

WP3. Data collection and analysis

T3.1. Qualitative data collection and analysis: Life histories with NEETS



Let's care

BUILDING SAFE AND CARING SCHOOLS
TO FOSTER EDUCATIONAL INCLUSION
AND SCHOOL ACHIEVEMENT

WP3. Qualitative data collection and analysis

T3.1. Life histories with NEETS

enrolled in second chance schools

DOSSIER A. PHOTOVOICE

Based on the European Union Agency for Fundamental Rights
recommendations

WP3. Data collection and analysis

T3.1. Qualitative data collection and analysis: Life histories with NEETS

INDEX

- 1. CONCEPTUALIZATION: WHAT IS THE PHOTOVOICE TECHNIQUE?**
- 2. WHAT DOES PHOTOVOICE BRING TO OUR PROJECT?**
- 3. GENERAL PROCEDURE**
- 4. CHALLENGES AND ETHICAL CONSIDERATIONS.**
- 5. APPLICATION SCHEDULE**

WP3. Data collection and analysis

T3.1. Qualitative data collection and analysis: Life histories with NEETS

1. CONCEPTUALIZATION: WHAT IS THE PHOTOVOICE TECHNIQUE?

In LET'S CARE we have the opportunity to develop, from the PAR perspective, an innovative strategy of participatory and empowering research for NEETS who have gone through second chance schools. The work that we must develop with the NEETS is framed, at the base of our proposal, within the technique of **Life Stories**, which is part of the qualitative methodology, and within it, of the conversation techniques.

For this purpose, we have chosen a technique that combines the tool of life stories with the potential of photography. The photovoice technique is a participatory research and action methodology that uses the creation of images as a tool to access the reflection of the participants. For us, it is a method of accessing the subjectivity of young people, useful for our analysis, and at the same time generating a process of self-awareness and empowerment.

With the Photovoice technique, participants use cameras to record things, or situations, following guidelines that have been previously provided to them. The photographs, once taken and grouped, become the central element of the process, generating and facilitating reflection and elocution in the subsequent interview.

Normally, the Photovoice technique is used to identify the needs of a specific community, give them a voice and generate strategies for social action. Its origin is in the work of Wang and Burris, in 1994, but the theories underlying this tool have a long history, such as the critical pedagogy of Paulo Freire, documentary photography or even feminist theory.

Photovoice has also proven its usefulness, particularly in **social research with children and adolescents**. Minors have specific characteristics and needs that require taking care of the research processes and adapting some of the tools that we normally use in social research. Photovoice is accessible to these groups because it is not intrusive, it does not impose adult forms of dialogue, and its tool (the camera) is familiar and accessible.

It is interesting to remember that this technique also has great potential in pedagogical terms, due to its ability to create transformative and meaningful educational experiences for students.

Photovoice is based on certain criteria that make it a very powerful tool in terms of research and action:

- **Inclusive:** Participants feel challenged and active, as part of the research and the discussions that take place through it.
- **Collaborative:** The technique can favor contact and links between people, generating collective knowledge and new synergies that can generate other more practical inputs.
- **Representative:** In several of the photovoice applications around the world, marginalized or underrepresented communities have found a platform to express their perspectives and needs.

WP3. Data collection and analysis

T3.1. Qualitative data collection and analysis: Life histories with NEETS

- **Generator of critical thinking:** The process generates in the participants the motivation for critical and analytical thinking.
- **Empowering:** Photovoice aims to enable individuals to capture their lived experiences, stories and environments through photographs.
- **Meaningful learning:** Participants feel involved and capable of generating knowledge, resulting in highly relevant learning.
- **Approachable and fun:** The technique is a very pleasant way of dealing with young people, especially with those who are not used to group discussions or to expressing their thoughts, as well as in cases of shyness or social anxiety. The technique easily creates a bond with the participant and bridges social and cultural distances. It can also be more entertaining than an interview, where we can be more passive.
- **Visual literacy:** Building on the skills of the participants, the technique also helps develop communication and the use of images for personal expression.

2. WHAT DOES PHOTOVOICE BRING TO OUR PROJECT?

In the Photovoice method, participants use cameras to record environments or situations and generate data, thus becoming directly involved in the research process. The photographs taken become **central elements to be** later textualized and analyzed through the development of processes based on dialogue, reflection, criticism and intersubjectivity.

This leads us to a reflection, and that is that **the real product of the Photovoice technique is not, as it might seem, in the photographs.** The photographs become central elements that later have to be textualized and analyzed through dialogue and that intersubjective encounter between interviewer and interviewee. Therefore, the potential of this technique is centered on its facility to **generate discourse**, to serve as a tool for reflection and discourse production.

When a photo is textualized, it is an opportunity for individual reflection in the form of dialogue, expression, structuring and articulation of ideas. This promotes an alternative mode of communication through the fusion of images and words, an opportunity to narrate one's own life.

