



MIGREFHEALTH

Co-creating asset and place-based approaches to tackling refugee and migrant health exclusion.

PEER RESEARCHERS' TRAINING

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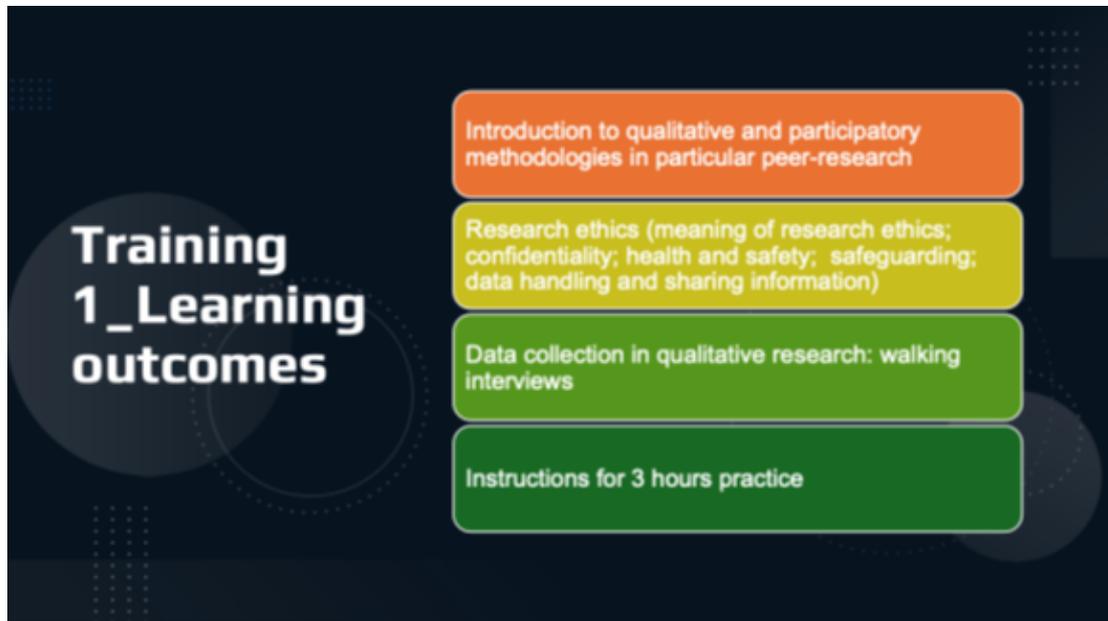
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PEER-RESEARCHER TRAINING 1



INTRODUCTION: MIGREFHEALTH PROJECT BACKGROUND

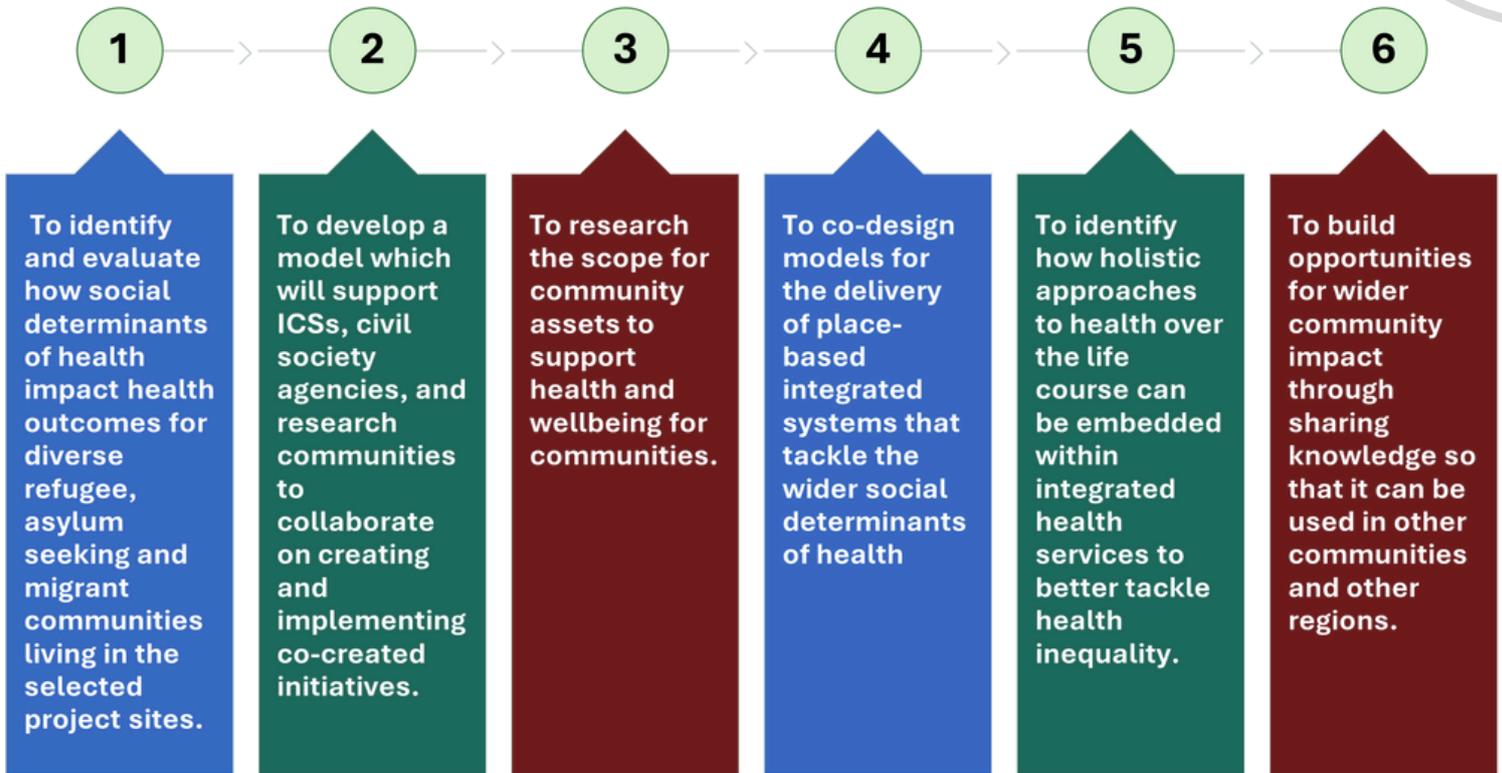
MigRefHealth Project Goals:

- Collaboration between **19 academic and community partners**
- Explore how community assets can tackle health inequalities for **diverse refugee, asylum seeking and migrant communities** across three regions: North London, South London and East of England.
- Make sure that services used by **local communities** are collaboratively identified and better supported to help **improve the health outcomes** for refugee, asylum-seeking and migrant communities.

