggle. According to Harrison (2002), for example, visual research is still viewed as a marginal practice. Further, following Prosser's content analysis of ethnographic and qualitative research texts -where most visual methodologies would be located-, the majority of books contained less than one per cent of such content, and in addition, they tended to emphasise the problematic and complex nature of such approaches (Prosser 1998). Or, according to Silverman (1997), images are another neglected source of data in the field; what we see, he tells us, is taken for granted and our first thought tends to associate social research with what we can read (text, statistics) or hear (interviews, conversations).

Despite its marginality, its contested and problematic nature, or its neglected condition, research methodologies based on sound and image data open up a vast field of opportunities, one that is rapidly capitalising on many of the twists and turns of societal change: from the fast development of audio-visual technologies, and the improvements in digital communications, to the growing case made in the social sciences against the hegemony of the written text and the incorporation of audio-visual languages into our everyday lives.

This paper deals with one of the many branches of image and sound based research methodologies: participant authored audiovisual stories (PAAS). It provides a cursory delimitation of the field, discusses the tool as such and in its relationship with other sound and image based research tools, puts forward a conceptual argument regarding what underpins the methodology, and, drawing on two recent empirical applications of the tool, it illustrates its use in practice. PAAS, we contend, offer a unique pathway for rich dialogue between researchers and research participants, and between research knowledge and its audience. Key theoretical and practical aspects of this dialogue however, still appear in urgent need of systematic examination. This paper is an attempt to contribute to this endeavour.

What are PAAS?

In one way or another, individuals taking part in social research tell someone stories about something. PAAS are a part of this world of story telling¹. Described in a nutshell, research participants *create* their own stories around a more or less determined problem. For this purpose they utilise audio-visual media, that is, video cameras or photo-cameras or a radio, just to cite some. Further, they draw on a variety of genre to organise their stories, for example, an autobiography, a documentary or a drama. According to the genre selected, stories may include personal testimonies, or fictional enactment of life episodes; they may also include stories by other people (e.g. street interviews by research participants to lay people). Here the list can be limitless. Also, being in possession of the audio-visual media provide participants ample latitude to *situate* themselves, and importantly, their stories. Situating a story should not be restricted to a physical location; it also means situating it socially (who else is it?), and culturally (what is in it?). As we shall discuss in the paper,

¹ Storytelling are a primary form of making meaning, sense and creating an identity. Following Fisher, "all forms of human communication need to be seen fundamentally as *stories*" [Italics added] (1987, p.7). Postman (1995, p 7) supports Fisher's argument but from a symbolic productional perspective: "our genius lies in *our capacity to make meaning through the creation of narratives that gives point to our labours, exalts our history, elucidates the present, and gives direction to our future*" [Italics added].

audio-visual² stories provide research participants, i.e. the authors of the stories, the opportunity to *tell*, drawing on the language of words, and to *show*, drawing on the language of images; for some, this means that research participants have the opportunity to *perform*. Stories are later shared with a researcher, who analyses and interprets them, and draws conclusions regarding a research interest. At times, researchers or other research participants - or third parties - are also involved in the story creation and production stages as well as in its analysis. Authors of stories may also *present* these to other researcher participants or other researchers or other audiences; and they may all *comment* on the stories; this may lead to *discussion* about the stories or about other stories emerging from the interaction. Layers of stories intersect and feed into one another, creating a unique account of a topic under scrutiny; from the perspective of the researcher, the experience is an exercise in data generation.

We finish this section noting that the lengthy paragraph above has been restricted to the **research** use of participant authored stories. However, PAAS enjoy currency in other fields such as community development or psychotherapy. In brief, this area of work appears, to say the least, broad and varied. In the coming section, we try to sketch it out.

Delineating the province of PAAS

In the paragraphs below, we engage in the effort of revisiting literature concerned with PAAS. While we abstain from calling our attempt a fully fledged literature review, we content ourselves -and hopefully our audience too- with sketching the highly porous boundaries of this research methodology. Making recourse to the language of classification, we box up our review into four broad areas, according to the following conditions: (1) the media used; (2) the data elicitation strategy pursued; (3) the genre drawn on; and (4) the substantive use made of the endeavour. As the reader will promptly note, this classification suffers, among many other things, from the ‘ambiguities, redundancies and deficiencies’ with which John Wilkins runs against in Borges’ celebrated essay³. Nevertheless, they may provide the reader with a flavour of the actual -and potential- latitude of the approach. It should be noted that the sketch below does not exhaust the literature under each area or sub-area but it limits itself to providing positive cases illustrating these. Other attempts at reviewing areas of this province have been made by Hurworth (2004), with respect to participant-authored photography, and by Worth and colleagues (1997), regarding participant-made film and video.

(1) The media used – Focusing our attention to the media that can be utilised by participants for the creation of audio-visual stories, a broad, a near limitless horizon opens up. Let us look at some of the use examples in published literature. We start by participant-authored **photography**, which is a sub-area that enjoys an important degree of conceptual and practical articulation. Ziller (1990) developed, within psychology, a fruitful branch of the approach: photobiography. Participants are encouraged to use the camera in order to address fundamental questions of identity – who am I? In one study, for example, students from four nationalities were asked to take photos depicting what the USA meant to them and then to

² Flick (1998) sees audio-visual methodologies as genuinely grounded forms of data because they give a rich approach to the symbolic world of the subjects. Collier and Collier (1986) remark that videos are a valid way to observe, document and illustrate interactive processes: “The special value of video lies in the ability to record nuances of process, emotion and other subtleties of behaviour and communication that still images cannot suggest... it is precisely with not just ‘what’ but also ‘how’ behaviour happens, not only to see but also to understand the sparkle and character of an event, a place, a people” (p. 144).

³ Jorge Luis Borges, ‘El idioma analítico de John Wilkins’. The essay was first published in 1952 in his book “Otras Inquisiciones”, published by Sur, Buenos Aires. An on-line English language version of the essay is available on <http://www.alamut.com/subj/artifice/language/johnWilkins.html>.

talk about it. Hagedorn (1994), also drawing on participant-authored photography, asked eight families to take photographs of their experience of caring for a child with chronic illness. These, she argues, provide symbols of experience that represented the meaning of that experience, and prompted spontaneous story telling. Thoutenhoofd's (1998) study used photographs to explore deaf people's worlds, in what he termed auto-photography. Heisley and Levy (1991) utilised what they called autodriving, a form of photo-elicitation indicating that the interview is 'driven' by informants who are seeing their own behaviour.