In this case, photography will serve as a starting point to reflect on one of the interests of WP3, which is to understand the **perspective and experiences of NEETS in relation to their experiences and their particular history of expulsion and reintegration into the educational community.**

However, the analysis of the images also provides additional data, which will be included in the analysis following the implementation of the technique. The photographs speak of the **visions and concerns of the NEETS**, capturing their personal and collective reflections and points of view. This is because we are going to see through their eyes, a material that will serve as a perfect counterpoint to the discourse that emerged in the interview.

WP3. Data collection and analysis

T3.1. Qualitative data collection and analysis: Life histories with NEETS

For young people, it will be much easier to begin to express thoughts and feelings about their particular history through the images they themselves have taken. Through their discourse about them we will gain access **to their subjectivity, to the social representations about their community, or to the meanings they attribute to the events of their lives.**

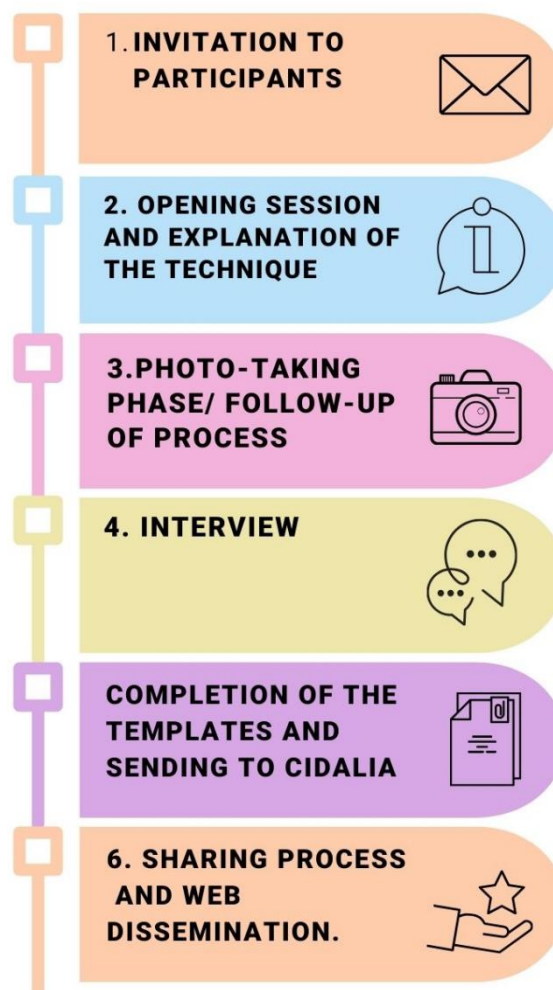
WP3. Data collection and analysis

T3.1. Qualitative data collection and analysis: Life histories with NEETS

3.GENERAL PROCEDURE IN LET'S CARE

PHOTOVOICE

GENERAL PROCESS



Remark: The subsequent dissemination phase is not designed, we are in the process of agreement for the details. The dissemination action should be framed in WP6.

WP3. Data collection and analysis

T3.1. Qualitative data collection and analysis: Life histories with NEETS

CHALLENGES AND ETHICAL CONSIDERATIONS.

The implementation of this technique also requires some reflections, taking into consideration the following (and others may be added according to the particular contexts of each country):

- Not all students may have access to cameras or smartphones. Ensuring equitable access to the necessary tools is critical.
- It is important to ask ourselves if the practice will expose them to difficult or dangerous situations. It is necessary to create a safe environment for the young person, and prevent situations that could harm him/her.
- It is necessary to make absolutely clear the instructions on what to photograph and how. Otherwise, young people may take photographs other than those assigned.
- It is necessary not to lose contact with the young person during the photo-taking phase, to prevent them from abandoning the activity for various reasons (personal, lack of involvement, lack of understanding of the technique, etc.).
- We need informed consent, especially when minors are involved. Photography of certain subjects or situations may raise privacy concerns. It is essential to educate students about informed consent and responsible image capture.□
- It is necessary to insist that people should not be photographed. **Under no circumstances may people appear. If any of them appear, they must not have their face or their face must be pixelated.** The photos in which people appear must be returned to the person who took them, asking for other alternatives.

WP3. Data collection and analysis

T3.1. Qualitative data collection and analysis: Life histories with NEETS

5. APPLICATION SCHEDULE

PHOTOVOICE	RESEARCH PHASE	HOW MANY	WHEN	WHERE (COUNTRY)	WHO (PARTNER)
Life histories with NEETS enrolled in second chance schools through Photovoice	PHASE 1 model development	2/country total 12 in second chance schools	From 1 Nov to 30 Nov 2023	IT PL PT SP LT BG	POLO ARID UCP JEX PRSC KITE

WP3. Data collection and analysis

T3.1. Qualitative data collection and analysis: Life histories with NEETS