A community asset is a service that supports or is used by diverse refugee, asylum-seeking and migrant communities. It can include advice and information services, community hubs, community groups, a person, religious organisations, open spaces, food banks, leisure centres, etc.



Objectives



Three regions





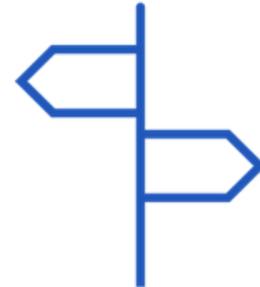
Core areas of research



Accommodation



Food/Nutrition



Support Services

Leadership structure

LEADERSHIP STRUCTURE

- Leadership Team

10 project team members: 5 Academics and 5 community partners

- Advisory Board

Including people with lived experience.

- Locality Based Research Teams

North London, South London and East of England

- Community Forums

People with lived experience of migration and the asylum system in each of the 12 field sites.



Work Packages

<p>1</p> <p>Work Package One Governance and Framework Development Provides the governance and the framework for the project.</p>	<p>2</p> <p>Work Package Two Social Ecology of Community Assets (Mapping) Community researchers will map existing data sets and community assets of interest including those 'under the radar', focusing explicitly on our three core aspects.</p>	<p>3</p> <p>Work Package Three Training Peer Researchers We will meaningfully train individuals with lived experience of the asylum and migratory systems as community co-researchers; developing their skills and capabilities to support and to leverage change-making within their areas.</p>	<p>4</p> <p>Work Package Four Place-based models: Embedding system change and building capacity within institutions Critical assessment of the data from across the project to develop the scalability and transferability of good practice, innovation and interventions.</p>
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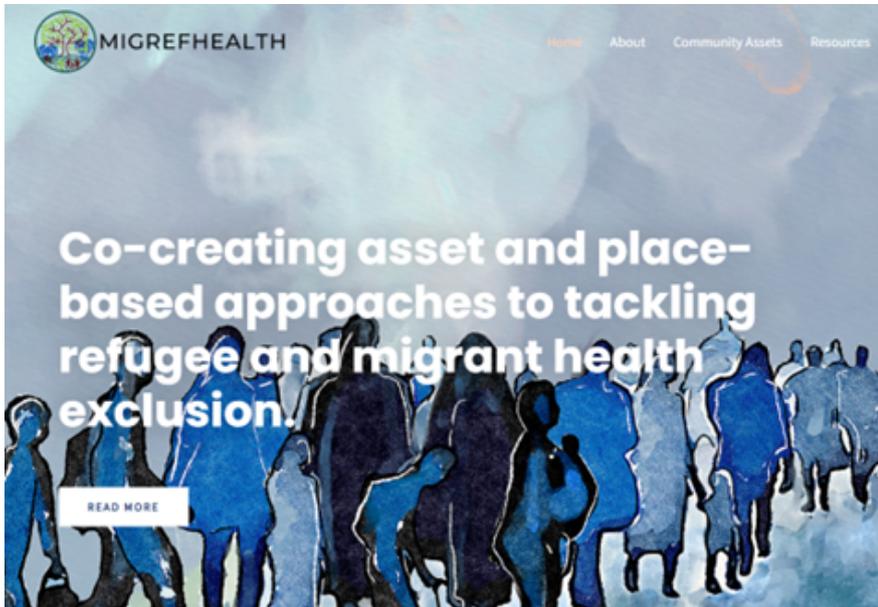
Community Partners



Lead Researcher	Role	Organisation
Tamara Joseph	Co-investigator	Barnet Citizens - Citizens UK
Catherine Walston	Co-investigators	Cambridge Refugee Resettlement Campaign
Erica Scott	Co-investigator	Greenwich Citizens
Louise Humphries and Ligia Macedo	Co-investigators	GYROS
Alan Robertson	Co-investigator	Lewisham Refugee & Migrant Network
Gill Searl and Farsh Raoufi	Co-investigators	Local Government East
Sue Lukes	Co-investigator	Migration Work CIC
Kirit Sehmbi	Co-investigator	Queen's Institute of Community Nursing



Website and social media



www.migrefhealth.com

<https://x.com/migrefhealth>

Nationalities

4 Key Groups...

- Syrian
- Afghan
- Ukranian
- Hong Kongers

...Plus two other nationalities in each field site:

- 1 x EU
- 1 x non-EU





METHODOLOGY

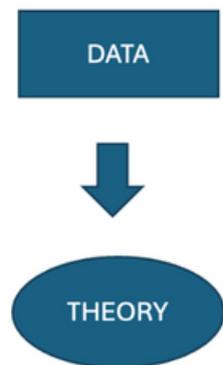
What is qualitative research?

Qualitative research is a type of scientific research. In general terms, scientific research consists of an investigation that:

- seeks **answers** to a **question**
- systematically uses a **predefined set of procedures** to answer the question
- collects **evidence**
- produces **findings** that were not determined in advance
- produces findings that are **applicable** beyond the immediate boundaries of the study

What is 'inductive' research?

A research approach able to **create theory from data** through a structured process of coding and identifying emerging themes (Glaser & Strauss, 1967)



What is peer-research and how can it be used?

- A peer-researcher is **someone who has had similar experiences of something to the people they are 'researching'** – this could be based on place, or it could be based on experience, for instance you used a specific health service and so did the people you are doing research with.
- Increasingly **organisations want to speak to people about their 'lived experiences'** when designing or evaluating programmes and the best people to understand someone's experiences are other people like them.



How is peer-research different from other types of research?

- Skilled peer-researchers are able to **build trust with their respondents** based on shared experiences.
- Peer research aims to reveal **authentic insights into people's lives and experiences**, which non-peer 'academic' researchers would struggle to gain. It is about research being done with people rather than to/on them.