Looking at participant-authored *film*, justice should be made by first mentioning the pioneering work 'Navajo Film Themselves Project' of 1966 in which seven Navajo individuals were trained to use 16mm film cameras and instructed to make films about subjects that were important to them (Worth and Adair 1972). Chalfen built on this experience with a project at a neighbourhood mental health clinic in urban Philadelphia (Chalfen & Haley, 1971; Chalfen, 1981). He asked teenagers of different gender, ethnicity, and social class to make films on topics of their own choosing, focusing his analysis on what the films revealed about the adolescents' varying concepts of social organization. In the UK context, during the 1970s, Carol Lorac and Michael Weiss developed, under the 'School Council Communication and Social Skills Project', a pioneering stream of work involving video and young people within an education environment (Lorac and Weiss 1981) .

Technological advances promoted the transition to friendlier and cheaper participant-authored *videos*. Examples of this sub-area abound in the literature, especially in the disciplines of visual anthropology and visual sociology; several such cases are mentioned in this paper. Here however, we illustrate the point by mentioning the extensive work done by Ruth Holliday on video-diaries to explore marginalized subjectivities, in what she calls 'queer methodologies' (Holliday 1999, 2000, 2004), or the work, which is discussed in more detail below, carried out by Humphreys, Ramella and colleagues with adolescents in marginal areas of Peru (Humphreys *et al.*, 2001; Ramella and Attride-Stirling 2000; Ramella and Bravo de la Cruz, 2000).

Moving on to the other popular media, Ruiz (1994) conducted participant-authored *radio* work with Aymara women in Bolivia, albeit with community development purposes. Michaels (1985), worked with Australian aborigines in participant-authored *TV*, exploring the impact of this medium among them, and also facilitating the aborigines response to it.

Looking at participant-authored *drawings*, we should mention the draw and write technique used with children in a number of studies and geographical locations (Wetton 1992, Pridmore and Bendelow 1995, Wetton and McWhirter 1998) to examine conceptions of health, death, drug-use and cancer. Young and Barrett (2001) made use, on the other hand, of participant-authored *maps* to study the lives of children in Kamapla's streets. Here, the approach proved to be a superb methodology for capturing the conceptual legacy of Philippe Ariès' work on the sociology of childhood (Ariès, 1962).

Last but by no means least, we mention participant-authored *performative arts*⁴ (e.g. singing, dancing, theatre). With respect to theatre, the roots of this approach may be well credited to Augusto Boal's theatre of the oppressed model (Boal, 1979, 1998), anchored in Bertolt Brecht's neo-Marxist concept of 'epic', as opposed to the dramatic (Brecht 1964). Boal worked with participant theatre in Sao Paulo, Brazil in the 1960 creating what was called the 'realist stage', and in Peru in the early 1970s in the context of national literacy programmes. Conrad (2002, 2003, 2004) made use of participatory theatre to research the concept of 'at risk' with young people. Denzin, for example, called ethnodrama "the single most powerful way for ethnography to recover yet interrogate the meanings of lived experience" (1997, p. 94); elsewhere he signalled this approach as research that is pedagogical, political and

⁴ We classify the arts both under 'media' and under 'genre'.

performative (2003). Norris (2000) and Saldaña (1999, 2003) also draw on performative arts to carry out work with young people. Finley (2003) took up arts-based inquiry as a form of critical pedagogy. We end this part of the review by flagging up an example of sub-area which begins to illustrate the ambiguities, redundancies and deficiencies of our approach: the work on self enhancement at school by Sussman (1987) through participant-authored *video-poetry*, i.e., a combination of video and performative arts.

(2) The data elicitation strategy pursued – Here we limit the exploration to just mentioning two broad sub-areas: PAAS as secondary data, and as primary data. Regarding the former, and drawing from Banks (2001, 1995), and from Bolton and collaborators (2001), we understand stories to be *secondary data* when researchers collect as documents, stories authored by lay people with no input from researchers. Examples of this sub-area are family home movies or pictures made by lay people. Rich and Chalfen (1999) call it data produced in a ‘natural context’. However, Chalfen (1987, 1975) reviewing the uses of home videos, warns about the ritualised nature of home movie making. Bourdieu (1990) came to similar conclusions when studying everyday photography.

As *primary data*, PAAS are created by research-participants upon request and input by the researcher; in the language of Rich and Chalfen (1999), these are produced in an ‘experimental context’. Broadly speaking, the examples mentioned in the two sub-sections above fall under this category.

As primary data, stories can be branched out into other -maybe endless- sub-categories. For example, stories can be stand alone data or they can be ‘expanded’ by the research participants via other data elicitation techniques. Let us provide an example in this respect. A commonly used approach is to get participant to take photographs and to incorporate the photographs into a further data elicitation stage, e.g. via interviews or focus groups. Douglas (1998) asked black students to present their impressions of a predominantly white university and referred to the photos produced for subsequent interviews as reflexive photos. Interestingly, participants reported this technique promoted deeper levels of reflective thinking than interviews alone would have done. Berman et al. (2001) studied recently-arrived refugee Bosnian children, aged 11-14, in Canada. Participants were given disposable cameras and asked to take pictures of people, places and events. The meanings of the photographs were then explored in later interviews. A slightly different use of stories as primary data comes from Ferrándiz (1998) and video work carried with Venezuelan spirit cults. He filmed, and research participants filmed as well; importantly research participants incorporated the camera to the cultic practices, making footage plainly cultural activity.

(3) The genre drawn on – Participant-authored stories are above all, stories. As such story tellers may take up a variety of genres to elaborate and relate the stories they have to tell. This section illustrates some of the genres that have been used by researchers. We start by mentioning Ruth Holliday’s work on diaries (Holliday 1999, 2000, 2004), drawing on a popular genre, that of the autobiography. Another genre, which is discussed in more detail in the section Applied Examples, below, is that of the documentaries, used by Humphreys, Ramella and colleagues with adolescents in marginal areas of Peru (Humphreys et al., 2001; Ramella and Attride-Stirling 2000; Ramella and Bravo de la Cruz, 2000). Further, participant-authored documentaries may include, nested within the documentary genre, interviews by research participants to lay people, or testimonials by research participants. Drama appears as another important genre. Here we can report work done on photo novellas or ‘picture stories’. Photographs are used to encourage participants to talk about day-to-day routines and events (Wang and Burris 1994). An example of this approach was reported by Wang, Burris and Xiang (1996) who used the technique with rural women in China to inform and influence improvements in women’s health. Humphreys, Ramella and colleagues on the other hand, made use of video dramas in their work in Peru. To conclude, performative arts can also be incorporated under this sub-group. Finally, we raise a warning note. Stories in our context are

part of a research strategy; the process of enacting genres, for example dramas or documentaries is, as Pink (2001a, b) points out, a socio-culturally located practice, influenced by the valences it may have in the contexts in which it is applied. In other words, the genre selected in the research strategy will impact on the research process.