Peer-researchers as changemakers

- Capture the **change** people want to see
- Establish a **relation of trust** with research participants
- Contribute to make the research **participatory**
- Use the **community forum** tool to identify the right people to work with, whose **voice will be amplified** through the project
- Potential to **impact** people's wellbeing by contributing to improve service provision

Peer-research principles

(from European Citizen Science Association)

- Peer-research projects **actively involve members of the researched community in the process of generating new knowledge** about, or understanding of, their communities.
- Peer-research projects **answer a genuine research question** and seek to produce high quality findings.
- Both 'professional' researchers and peer-researchers **benefit from taking part** and gain new perspectives to help strengthen their research practice.
- Peer-research projects strive to **involve peer-researchers in as many aspects of the research process as possible**





- Peer-researchers are **informed about the impact of their work** and how the findings are being used
- Peer-research **is considered a research approach like any other**, with limitations and biases that should be considered and controlled for.
- **Findings** produced via peer-research **are made publicly available** where possible with the results published in an open and accessible formats for audiences including stakeholders and research participants.
- Peer-researchers are both **adequately compensated and acknowledged in project results and publications** and they are **actively involved in 'sharing out' findings**.
- Peer research programmes are **evaluated for their research outputs, data quality, participant experience** and wider societal or policy impact.
- The leaders of peer research projects take into consideration **legal and ethical issues surrounding copyright, intellectual property, data-sharing agreements, confidentiality, attribution and the impact of any activities on communities**.

As peer-researchers we commit to being...

Approachable and smiley: We enjoy talking to anyone, are warm and adapt to our audience.	Active listeners: We listen actively and are patient and kind, we do not interrupt and always give our respondents time and space to talk.	Open and non-judgemental: We respect our respondents' beliefs, thoughts and opinions. We are open-minded and do not discriminate.	Adaptable: We are solutions focused, positive and self-motivated. We are flexible and non-defeatist.
Active: We are active self-starters and independently reach out to participants.	Informal but with boundaries: We approach participants in an informal way but are able to remove ourselves from the emotional aspects of our work and know it is not about us.	Aware of our role as a peer researcher and our body language: We have clear boundaries between being a friend and being a peer researcher. We show participants through our body language that we are listening.	Have interviewing skills: We use the skills learnt in the training to ask open questions and prompts to get a thorough understanding of people's experiences.
	Have emotional intelligence: We are empathetic and able to connect with participants.	Kind: We are kind to participants, other peer researchers and ourselves.	



Questions: research skills in the group

- Have you ever been a research participant in a research?
- Have you ever conducted research yourself?

Please share your experience!

ETHICS



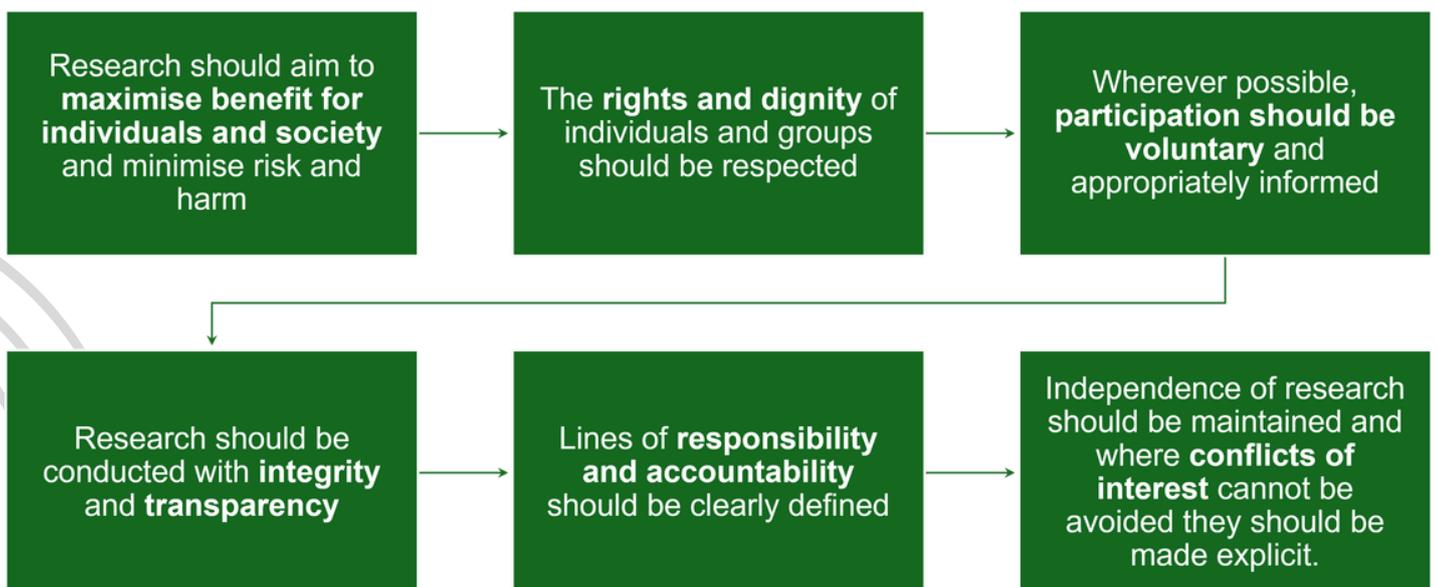
PROJECT CONSENT FORM
AND PIS



WHAT DO YOU UNDERSTAND
BY RESEARCH ETHICS? WHY
IS IT USEFUL AND TO WHOM?

The six principles of ethical research (from ESRC)

Useful link: <https://www.ukri.org/manage-your-award/good-research-resource-hub/>





What is GDPR? Why is it important?

- GDPR stands for **General Data Protection Regulation** and contains a **variety of laws to protect the personal information of individuals**. In simple terms, GDPR regulation enhances how people can access information about themselves and places limitations on what organisations can do with their personal data.
- It is important to make sure that **institutions don't use people's data for purposes other than the ones intended by individuals**. If you want to read more about GDPR, see [GDPR and research – an overview for researchers – UKRI](#)
- In order for us to be compliant with GDPR regulations, you must **gain informed consent from your respondent every time they take part in an interview** (potentially more than once).

Consent



- Generally, **consent** can be obtained either **verbally**, in which case it needs to be recorded, or in **written format**. Before giving their consent, all participants should fully understand what their data is being used for and what to do if they wish to withdraw their involvement at any time.
- Reassure your interviewee about recording the interview. Explain fully:
 - **How you will be using the recording.** The recording will be used to create a transcript of the interview, including everything your respondent said.
 - **What you will be doing with it.** The recording will be uploaded to WeTransfer (<https://wetransfer.com>)
 - **Where you will be storing it.** Data required of ongoing verification of the findings will be kept securely in an online repository for 5 years after the formal closure of the project.
 - **When you will be deleting it.** It will be deleted on the recording device after it is sent and deleted from the online repository 5 years after the project ends.



MigRef Health Project – Participant Consent Form

It's all about consent during the Project.

We want to show people the research and creative methods used during the project and the contribution you make as part of that.

Yes
 No

+

We want to make sure that you are in control and make choices.

During project research sessions, researchers might take photographs and make voice or visual recordings. We use these participatory photos, and recordings, as data. We may also wish to use these to show people what you do when you are here to explain the research methods.

In our publications and reports

Sometimes we use imagery and creative outputs from the research in exhibitions, knowledge exchange events and conferences, with a limited audience of interested people.

And present to other people, a specific audience.

Data protection in this project

How is the respondent data protected?

- Once you send the recording to admin.migrantrefugeehealth@aru.ac.uk we will store it securely in password protected files.
- You will also send your **interview notes** and the **participant demographic sheet** to us via WeTransfer (<https://wetransfer.com>)
- The audio recording of the interview will be **transcribed and anonymised**, alongside your interview notes.
- The project team will **never sell or pass on your data to third parties** and are legally prohibited from doing so.



Anonymity and confidentiality

1. What do you think is anonymity?
2. What do you think is confidentiality?
3. Look at the form and find the part that in your opinion tackles anonymity
4. Look at the form and find the part that in your opinion tackles confidentiality
5. What is the difference between confidentiality and anonymity?

Anonymity

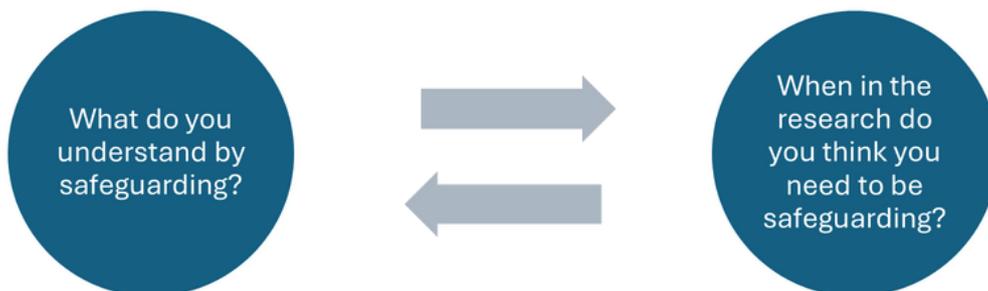
The researcher knows the identity of a research respondent, but **takes steps to prevent that identity being discovered by others**

Anonymity refers to the final research report (and intermediate phases of the data analysis) in which **all names and identifiable details of participants will be changed** to ensure that nothing they have said can be associated to them as people.

Confidentiality

Confidentiality refers to the **commitment** that whatever is said during the interview or focus group will not be shared with anyone who is not involved in the research.

Safeguarding



Safeguarding means **making sure both you and your respondents are safe when conducting fieldwork**. There are many rules around safeguarding which are important to remember - you can also always refer back to them during the research process. The most important rule to always remember is:

- **Report any safety concern, no matter how small to your LBRT**
- To make the compliance with safeguarding rules easier, we have listed them in order of when they come up during the interview process.



Safeguarding when recruiting

- Only recruit respondents who are **over 18 years** old and who want to take part in the research.
- Only recruit people who have the **capacity to fully consent to the research**. This means they have the ability to use and understand the information given, to make a decision, and communicate the decision made.

Safeguarding during the interview

- Get **consent from the respondent** before the interview. Make sure you **meet in a public space**, such as a cafe, a library or a park bench.
- At the beginning of the interview: ensure you are in a **quiet place**.
- Ask the respondent if they are **comfortable** taking part in the interview where you are.

It is recommended that you provide interview details to your LBRT contact, or third party, so someone knows where you are going and when the walking interview has been completed.

Safeguarding after the interview

Always keep everything the respondent tells you confidential – **unless an experience of violence or immediate risk of harm is mentioned**, then you must alert your LBRT immediately.

After each interview, take some time to **reflect on how it went**, if it was like you expected it to be or if there was something unexpected. **If anything that was said is difficult to cope with, but not a safeguarding concern, you can always contact your LBRT** - whoever you feel most comfortable with.



...if the respondent asks for advice



SIGNPOSTING: YOU ARE NOT THERE TO ADVISE OR SOLVE PROBLEMS BUT IF THE RESPONDENT ASKS FOR HELP ABOUT A PARTICULAR ISSUE AND THEY ARE NOT AT IMMEDIATE RISK, YOU CAN SIGNPOST THEM TO ORGANISATIONS WHO MIGHT BE ABLE TO HELP.



YOU CAN ALWAYS REFER THE RESPONDENT TO YOUR LBRT IF THEY HAVE ANY QUESTIONS

...if you believe your respondent is at immediate risk of self-harm



Remain calm, listen carefully and take notes of what you are being told. Even if what you hear upsets you, try to be patient and do not interject with advice.



Do not promise to keep what you've heard a secret, even if your respondent asks you to. If the person is being harmed or neglected, it's important to seek help from others as soon as possible.



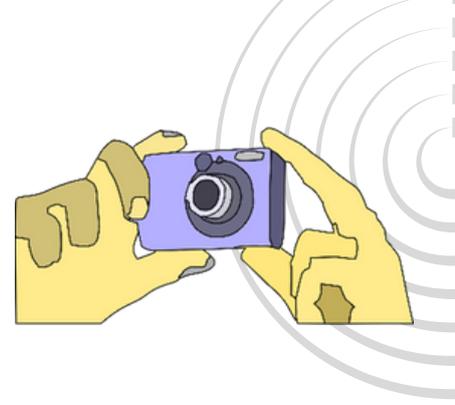
Make it clear that they have a right to feel safe and what is happening to them is wrong.
If they disclose suicidal thoughts or behaviour, suggest to contact ASAP their mental health professional (if applicable) or*:
[Papyrus UK Suicide Prevention | Prevention of Young Suicide \(papyrus-uk.org\)](https://www.papyrus-uk.org)
[Samaritans | Every life lost to suicide is a tragedy | Here to listen](#)

In case of an emergency, contact A&E!



Once your conversation is over, you need to report your concerns and what you have been told immediately to a member of the LBRT





Visual data and ethics

- No pictures of people
- Only in public spaces (see <https://www.met.police.uk/advice/advice-and-information/ph/photography-advice>)

RECRUITING PARTICIPANTS



Recruiting the right participants for the project

For this research project, we want to hear from people who have migrated to the UK from Afghanistan/Syria/Ukraine/Hong Kong, ask your LBRT for the 2 additional groups) and may have experiences of being racialised and/or marginalised.

- Try to think of people you know and invite them along to the Community Forum taking place in your area
- You may already be in contact with a group of people who could take part through:
 - Your **personal network** and family
 - Your **professional network**
 - Organisations that you have **volunteered** with
 - Your **church** or **faith community**
 - Through **neighbourhood groups** that you are part of (e.g. Facebook or WhatsApp groups)
- Please remember the key nationalities i.e. Ukrainians, Hong-Kongers, Syrian, Afghans, plus the 2 place-specific nationalities (one EU and one non-EU) –please ask your locality coordinator.