(4) The substantive use made of the endeavour – We conclude our excursion into literature on PAAS by looking at the uses made of the stories elicited. We start by mentioning *research*, which is the main concern in this paper. Most of the examples mentioned above fall under this category. *Action-research* also enjoys popularity among users of PAAS. Bristow and colleagues utilised photo diary techniques to improve task proficiency in human-computer relationship (Bristow et al. 2004). Wang (1999), for example, used photovoice for participatory action research whereby people create and discuss photographs as a means of enabling personal and community change. Also Wang and colleagues, use it for participatory *needs assessments* (Wang et al. 1996). Ramella (2004) drew on stories for *evaluation* purposes, in his studies on UK Government programme Positive Futures, which is discussed below. Rosenstein (2002) reviewed the uses of video in program evaluation, although she concentrated most efforts on researcher-authored stories.

Research however, is by no means the only -and maybe not even the main- use given to stories. The pioneering work in UK by Lorac and Weiss (1981) had young people's *education* as its main purpose. *Community development* is a very popular field where participant-authored stories appear to enjoy plenty of popularity. The 'participatory video' movement -also known as the 'community video' movement- has made extensive use of it. The comprehensive work by Shirley White (2003) or Shaw and Robertson (1997) on participatory video can be cited as an example under this sub-group. *Therapy* has for many years been an field of application of participant-authored stories. These widely used in mental health, though largely therapist made (see Fryrear & Fleshman 1981). Furman (1990) used video for psychotherapy or 'video-therapy' to work with young people. Photos for psychotherapy or 'photo-therapy' have also been used with young people, e.g. the work of Weiser (1988). Here often is already taken pictures which get used, that is, as secondary data (see above). The intellectual production of journals such as 'The Arts in Psychotherapy' illustrates the extent of use of audio-visual stories for therapeutic purposes. The work by paediatrician Michael Rich can be cited as exemplifying the use of stories in *clinical practice* (Rich 2004, Rich and Chalfen 1999). Briefly, in what the authors call Video Intervention/Prevention Assessment (VIA), young people with asthma (and their families) created stories related to their lives as carriers of this condition which provided the medics with information related to the clinical cases of the authors of the stories but also, medics gained insights on environmental factors related to asthma.

To conclude this review we remind the reader that our intention throughout it has been to sketch out, in a topographic rather than encyclopaedic fashion, the landscape of PAAS. The outcome of the review illustrates the actual and potential breadth of applied uses of this method. Let us now move on and explore its conceptual roots.

Conceptual and methodological elements in PAAS

We start by focusing on two elements of PAAS: that of authorship and that of audio-visual. Intuitively, there appear to be immediate gains in handing over the story making tools to the research participants and, moreover, to equip them with images and sound, in addition to words. Freer authors stocked with a language that enables them to reach further are in a position to tell better stories; better stories mean better research data, and this in turn means better research outcomes. Or does it? In that follows in this section we endeavour to address

the conceptual underpinnings of PAAS and examine the relationship between the stories and the research strategy.

Humphreys and Brezillion (2001) develop the concept of *extended language* as an analytical tool for understanding what underpins PAAS. In a nutshell, Humphreys and Brezillion argue that an extended language combines *rich* and *restricted* languages. While the latter can be succinctly equated to verbal communication, to *telling*, the former relates to visual communication or *showing* (see also Rich and Chalfen 1999) for a conceptualisation of these elements).

Following Humphreys and Brezillion, telling is restricted in a variety of senses. First, it has words as its only repository of meaning. Second, it is dependent on a grammar which unavoidably situates the speaking subject as the author of the utterance. In other words, telling takes place under the general grammatical formula of “I + verb + object”. Finally, and related to the situating of the telling subject, restricted languages facilitate the policing of utterances as the author is a clearly identifiable one. We can exemplify the issue of the situated -and policeable- author by relating the many techniques researchers put in practice to mitigate its impact: prompting respondents by referring to ‘other people’, creating stories allegedly occurring to third parties in order to indirectly draw research participants into an intended topic, et cetera.

Following Humphreys and Brezillion, in addition to drawing on words, images and sound, rich languages, on the other hand, escape, or are in a position to escape, the discursive policing that haunts restricted languages. In rich languages, the author in showing is not subjected to the grammar that situates the author in telling. There is no unavoidable “I + verb + object” construction in rich languages. The relationships between an individual or individuals taking part in an audio-visual story and the author(s) of the story is far more elusive, and potentially more enabling, than that in restricted languages. Chen and Minh-ha (1994) refer to this issue as ‘speaking nearby’, or a speaking that seizes and captures without objectifying.

Understood as expressed in extended languages, participant-authored audion visual stories bring to the fore not anymore the telling -or showing- subject nor the object told (or shown) but the dialogue, the positioning of one in relation to the other. It is important to point out that when we talk about this subject-object relationship, we should not forget that objects can be other subjects (i.e. the social context) or mere objects (i.e. the cultural contexts). Drawing on the work of Judith Butler (1990), what PAAS have the potential to unlock is *performativity* or the unfolding of identity away from any inner self, which is stable and complete, and towards sets of performances.

Summing up, according to Humphreys and Brezillion, behind PAAS there is the ample horizon opened up by extended languages, made up of restricted and rich languages, with the potential to enable research participants to elaborate stories drawing not just on words, images and sound but also on a broader grammar, not any more limited by a situated (and policeable) author. Looking at the stories from the perspective of the researcher, these connect in a unique fashion the richness of the visual data to the illocutionary force of the authors’ utterances. In so doing PAAS lend themselves to be analysed at the same time via both the tools of semiotics, which often focus on structures and leave the subject behind, and the tools of linguistic analysis, which, vice versa, focus on speaking subjects to the expense of their contexts⁵.

⁵ Extended languages also open up spaces to enhanced expression, in particular, the expression of emotions and the articulation of half-backed thoughts, so dear to qualitative research.

The potential behind extended languages, as proposed by Humphreys and Brezillion, should be understood as it impacts along the full process of *creating* and *sharing* audio-visual stories. Said in the technical language of research, extended languages have implications in research design, data gathering, data analysis, and report writing and dissemination. Research participants, for example, may share the any stage of the research process with the researchers themselves; and they may do so in a variety of functions. Further, the technological support available at each stage of story creation and sharing also influences the research process. First, contemporary technology puts at the disposal of research participants not only a very user-friendly camera with the ability to capture digitally but also the large and easily accessible storage space. This allows for extensive recording of footage and, very importantly, for storing in ways which allow non-linear access. Also, data stored digitally is easy to be shared by research participants (e.g. Internet video streaming and progressive video downloads technologies).

Raw footage provides the basis for editing and creating stories. This process, often a collective one, affords the potential for a greater degree of reflection than other methods (Holliday 2000). Raw data, semi-edited stories or fully produced ones can at any time be shared with the researchers. Progress presentations, for example, can be relatively easily arranged drawing on DVD technology. In general terms, data or story sharing allows for dialogue between research participant and researcher, it allows for researcher input and for participant commentary, enabling further two-way exploration; in short, it enables collaboration and mutual understanding along the research process.