How do I convince people to take part?

- When approaching people in your community to take part in a community forum, think about reasons why taking part could be worthwhile for them. You should make sure they understand exactly how the research will be used and why their thoughts and opinions will have a valuable contribution to the project.
- People's time is precious but stressing that you are really interested in what they have to say can often be enough to convince people to take part!
- Prior to recruiting participants to the community forum, you **need to ensure you're well briefed and have practiced explaining the project.**
- **Can you describe what the project is about?** Do you know what time slots/ dates the CF in your area is taking place?

Before your interview:

- Work in groups and role play!
- My name is..... And I am a Peer-researcher conducting research on the experiences of migrants' health(see PIS). The findings will be used to.....
- In the very beginning of an interview, you should recap what the project is about and then have a short, casual 'ice breaker' conversation before moving onto your interview questions.

Putting your respondent at ease:



The key to putting your respondent at ease is to create the right atmosphere at the beginning of the interview. One way to do this, is by asking some casual, easy to answer and non-sensitive questions which aren't recorded but help to 'break the ice'. These questions are really important because when the respondent feels comfortable, it encourages open and honest responses.



These are some example questions to give you an idea, you can ask 2-3 to start the conversation in your interview but focus on being yourself and ask questions that are most natural to you.

How are you today?
How has your week been?
How long have you been living in the area? How do you like the area?
Who do you share the house with?



Try to make your 'ice breaker' conversation as a natural as possible, but don't include any of your interview questions at this point as you may not be recording this part of the conversation.



WALKING INTERVIEW

From <https://www.culturehive.co.uk/CVIresources/how-to-conduct-a-walking-interview/>



What is a walking interview?

An increasing number of social scientists are using walking interviews as a methodology (Evans & Jones, 2011; Kinney, 2017). The approach was developed in the disciplines of anthropology, geography and mobility studies but is now used more widely including in the arts and humanities, environmental studies and health sciences (King & Woodroffe, 2017).

The method, known as a "walking interview", involves a researcher and participant walking together while the researcher conducts a semi-structured interview.

It can be used in a variety of contexts, including to clarify participants' connections to particular places, to physically locate study interactions and to examine the geographies of certain places (Holton 2015; Holton & Riley, 2014).

Four kinds of walking interviews:

- **The docent walking interview**
- **The go-along interview**
- **The participatory walking interview**
- **The bimbling interview**



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EXAMPLE Videos: Walking Methods | Faculty of Arts and Social Sciences (open.ac.uk)

- What might be some of the benefits in using this method in your community?

WATCH Dr Jackie Jia Lou: Walking Interviews

- What challenges do you envisage in using this method in your community and what adjustments might be required?

Additional resource: Walking as a participatory, performative and mobile method by Maggie O'Neill and Tracey Reynolds (ncrm.ac.uk)

- What does living in a certain locality/area mean and how does living there feel (community assets)?



The docent walking interview

Developed by Chang (2017), the docent technique places the participant as a knowledgeable tour guide, or expert, who leads the researcher to and through important locations in their lives.

In the docent approach, the participant serves as the teacher, while the researcher is seen as a newcomer and pupil. Chang used this method during her research into the connection between place and health, but it is useful in any context where location has a particular significance for the participant.

The process involves three steps:

A static warm-up interview

The researcher gets to know the participant and concentrates on route planning and rapport-building.

The walking interview

This takes place in a specific location relevant to the participant and chosen by them. Photographs can be taken to document what is observed and discussed.

A wind-down interview

This occurs at some point after the walk and provides an opportunity for further discussion and reflection. Photographs taken during the walking interview can act as prompts.



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Designing interview questions

- Demographic info (nationality, age, religion, how long been living here, who do you live with, etc)

HOUSING examples

Take me to (the area) where you live:

- How has it been for you living here?
- How easy was it for you to find this home?
- How secure is for you is this accommodation?
- How safe do you feel in your area? what makes you feel safe and unsafe?
- Do you see yourself living here in the future? are there any issues?
- What are the benefits and the challenges of living in this place (e.g. structural/physical barriers)?



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FOOD examples

- Take me to a place in your neighborhood you identify with food consumption (markets, ethnic food stores, restaurants or food banks).
- Tell me about this place, how does it make you feel? Is it familiar?
- How do you use this place (with your family, community, by yourself)?

ACCESS TO SERVICES examples

- Take me to a place in your neighborhood where you access health related support: how does it make you feel?
- How do you use it?
- What are the challenges you face when accessing this service?



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Practicing walking interviews

Practice of walking interview

Walk in pairs

Find a place that makes you feel relaxed/at peace and discuss why

Take a picture of the place

Find a place that you find somewhat unpleasant and discuss why.

Take a picture of the place

Swap

When back, please provide a feedback of your experience in the 2 different roles, as a researcher and as a participant

Practice at home, activity 1

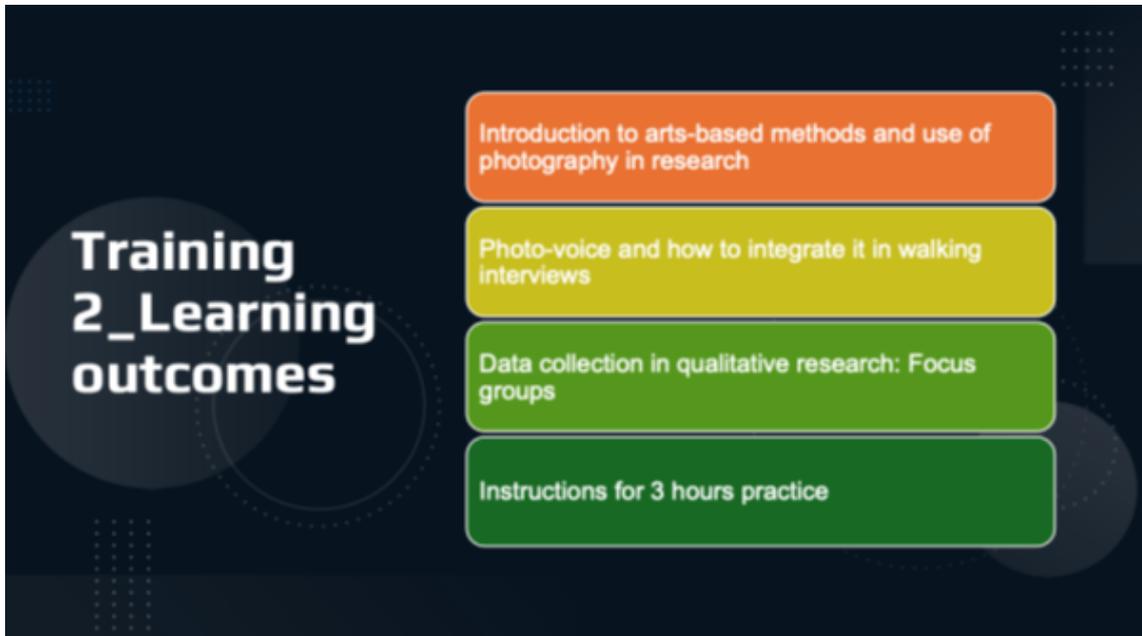
- Conduct a walking interview
- What do you need to do?
- Use what you learnt today to produce a checklist