As we have seen, the method opens up spaces for research participants to collectively create, share and explore stories. In this process, research participants become observers of their own creations, leading to further expression and further observation. Renov (1996) proposes the metaphor of the mirror when discussing the observation-expression loop in story creation, exploration and sharing. As everyday consumers of audio-visual stories, when put in the role of story makers, participants cannot avoid not taking up the role of 'audience of themselves', potentiating the process of expression-observation. This process is further accelerated when participants utilise cameras with mini pull-out LCD TV monitor screens that enable collective viewing and instant feedback "in the field" or deferred viewing of what is being or was filmed. Collectively guided processes of expression and observation taking place at every stage of story creation, exploration and sharing have the potential to enable reflexivity among research participants. The 'participatory video' movement, active in community developments projects, taps on this potential (see Shaw and Robertson 1997; White 2003).

To conclude, analysed under the conceptual architecture of extended languages, participant-authored audio-visual open up a space for enhanced *expression* and *reflexivity*⁶ by the research participants; they lend themselves *collaboration* and mutual understanding between research participants and researcher, and among research participants, making the research endeavour altogether reflexive; and they generate data observable at the *same time* from the 'outside' (i.e. semiotics) and form the 'inside' (i.e. linguistics).

We point out, as a closing line in this section, that the conceptually identified advantages of this methodology lay within the potentiality of the tool. Unleashing this potential is dependant, among others, on the overall research strategy and research design. It is the researcher to bear the final burden of responsibility regarding research design, with associated decisions, e.g. if and when, to use PAAS, to incorporate collaboration stages, to share discussion and reflection with the research participants, to take advantage of technological

⁶ For additional conceptual discussion on the *reflexivity potential* of the stories see Holliday 2000, Pink's 2001a reply to Holliday, Ruby 2000, Rosenstein 2000 and Caldwell 2003). For empirical arguments on this matter see, for example, McCluskey et al. 2004 and Reich and Chalfen 1999.

advantages (from digital imaging to software packages for audio-visual data analysis). In short, the PAAS contribute to the research endeavour as any other method, that is, to the extent that the researchers are able to take materialise the advantages within the tool. In the coming section, we provide two illustrations describing how we endeavoured to do just this.

Applied examples

Example 1 – The SaRA Project

SaRA (Spanish language acronym for Reproductive Health for Adolescents) was a sexual health promotion project working with adolescents aged 10 to 19 and living in deprived areas in Peru. The project's goal was to promote sexual health among adolescents. The conceptual approach health promotion used was anchored in social psychological knowledge, and especially, in the fluid mutually constitutive nature of the relationship between individuals and their socio-cultural context. Underpinned by this tenet, the project sought to facilitate the exploration of social relationships by the adolescents themselves, as a mechanism to enable them to gain ownership of these (Ramella and Attride-Stirling 2000; Ramella and Bravo de la Cruz 2000). Sexual relationships were taken to be part and parcel of the world of social relationships. Steps accomplished by SaRA in order to activate this process of facilitation were, briefly: the creation of Adolescent Clubs in 15 rural and urban-marginal communities, the promotion of a variety of activities to be developed by the adolescents in these clubs, and the facilitation of frequent communication among these groups of adolescents.

In SaRA, the adolescents were given photo cameras and video cameras⁷ and asked to produce stories. These ranged from stories about the communities they lived in to stories on family relationships or making a living. The produced stories were a key element of both the in-group activities developed and the inter-group communication mentioned above. In conceptual terms, stories were a vehicle for exploring and gaining ownership of social relationships. More importantly, in research terms, the stories themselves *and* the processes of making and sharing were the empirical observation field for the exploration of the research interest, that is, the understanding of the relationship between the adolescents and their social and cultural environment. Understanding here revolved not only around the 'static' side of it (e.g. how life in a community might look like), but also the transformations taking place along the life of the project.

The research strategy in SaRA appears discussed elsewhere (Ramella 2001). In a nutshell, the corpus of the data was made up of documentaries and dramas produced by the adolescents, and of footage of workshops where the adolescents themselves presented and discussed these dramas and documentaries; this latter footage was recorded by the research team. The arrangement of data in sequences of story, presentation of story and discussion of story enabled the observation of social relationships as they unfolded under different scenarios. Let us now look at one instance of these sequences.

Box 1 shows three still pictures of one of the many stories produced by the adolescents in SaRA. In this case, the drama -titled by the adolescents "The Story of Marcos"- is about a young boy, who after a series of frustrating experiences with his family, his friends and his girlfriend, decides to engage in casual sex with a transvestite; as a consequence of it, he contracts HIV, and dies of HIV. Stills one and two in Box 1 show images from the drama while still three is an image of the presentation of the drama to other groups of adolescents. Box 2 and 3 show stills (all captured from video footage shot by the researchers) of the presentation and discussion by the adolescents of the story.

⁷ Video8 cameras with pull-out window.

Looking into the substantive research findings emerging from this example, and with the sole purpose of relating a glimpse, a flavour, of the research, “The Story of Marcos” provided, among others, priceless insight into the adolescents relationship to the phenomenon of HIV/AIDS. First, it situated it in the everyday life of young people from marginal communities. Here, the struggles experienced by Marcos provided a rich contextualisation of the phenomenon. Second, and drawing on data from the presentation and discussion of the story, it enabled the exploration by the adolescents of the issue of homosexual relationships. Last but not least it provided insight on the action horizons, as drawn by the adolescents, on the resources identified and drawn on with respect to addressing risks inherent in active sexual life. Substantive findings appear presented and discussed in Ramella (2001).

Box 1: “The Story of Marcos”



Box 2: Presenting the story



Box 3: Discussing the story



Example 2 – The Positive Futures Programme Project

As a second example of uses in practice of PAAS we report research on Positive Futures, a national programme using sport to promote the social inclusion of marginalized young people in England and Wales (Home Office 2003). As a social inclusion programme, Positive Futures runs over 100 multi-agency partnership projects across England and Wales. Partners include statutory (e.g. Young Offending Teams, Social Services, etc.) and voluntary agencies (e.g. youth centres, football clubs, etc.). Briefly, the rationale of Positive Futures works as follows: projects attract and engage with young people, work with them -mainly on sport-based activities- and facilitate their insertion in the labour market or education.

Running alongside Positive Futures, there is a programme of research and evaluation aiming to identify and establish the value that the programme has for its main stakeholders. For this purpose, the research and evaluation programme draws on quantitative and qualitative methods, including, six-monthly lead agency surveys, yearly partner agency surveys, project documentation review, case studies and PAAS. General and particular aspects of Positive Futures research and evaluation strategy appear in Ramella (2004).

The goal of PAAS in Positive Futures is to explore not just the perception of young people *about* Positive Futures, but the *relationship* between young people, Positive Futures and the local communities. More specifically, stories provide accounts of how young people position themselves in relation to their socio-cultural contexts, including Positive Futures. In so doing, stories contribute to the overall research and evaluation strategy by unearthing knowledge regarding not just what taking part in such an initiative *means* to them (as intended target of the programme) but importantly, by providing insight on the extent to which *relates to their everyday lives* (Humphreys *et al.* 2003, 2004).