Practice at home, activity 2

- Record a video/audio diary on your experience of conducting the walking interview
- How did it make you feel?
- What did you enjoy most?
- What challenges did you face



PEER-RESEARCHER TRAINING 2



Check-in activity: Reflection on practicing walking interview and audio-diary

Audio diaries involve the audio recording of participants' responses and reflections over a period of time (Buchanan, 1991). Audio diaries are potentially useful for capturing phenomena that might otherwise be inaccessible to external researchers, specifically capturing private experiences and those that are sensitive and logistically difficult to capture by a researcher (Crozier & Cassell, 2015).

- See also Verma, A. (2021). Using audio-diaries for research and education: AMEE Guide No. 144. Medical Teacher, 43(12), 1346–1352



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INTRODUCTION: ARTS-BASED METHODS

Epistemological foundations of creative research

1. Art therapy

Influence on creative methods/PAR from a practice perspective, born in the 1950s and consolidated in the 1980s and 1990s (Case and Dalley 2006)

Process facilitates sharing of experiences and emotions that are expressed in conscious and unconscious ways

Therapeutic relation where therapist and patient work together to decode meaning

Jung and collective origin of images- link between emotions and objects

Safe space and trust are central –

2. Post-structuralism

Plurality of perspectives and questioning objectivity of science

Feminist research: importance of reflexivity, critique to unequal power relations, emphasis to. 'giving back' and attention to the body/sensorial experience as a way to understanding reality

Post-colonial methodologies: mid-1990s critique to Western sociological imagination, ethnocentrism. Push to de-colonise research practices seeking to break from traditional approaches to include indigenous knowledges, practices and experiences –.

In Arts-base inquiry art forms are essential to the research process itself and central in:

- Formulating the research question
- Generating/collecting data
- Analysing data
- Presenting/disseminating the research findings
- And/or as research findings!

(From Colucci, in press)

Arts, as a way of eliciting thinking and discussion (thus generating and gathering data) and/or to report/disseminate findings (Colucci, 2011).

Art forms used in research ranges from drawings, poetry and narrative, photography, film to music, dance and theatre, but it is not unusual that more than one art form is used in the same project!



The advantages in the use of arts-based/visual methods (see Colucci, 2011, 2016).

- Arts including visual methods are powerful medium to explore (in depth) and include marginalized and even silenced perspectives in changes (activist research!)
- Inclusive of people who are unable to use (or use efficiently) writing and reading as primary means of communication.
- Allow access to (multiple/complex) meanings and systems of beliefs that might be otherwise inaccessible.
- Can make the report of the research outcomes easier, more effective/impactful and accessible.
- Challenge preconceived & dominant perspectives (status quo) more than any other method.
- Build high levels of intimacy, empathy and mutual understanding, reducing the 'distance' between 'researcher' and 'researched'...
- Ideal tools to engage participants in a more empowering research process (active agents)!

The Limitations of arts-based/visual methods

- Time consuming
- Funders may not understand the value of using these methods
- Being unconventional approaches, ethics committees may not be familiar
- Researchers need to learn new skills including facilitation skills



EXAMPLES OF USE OF THEATRE/PLAY AS PART OF THE RESEARCH PROCESS

- To generate data and promote social change (participatory-action research)

Short plays developed by the participants during a workshop (used as data generator) were used to elicit further data on how to prevent domestic violence among Indian immigrant women (see Colucci et al., 2013)



- To present findings while promoting change and, eventually, generate new data

Research data collected through Delphi method (an expert consensus method) were used to develop short plays to be used for training on Suicide First Aid Guidelines for people from immigrant and refugee backgrounds (see Colucci et al., 2018)

Cultural turn' and visual culture

- **Cultural turn:** in 1970s culture became a lens for understanding social life and scientific research started asking questions relevant to culture: what are the ideas that people have about social life?
- How is **culture constructed/represented** and what are the means to represent it? Visual culture becomes one of the key means to represent social phenomena.

Visual culture: central to cultural construction of social life for 'exchanging means' explicitly, implicitly, at a conscious or sub-conscious level; truth; fantasy; science; commonsense and are conveyed in different ways through different media and understood in different ways. **These images structure the ways people behave** (Rose 1990).



- The **visual is central to the construction of social life and is never neutral**, imbued with power relations, partially situated. Visual culture: plethora of ways in which the visual is part of social life (Rose 2016)

• **Vision:** is what the human eye is capable of viewing . Seeing comes before words (Fyfe and Law 1988)

• **Visuality:** how vision is constructed, how we see or made to see "scopic regime" (i.e. social construction). Increasing saturation by visual images: ocularcentrism (Jay 1993).



Stuart Hall (1932-2014)

Culture, it is argued, is not so much a set of things—novels and paintings or TV programmes or comics—rather, it is a process, a set of practices. Primarily, culture is concerned with the production and exchange of meanings – the ‘giving and taking meaning’ between the members of a society or group. Thus, culture depends on its participants interpreting meaningfully what is around them and ‘making sense’ of the world, in broadly similar ways (1997:2)



Aspect of her article published in an *Encyclopaedia of Photography*. In the right page is presented the full plate 57 “Trance: attack on the self” of *Balinese Character* (Mead and Bateson, 1942: 168-9) but its written comments were drastically reduced and shrunk to the corner of the same page. Note, as in plate 17, the use of pieces of art (collected by the authors in Bali, 1936-39) in the photographic analysis. The left page presents pictures of Reo Fortune (bottom), research partner between 1928 and 1933, and of Colin Turnbull, a British-American anthropologist (top).