With the goal of illustrating how PAAS were put in practice in Positive Futures, in the following paragraphs we relate key design and implementation aspects of a pilot project

carried out as a rehearsal towards a national rollout, which is taking place at the time of writing these lines.

Background: The PF Pilot project was undertaken between May and October 2003 and involved a sample of six groups of a total 62 Positive Futures groups. The selection was made to reflect the diversity of conditions in the particular contexts in which the six groups operated (e.g. demographics indicators, geographical location, composition of local partners which run the project locally). Young people were provided with a digital video-camcorder and were given a brief audio-visual training and encouraged to use this equipment to make a documentary about their own local communities and the role of Positive Futures activities in their lives. As a complementary activity of the research designed, a *plenary forum* was organised where group participants could exchange and develop their views together by showcasing and presenting their documentary to others.

Issues of Confidentiality and Legal Provisions: It was necessary to secure free and informed consent from the parents/guardians and young people involved in the research. As a result a “Participation Release Form”, was distributed among the all groups to for parents/guardians to complete and return to the local Positive Futures group coordinator.

Audio-visual Training: An audio-visual training workshop was organised with each group at the time of the first field visit. The aim was to provide hands-on experience (e.g. how to operate the video-camera⁸) and with easy to follow tips (e.g. get a lot of light on the people, choose a quiet location, etc) and techniques of how to produce and edit a movie. The purpose was to assist them to develop their own story-telling techniques and try to help them to plan well in advance and deal with situations that may arise. Details of the training as well as the training manual provided to the young people are presented and discussed in Humphreys *et al.* (2003).

Briefing: A research brief was developed explaining the objectives of their documentary production activities. Prompts used revolved around asking young people to tell about important issues, events or activities taking place in their community. Young people were told they could do this by interviewing themselves or different people who they think played important role in their community. In addition, they were asked to indicate how these issues, events or activities affect them. They were encouraged to be as critical, realistic and informative as possible. Finally, young people were also granted freedom of choice and control of what to film where to film, whom to film, ways of filming, things to say, how to edit the film, etc. The digital camcorders, blank DV-tapes and accessories were left in the possession of each of the groups for a period of approximately two weeks. A series of follow-up efforts were made in order to monitor progress and make the necessary arrangements if additional time was needed to for the young people to complete their production brief.

Editing: The research team visited the groups in locations of their choice (e.g. community centres, parks, etc), to offer local support with a portable non-linear editing suite⁹. The main

⁸ For filming in the field, young people were provided access to JVC GRDV-700EK MiniDV camcorders. These cameras have a mini pull-out LCD TV display that allows the camera operator to see simultaneously the camera display and the scene to be recorded. They also received all necessary wires to connect the camcorders to TVs and VCRs.

⁹ The equipment used for editing the audio-visual footage in the field was a portable Apple Macintosh 1 GHz Power PC G4 15” screen display laptop linked via FireWire 400 port cable to a JVC GRDV-700EK MiniDV camcorder acting as a player and recorder. The editing software used was iMovie 3.03, which is free as part of the bundled software that comes with the computer. The software enables the local editor to capture clips, arrange them in a timeline and trim scenes to the right length. It is easy to add transitions, special effects and music or sound effects if required. External amplified speakers were

role of the editor was to build a rough cut following closely the directions and suggestions of young people. This was done by capturing the clips, arranging them in a timeline and trimming the scenes to the right length. Once that the documentary had a structure and narrative approved by them; it was later finalized by adding titles, background music and voice-overs recorded in the field.

Plenary Workshop: An inter-group plenary workshop was organised, bringing together all the young people in the six groups involved in the research. The main objective was to create a forum, where the young people from each of the groups could make audio-visual presentation and participate in the discussion of their documentaries with the young people in the other groups. The goal was to open an experience sharing space for the various groups of young people. It also gave the research team an opportunity to gain further views of the young people on issues or events, beyond those presented in the documentaries themselves, or which they felt needed additional exploration. The workshop was filmed by the researchers.

Awards: Symbolic awards were prearranged as means of motivate and encourage young people. In the final session in the workshop, the young people themselves voted for their view of which was the best told documentary. Every participant in the plenary workshop was awarded a Positive Futures diploma especially prepared for the occasion and received a Positive Futures t-shirt as a gift. In addition, each group was given copies of their own documentaries

Analysis and reporting: Analysis revolved around the identification and exploration of thematic commonalities -stressors and building blocks- that emerged in the individual documentaries, and coalesced across all documentaries on the general questions: What is the community for young people? How young people are positioned in their community? These thematic commonalities were contextualised, where appropriate, with additional information gathered during the descriptions and discussions made by the young people in the plenary workshop. A paper report version was produced attached to a multimedia-annotated version¹⁰.

Findings: Although beyond the scope of this paper, and we the sole purpose of, as a stage of the research, we mention the stressors emerging from out analysis of the stories. These are: drugs, policing and surveillance, racism, lack of money and gangs. Stressors appear understood not just as something identified by the young people as problematic in the community, but very importantly, as a problem to deal with. In this respect, the research richness of the stressors id given by both its contextualised identification and the action network in place to deal with it (i.e. avoidance, resistance, coping etc.). Box 4, below provides just an illustrative example of one of the stressors emerging from the research: policing. In a nutshell, according to young people policing appears as (2) a key community stressor general and (2) a particular stressor with respect to their relationship with the police. A full discussion is provided in Humphreys and colleagues (2004, 2003).

Box 4: Showing and telling the police

connected to the computer, in order to have a better audio feedback and listening experience in the field.

¹⁰ The multimedia version of the report was authored in Acrobat 6.0 as a PDF (Portable Document Format) file, by embedding key movies extracts (QuickTime format) into relevant text passages. Once the PDF file was assembled it was then duplicated into CD ROMs for distribution.

William: Everyone is chilling here and for no reason

Moose: wave to the camera [*showing the police van stopped in the middle of the housing estate*]

William: we've been stopped by the police, these lovely guys like, I don't know they just want to harass us. It's the way it goes. Nice to see you young guys have a nice week or some. We are just chilling here minding our own business – out of the blue – and now we are in the estate and look – it is a closed estate as you can see [*camera pans around inside the housing estate showing police van in the centre*] and we get stopped. This is why you young black people don't make nowhere in life. That's right. Bye. [*Waves to police van which is now leaving the housing estate*]

Girls voices in background: say that white policemen most are racist...racist, they don't know what is going on so, you get me

Source: Lambeth Documentary - 8'09"



Zeki: Bad thing, yeah. Sorry, sorry to interrupt, one of my bad things is that [*showing and pointing at the police car*]. This is what I call bad things in the area. Things like this, I don't like the way police just charge through my area.

One more, one more.

[*Silence*]

Source: Southwark Documentary - 06'09"



Elements of good practice in PAAS

Like with any other research tool, success or failure is largely influenced by the research strategy (Bauer *et al.* 2000). PAAS is no exception to it. However, the act of giving the camera away to the research participants for them to author audiovisual stories requires from PAAS some tool-specific practice considerations. These can be grouped under four areas, as follows: research briefing, audio-visual training, data production, and confidentiality issues.

Briefing participants about the research in course is a key element in any research undertaking. We have identified two features that are specific to PAAS in this respect. First, to ensure that research participants are in a position to maximise the potential of the audiovisual recording tools, of which they are in possession. Good practice in this regard entails not just technical training (see below), but also a set of procedures oriented to facilitating the visualisation of stories by the research participants. For example, meeting the research participants and introducing them to storyboard making techniques or to other visual story telling devices can help them organise visually the synchronic and diachronic

dimensions of stories. Second, and as a flip side of what just said, participants briefing also entails putting arrangements in place in order to minimise the risk of the story making process drift into anarchy. Here, procedures oriented towards helping participants to structure and organise stories can help avoid this pitfall. Examples of these include: setting clear limits to the length of stories (e.g. 12 minutes maximum), setting limits to the genre of stories (e.g. drama only), or placing limits on the use of audio-visual resources (e.g. on the number of one-to-one street interviews).

A second area of practice that needs specific attention in PAAS is audio-visual training. This is to be understood as two-fold: training for the researcher and training for the research participant. In addition to what discussed in the previous section about this area, it is recommendable that researchers themselves get familiarised with basic elements of audio-visual training.

Third, data production deserves dedicated attention in PAAS. In addition to general good practice considerations that apply to the data elicitation and analysis stages in any research endeavour, in PAAS more often than not the researcher takes part in the process of facilitating the research participants produce their own audiovisual stories. Good practice in this respect calls for very clearly defined contribution latitude on the side of the researcher, as uncertainties in this stage can have undesirable consequences on the quality of the data gathered. For example, this can be addressed by limiting the researcher's contribution to marginal technical production input (e.g. support with inserting transitions between scenes). It should be reminded that in PAAS, the audiovisual stories are a participant output but a research input (i.e. raw data).

Last but not least, there is the confidentiality element. As with other visual methodologies, in PAAS data often carry images of research participants (or other individuals) that deserve dedicated attention (i.e. procedures and protocols) regarding confidentiality. In addition, in PAAS the audiovisual stories are a piece of output for the participants, and may have a stand-alone value. The stories, for example, may be shown to audiences outside the control of the researcher. Specific procedures and protocols regarding this matter are good practice in PAAS, for example, whether or not participants will keep copies of the stories produced, whether these copies will be full copies or edited ones, if copies are to be edited clear guidance about this process, etc.

We conclude this section with a paragraph on resource implications of carrying out PAAS. Estimating time, labour and other inputs needed to carry out PAAS appears as a daunting task. The impressive phase of change in respect to the technology available to practice this type of research makes the process of estimating resources a difficult one, to say the least. For example, we carried out SaRA in the late 1990s, making use of VHS and other analogue technologies. Three years later, when designing Positive Futures, a host of digital technologies was available, making many of our SaRA-based estimates blatantly obsolete. There are non-the-less some messages and lessons learnt which appear to transcend the technology (r)evolution phenomenon. While new technologies do make certain aspects of the research simpler than old technologies (e.g. digital editing as opposed to analogue editing), they bring with it an array of new complexities, often offsetting the initial gain in simplicity. Likewise, gains in efficiency stemming from faster equipment may be counterbalanced by other processes turned lengthier. To finish, new technologies do have the potential to facilitate the production of more sophisticated stories. However, like in any other research process, good practice would place its emphasis on the ability of the research team responsible for the undertaking to develop a sound research strategy.

Conclusions

In this paper we articulated the skeleton of PAAS, as one among the many turns in qualitative research with sound and image. We provided a working definition of these types of stories together with an exploration into the landscape of participant-authored audio-visual research. As we illustrated, the permutations appear limited only by the creativity of the researchers. Participants author stories individually or collectively; they do so using photo cameras, videos, radio TV or just paper and pencil; they narrate in autographical fashion, or they create documentaries, or dramas, or other. Also, stories as end products, lend themselves easily to be shared among other research participants or between participants and researchers. And to add to all of the above, the fast development related technologies make of the field of PAAS a fertile research area.

In conceptual terms, we showed how the utilisation of restricted and rich languages, or to use the terminology developed by Humphreys and colleagues, extended language, opens up a space that enables research participants to elaborate stories drawing not just on words, images and sound but also on a broader grammar, not any more limited by a situated (and policeable) author. Participant-authored audio-visual, we argued, open up a space for enhanced *expression* and *reflexivity* by the research participants; they lend themselves *collaboration* and mutual understanding between research participants and researcher; and they generate data observable at the *same time* from the 'outside' and from the 'inside'. Drawing on two applications of participant-authored audio-visual research (i.e. projects SaRA and Positive Futures) we illustrated more procedural aspects of the tool-in-practice: from briefing participants and providing minimum training to facilitating discussion among participants on stories created.

As repeatedly mentioned in this paper, PAAS should be understood as just one element of a research strategy. As such, they are dependent on the overall research design and implementation decisions that are part of any research endeavour. In other words, while they do open up opportunities for enhanced communication and reflexivity, they do not guarantee these. Or while they lend fantastically to a dialogical and co-operative research process where research participants and researchers share knowledge and experience, they, by no means, provide any a priori assurance of successful co-operation. In other words, the challenges faced by social researchers when studying social phenomena apply as much to PAAS. These bring no more nor no less complexity to the research experience.

To conclude, we hope to have conveyed some of the appeal behind participant-authored audio-visual research, in particular the potential for research participants to *own* the story, to express it and articulate it in close relation to their everyday life social and cultural context. On the other hand, we also hope that our journey has helped identify some of the theoretical and practical debates around this type of research. From the implications of audio-visual language communication to the ever shifting grounds of technological change, there is plenty to learn about and revisit in order to continue building the foundations of the act of giving the camera a way.