Visual ethnography

- Social anthropologists have long used photography to record lives and cultures of tribes and villages
- From 1WW onwards use decreased as photos were seen as ‘unscientific’ and incompatible with Sociology’s attempt to establish itself as a science.
- Visual ethnography (Pink 2020): existing visual materials vs materials that are produced for the research (still and moving images)



PHOTOGRAPHY AND PHOTOVOICE

Use of photography in research

- Researcher shows photos to elicit narratives to confirm and as a mean to develop existing theory, to start a discussion (ex: photo elicitation)
- Researcher can ask research participants to take photos (photo voice)
- Camera as information gathering instrument where photography helps to build theory and is a source of data in its own right
- As a memory aid in the course of the fieldwork (Barthes 1996, Douglas and Harper 2004)



Photo elicitation

- Meaning of 'elicitation': provoking a response/ a reaction
- Photo elicitation, sensorial and visual stimulation affords the access to representations to one's own identity
- **Photo elicitation** may employ any visual images, including archival photos or those generated by the researcher or other participants for the purpose of a particular project.

Example of photo elicitation

First naming of photo-elicitation in a 1957 study by Collier examined mental health in changing Canadian communities, with an emphasis on the environmental basis of psychological stress. He proposed using photographs in interviews in order to examine how certain immigrant families adapted to living amongst ethnically different people and compared the interviews with and without photo-prompts highlighting the benefits of using photos.

See an example <https://journals.openedition.org/echogeo/11622>





Photovoice

Photovoice is a qualitative method of inquiry (community-based participatory action research) that provides a forum for the presentation of participants' experiences through images, language, and contexts defined by the participants themselves, usually with the final objective to reach policy- and other decision-makers.

Photovoice was developed by Wang and colleagues at the University of Michigan's School of Public Health and is a form of participatory action research that engages the participant as a photographer who captures the photos that best illustrate their perspectives (see Catalani & Minkler, 2012).

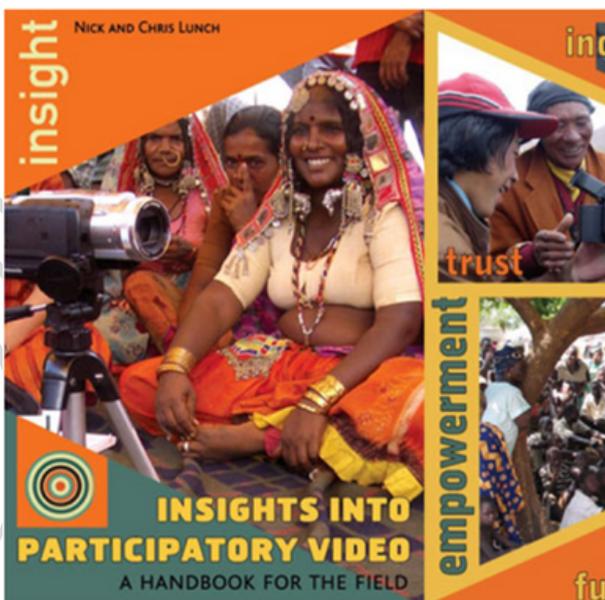
Example of photovoice for participatory needs assessment among women in rural China:

Wang, C, & Burris, M. A. (1997). Photovoice: Concept, Methodology, and Use for Participatory Needs Assessment. *Health Education & Behavior*, 24(3), 369–387.

Example of photovoice for research on domestic violence in the context of migration:

Exploring the Perspectives about Barriers and Facilitators to Accessing and Engaging with Domestic Violence Services among Turkish Immigrant Women: A Photovoice Study (Tarakcı, O & Colucci, E., in press)

Audiovisual methods: PV, Video-diaries and Digital Storytelling



- Participatory video consists of a set of techniques (e.g. role-play) to involve a group or community in shaping and creating their own film.
- Video-diaries and audio-visual self recording: usually a two ways dialogue between participant and researcher
- Digital storytelling: realization of a short clip (usually 2-3 min) featuring the narrating voice of the participant, pre-selected images and sounds (Lambert, 2012)



Type of data here could be summarized as:

- Process of creating the digital artefact.
- Impact on participants.
- Resulting digital artefact as an expression of the voice and identity of the participant.

See examples in:



Practice of walking interview with photovoice

Walk in pairs

Find a place that makes you feel relaxed/at peace and discuss why

Audio-record and take a picture of the place

Find a place that you find somewhat unpleasant and discuss why.

Audio-record and take a picture of the place

Swap

When back, be prepared to show the photo with a 2-3 lines caption



Canva AI generated image



FOCUS GROUP DISCUSSION (FGD)

- Robert Merton inventor of FGD in the 1940s to assess war time propaganda
- Mainly used in market research to assess consumers' attitudes to particular products
- In the 1990s David L Morgan 'rediscovered' the focus group as a social research tool (Successful Focus Groups, 1993)

Definition



Group of people who discuss a given topic within a limited period of time



Participants may be known to each other or be strangers



Discussion should be free flowing, resemble a conversation and have limited input from the moderator



Some sort of elicitation material may be used – newspaper article, video clip, photos, artifacts, etc.



One major advantage of a focus group is that it gives the researchers a diversity of opinions in interaction with each other and so reveals how collective sense is made

FGD uses and purposes (from Colucci, 2008):

- Obtaining general background information about a topic of interest (e.g., exploratory studies);
- Generating research hypotheses;
- Giving insight into the socio-cultural and political contexts;
- Exploring reasons behind people's attitudes, opinions and behaviours;
- Developing consensus to guide decision making (e.g. to design policies);



Is FGD really so easy and straightforward?

- Obtaining general background information about a topic of interest (e.g., exploratory studies);
- Generating research hypotheses;
- Giving insight into the socio-cultural and political contexts;
- Exploring reasons behind people's attitudes, opinions and behaviours;
- Developing consensus to guide decision making (e.g. to design policies);

Issues to consider

- Recruiting a good sample is crucial.
- Devising good discussion questions/ topic guide is also very important.
- The role of moderator is demanding and requires full attention, sensitivity and quick thinking.
- A good moderator needs to be: well prepared, know the subject matter well, be skilful and attentive - focus groups demand excellent listening skills.
- Transcribing and analysing the transcripts can be particularly time consuming and complex.

Do FGDs produce conformity?

- This is certainly not the aim of the research, participants are not attempting to reach a decision or agreement on a topic (consensus methods like Delphi and nominal groups are better for this)
- FGDs attempt to find out as much as possible about participants' experiences on a given topic
- To avoid a move towards consensus the moderator needs to instruct the group at the start that s/he wants to hear a diversity of views and subsequently probe for different points of view



Role of moderator

- Moderator's reactions are crucial. It is important to legitimate the participants comments, even if the comment is: 'I have nothing to say at the moment'
- Reactions should also encourage diversity not consensus by not appearing to favour, support or overly agree with one viewpoint against another
- This may mean that people who hold a different viewpoint may feel unable to speak about it as they suspect the moderator will not share or condone their point of view
- Creating trust and a safe space

See Colucci (2008) for methodological and ethical considerations in conducting FGDs in diverse cultural communities and contexts.