References

- Ariès, P. 1962. *Centuries of Childhood: A Social History of Family Life*. New York: Alfred A. Knopf
- Banks, M. 2001. *Visual Methods in Social Research*. London: Sage.
- Banks, M. 1995. Visual research methods. *Social Research Update*, No. 11.
- Bauer, M., Gaskell, G. and Allum, N. (2000). Quality, quantity and knowledge interests: avoiding confusions. In M. Bauer and G. Gaskell (eds.) *Qualitative Researching with Text, Images and Sound: a Practical Handbook*. London: Sage.
- Berman, H., Ford-Gilboe, M., Moutrey, B. and Cekic, S. 2001. Portraits of pain and promise: a photographic study of Bosnian youth. *Canadian Journal of Nursing Research*, 32(4), 21-41.
- Boal, A. 1998. *Legislative Theatre: Using Performance to Make Politics*. London: Routledge.
- Boal, A. 1979. *Theatre of the Oppressed*. London: Pluto Press.
- Bolton, A., Pole, C. and Mizen, P. 2001. Picture this: researching child workers. *Sociology*, 35(2), 501-518.
- Bourdieu, P. 1990. *Photography: a Middle-brow Art*. Cambridge: Polity.
- Brecht, B. 1964. *Brecht on Theatre*, trans. John Willett London: Methuen.
- Bristow, H., Baber, C., Cross, J., Knight, J. and Woolley, S. 2004. Defining and evaluating context for wearable computing, *International Journal Human-Computer Studies*, 60, 798-819.
- Butler, J. 1990. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge Kegan Paul.
- Caldwell, J. 2003. Alternative media in suburban plantation culture. *Culture, Media and Society*, 25(5), 647-667.
- Chalfen, R. 1987. *Snapshot Versions of Life*. Bowling Green, Ohio: Bowling Green State University Press.
- Chalfen, R. 1981. A sociovidistic approach to children's filmmaking: the Philadelphia project. *Studies in Visual Communication*, 7(1), 2-33.
- Chalfen, R. 1975. Cinema naivete: A study of home moviemaking as visual communication. *Studies in the Anthropology of Visual Communication*, 2(2), 87-103.
- Chalfen, R., & Haley, J. 1971. Reaction to socio-documentary film research in a mental health clinic. *American Journal of Orthopsychiatry*, 41(1), 91-100.
- Chaplin, E. 1994. *Sociology and Visual Representation*. London: Routledge.
- Chen, N. and Minh-ha, T. 1994. Speaking Nearby. L. Taylor (Ed.), *Visualizing Theory: Selected Essays from V.A.R. 1990-1994*. New York and London: Routledge.

- Collier, J. and Collier, M. 1986. *Visual Anthropology: Photography Research Method*. Albuquerque: University of New Mexico Press.
- Conrad, D. 2004. Exploring risky youth experiences: popular theatre as a participatory, performative research method. *International Journal of Qualitative Methods*, 3(1), 1-24.
- Conrad, D. 2003. Unearthing personal history: autoethnography & artifacts inform research on youth risk taking. *The Journal of Social Theory in Art Education*, 23, 44-58.
- Conrad, D. 2002. Drama as arts-based pedagogy & research: Media advertising and inner-city youth. *Alberta Journal of Educational Research*, 48(3), 254-268.
- Denzin, N. 1997. *Interpretive Ethnography: Ethnographic Practices for the 21st Century*. London: Sage.
- Douglas, K. 1998. Impressions: African American first-year students' perceptions of a predominantly white university. *Journal of Negro Education*, 67(4), 416-431.
- Ferrándiz, F. 1998. A trace of fingerprints: displacement and textures in the use of ethnographic video in Venezuelan spiritism, *Visual Anthropology Review*, 13(2), 19-38.
- Finley, S. 2003. Arts-based inquiry in QI: Seven years from crisis to guerrilla warfare. *Qualitative Inquiry*, 9(2), 281-296.
- Fisher, W. 1987. *Human Communication as Narration: Toward a Philosophy of Reason, Value and Action*. Columbia: University of South Carolina Press.
- Flick, U. 1998. *An Introduction to Qualitative Research*. London: Sage.
- Fryrear, J.L., & Fleshman, B. (Eds.) 1981. *Videotherapy in Mental Health*. Springfield, Illinois: Charles C. Thomas.
- Furman, L. 1990. Video therapy: An alternative for the treatment of adolescents. *Arts in Psychotherapy*, 17(2), 165-169.
- Hagedorn, M. 1994. Hermeneutic photography: an innovative aesthetic technique for generating data in nursing research. *Advances in Nursing Science*, 17(1), 44-50.
- Harrison, B. 2002. Seeing health and illness worlds – using visual methodologies in a sociology of health and illness: a methodological review. *Sociology of Health & Illness*, 24(6), 856-872.
- Heisley, D. and Levy, S. 1991. Autodriving: a photoelicitation technique. *Journal of Consumer Research*, 18, 257-272.
- Holliday, R. 2004. Filming “the closet”: the role of video diaries in researching sexualities, *American Behavioral Scientist*, 47(12), 1597-1616.
- Holliday, R. 2000. We’ve been framed: visualising methodology, *Sociological Review*, 48(4), 503-521.
- Holliday, R. 1999. The comfort of identity, *Sexualities*, 2(4), 475-491.

Home Office 2003. *Cul-de-sacs and Gateways: Understanding the Positive Futures Approach*. London: Home Office. (available at www.positivefutures.gov.uk)

Humphreys, P. and Brézillon, P. 2002. Combining rich and restricted languages in multimedia: enrichment of context for innovative decisions. In F. Adam, P. Brézillon, P. Humphreys and J.-Ch. Pomerol (Eds.), *Decision Making and Decision Support in the Internet Age*. London: Oak Tree Press.

Humphreys, P., Nolas, M. and Olmos, G. 2004. *Findings for Positive Futures Impact Report "Engaging with Young People"*. London: London Multimedia Lab for Audiovisual Composition and Communication. (available at www.londonmultimedia.org)

Humphreys, P., Olmos, G. and Pérez-Varón, R. 2003. *Final Report Of Young People's Views Project. Qualitative Research Pilot: Participatory Multimedia Project*. London: London Multimedia Lab for Audiovisual Composition and Communication. (available at www.londonmultimedia.org)

Humphreys, P., Lorac, C. and Ramella, M. 2001. Creative Support for Innovative Decisions. *Journal of Decision Systems*, 10(2), pp.241-263.

Hurworth, R. 2004. Photo-interviewing for research, *Social Research Update*, No. 40.

Lorac, C. and Wiess, M. 1981. *Communication and Social Skills: Towards a Theory and Practice of Audio-visual Language and Learning*. Exeter: A. Weathon and Company Limited.

Mccluskey, G. Lloyd, G. and Stead, J. 2004. 'It was Better than Sitting in a Group and Talking'. An Evaluation of a Film-Making Project with Young People in Trouble or 'At Risk' in School. *Pastoral Care*, December 2004

Michaels, E. 1985. How video has helped a group of aborigines in Australia. *Media Development*, 1, 16-18.

Norris, J. 2000. Drama as research: Realizing the potential of drama in education as a research methodology. *Youth Theatre Journal*, 14, 40-51.

Pink, S. 2001a. More visualising, more methodologies: on video, reflexivity and qualitative research. *The Sociological Review*, 49, 586-99.

Pink, S. 2001b. *Doing Visual Ethnography*. London: Sage.

Postman, N. 1995. *The End of Education: Redefining the Value of School*. New York: Alfred Knopf.

Pridmore, P. and Bendelow, G. 1995. Images of health: exploring beliefs of children using the 'draw and write' technique. *Health Education Journal*, 54, 473-88.

Prosser, J. 1998. The Status of Image based research. In J. Prosser (Ed.), *Image Based Research*. London: Falmer Press.

Ramella, M. 2004. *Positive Futures Impact Report: Engaging with Young People*. London: Home Office. (available at www.positivefutures.gov.uk)

Ramella, M. 2001. *Taking Part: a Study of Adolescent Sexual Health Promotion in Peru*. PhD Thesis. London: London School of Economics and Political Science.

- Ramella, M. and Attride-Stirling, J. 2000. The creation of gendered spaces as a medium for sexual health promotion among young people in Peru. In J. Watson and S. Platt (Eds.), *Researching Health Promotion*. London: Routledge.
- Ramella, M. and Bravo de la Cruz, R. 2000. Taking part in adolescent sexual health promotion in Peru: community participation from a social psychological perspective. *Journal of Community & Applied Social Psychology*, 10(4), 271-284.
- Renov, M. 1996. Video Confessions. In M. Renov and E. Suderburg (Eds.), *Resolutions: Contemporary Video Practices*. Minneapolis: University of Minnesota Press.
- Rich, M. 2004. Health literacy via media literacy, *American Behavioral Scientist*, 48(2), 165-188.
- Rich, M. and Chalfen, R. 1999. Showing and telling asthma: children teaching physicians with visual narrative. *Visual Sociology*, 14, 51-71.
- Rosenstein, B. 2002. Video use in social science research and program evaluation. *International Journal of Qualitative Methods* 1(3). Article 2. Accessed on 1 March 2005 from <http://www.ualberta.ca/~ijqm>
- Rosenstein, B. 2000. Video use for programme evaluation, a conceptual perspective. *Studies in Educational Evaluation*, 26(4), 373-394.
- Ruby, J. 2000. *Picturing Culture: Explorations of Film and Anthropology*. Chicago: University of Chicago Press.
- Ruiz, C. 1994. Losing fear: video and radio productions of native Aymara women in Bolivia. In P. Riano (Ed.), *Women in Grassroots Communication: Furthering Social Change*. London: Sage.
- Saldaña, J. 2003. Dramatizing data: A primer. *Qualitative Inquiry*, 9(2), 218-236.
- Saldaña, J. 1999. Playwriting with data: ethnographic performance texts. *Youth Theatre Journal*, 13, 60-71.
- Silverman, D. 1997. (Ed), *Qualitative Research: Theory, method and practices*, London: Sage.
- Shaw, J. and Robertson, C. 1997. *Participatory Video. A practical guide to using video creatively in group development work*. London: Routledge.
- Sussman, G. 1987. Two classroom projects: Self-concept enhancement and video-poetry project. *Phototherapy*, 6(2), 23-24.
- Thoutenhoofd, E. 1998. Method in photographic enquiry of being deaf, *Sociological Research Online*, 3(2). Accessed on 24 March 2005, from <http://www.socresonline.org.uk/3/2/2.html>
- Young, L. and Barrett, H. 2001. Adapting visual methods: action research with Kampala street children. *Area*, 33(2), 141-152.
- Wang, C. 1999. Photovoice: a participatory action research strategy applied to women's health. *Journal of Women's Health*, 8(2), 185-192.
- Wang, C. and Burris, M. 1994. Empowerment through photo novella: portraits of Participation. *Health Education Quarterly*, 21(2), 171-186.

- Wang, C., Burris, M. and Xiang, Y. 1996. Chinese women as visual anthropologists: a participatory approach to reaching policy makers. *Social Science and Medicine*, 42(10), 1391-1400.
- Weiser, J. 1988. PhotoTherapy: Using snapshots and photo-interactions in therapy with youth. In: C. Schaefer (Ed.), *Innovative Interventions in Child and Adolescent Therapy* New York: Willey.
- Wetton, N. 1992. Primary school children and the world of drugs. In R. Evans and L. O'Connor (Eds.), *Drug Use and Misuse*. London: David Fulton.
- Wetton, N. and McWhirter, J. 1998. Images and curriculum development in health education. In J. Prosser (Ed.), *Image Based Research*. London: Sage.
- White, S. 2003. Participatory video: a process that transforms the self and the other. In S. White (Ed.), *Participatory Video: Images that Transform and Empower*. New Delhi: Sage.
- Worth, S. and Adair, J. 1972. *Through Navajo Eyes: an Exploration in Film Communication and Anthropology*. Bloomington: Indiana University Press.
- Worth, S., Adair, J. and Chalfen, R. 1997. *Through Navajo Eyes: An Exploration in Film Communication and Anthropology*. Albuquerque: University of New Mexico Press.
- Ziller, R. 1990. *Photographing the Self: Methods for Observing Personal Orientations*. Newbury Park, Ca: Sage.

LSE Methodology Institute

Discussion Papers - Qualitative Series

Editorial

The LSE Methodology Institute's Discussion Papers are an opportunity for visitors to the School, members of staff, and invited speakers to the Institute seminars to put forward an argument on qualitative methodology. The paper may be at an early stage inviting a swift first round of reviews. The papers are internally reviewed before they are accepted and then distributed within and outside the LSE for further discussions with the authors.

In this series we encourage contributions that propose ideal-typical descriptions of particular procedures for qualitative data collection and/or analysis, be these text, image or sound based. Ideally the paper should contain a discussion of:

- the underlying concepts,
- the strength and weaknesses of the method,
- its comparison to similar approaches,
- a discussion of good and bad use of the approach through using criteria such as reliability, transparency or others,
- one or two exemplary results obtained with the method,
- around 5,000 words of length

Martin W. Bauer

List of papers in the series

- no 1 The Narrative Interview: Comments on a technique of qualitative data collection
(Martin Bauer, LSE, October 1996)
- no 2 Determining the Central Nucleus of Social Representations
(Celso Pereira de Sa, Rio de Janeiro, November 1996)
- no 3 Word Associations in Questionnaires: A practical guide to design and analysis
(Wolfgang Wagner, University of Linz, Austria, February 1997)
- no 4 Computer-Assisted Analysis of Qualitative Data (Udo Kelle, University of Bremen, Germany, August 1997)
- no 5 The episodic interview (Uwe Flick, Hannover, November 1997)
- no 6 Types of Category in the Analysis of Content (Bradley Franks, LSE, February 1999)
- no 7 Counter-Transference in Social Research: Georges Devereux and Beyond
(Alain Giami, INSERM, Paris, June 2001)
- no 8 Nomothesis, Ideographia and Bemetology
(Gerhard Fassinacht, University of Bern, Switzerland, June 2004)
- no 9 Empirical Phenomenology: An Approach for Qualitative Research
(Patrick Aspers, Dept. of Sociology, Stockholm University, November 2004)