FGD using props or art-work

- Photo elicitation (Harper, 2002)
- Collage making (Butler-Kisber & Poldma 2010; Vacchelli 2017)
- Digital storytelling (Lambert 2013; Alexandra 2015; Vacchelli & Peyrefitte 2017)
- Overlaps between FG and 'workshop' (Chiu 2003; Caretta & Vacchelli 2015)
- Activity-based focus groups

(See Colucci, 2007 https://www.researchgate.net/publication/5847029_Focus_Groups_Can_Be_Fun_The_Use_of_Activity-Oriented_Questions_in_Focus_Group_Discussions)

See Caretta, M.A. And E.Vacchelli, Re-Thinking the Boundaries of the Focus Group: A Reflexive Analysis on the Use and Legitimacy of Group Methodologies Qualitative Research Sociological Research Online, 20 (4), 13

Practice at home, activity 3

- Have a look at these transcripts
<https://study.sagepub.com/node/31740/student-resources/chapter-5> : what do you notice?
- Choose a quiet place where you can hear the audio clearly, possibly using headphones
- Transcribe verbatim the audio from the recording of your first audio-interview
- Save it and send it to the MigRefHealthProject

Visual data and checklist

- No clearly identifiable pictures of people
- Only in public spaces as passers by (see <https://www.met.police.uk/advice/advice-and-information/ph/photography-advice>)



USE THE CHECKLIST GUIDANCE, INCLUDING THE RISK ASSESSMENT INFO AND REMEMBER THE SAFEGUARDING INFO IN TRAINING 1



PEER-RESEARCHER TRAINING 3



DEBRIEF AND RESEARCH STAGES

Working at different speeds

- Transcripts.
- Last time you have been asked to do a walking interview using photo-voice.

Some CCRs have done just a mock interview	Some CCRs have done 1 interview with a research participant	Some CCRs have done 2 interviews with research participants
Where are these CCRs at? How have you used the practice time for Training 2?	Those of you who have not done an interview with a research participant for Training 1 practice, will have hopefully done it for Training 2 practice . In any case you will need to be specific about how you used the three hours practice after training 1 and training 2.	Those of you who had already done the interview with a research participants, have been asked to do a second walking interview with a second research participant using photovoice.



Debrief on interview activities



Consent issues/ signing consent/ timing between training/ recruitment/ planning the routes



What went well?



What else would you like to report on this time?



What could you do differently next time?



How was it for you to use photovoice?



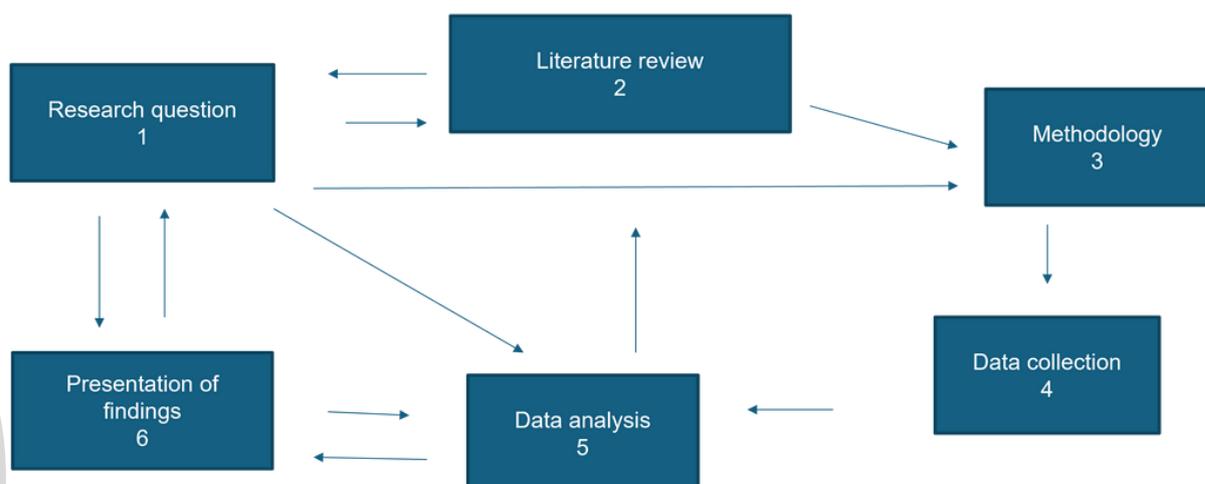
Please share the planning you've done ahead of your walking interview (or mock interview)

Photovoice task

- Please share one of the photovoice pictures your participant took during the walking interview
- What is significant about this picture?
- What did your participant say about this place?



Research stages





DATA ANALYSIS

Approaches to analysing qualitative data

- Range of possible approaches including **Grounded Theory** (Glaser and Struass 1964, Charmaz 2006), **discourse** and **critical discourse analysis** (Foucault 1982, Fairclough 1995), **narrative analysis** (Riessman 2001), **IPA** (Interpretative Phenomenological Analysis) (Smith 1996) and thematic analysis.
- **Thematic analysis** is the key approach for analysing and presenting qualitative data (Braun and Clarke 2006)

Strategies for doing qualitative data analysis

- Thematic analysis **uses coding** which was developed as part of Grounded Theory
- Established **set of principles and practices that guide the coding** and analysis of data
- Approaches to qualitative analysis are often described as **iterative**—that is, there is a repetitive interplay between the collection and analysis of data.
- The qualitative researcher **starts the analysis after some of the data have been collected, and this shapes the next steps in the data-collection** process.

What is a theme?

- A **category of interest** identified by the analyst;
- **Relates to the research focus** (i.e. the research questions);
- **Builds on codes** identified in transcripts and/or field notes;
- Provides the researcher with the **basis for a theoretical understanding** of their data that can make a theoretical contribution to the literature relating to the research focus.



Thematic analysis...

- ... involves **searching for underlying themes in the materials being analysed**

Advantages:

- It reduces data; it takes a **large amount of qualitative material** and attempts to **identify core patterns** of latent and **manifest meaning**;
- It is relatively systematic; it follows a **transparent method of coding** and **categorizing** data;
- It is flexible because it can operate **inductively** or **deductively**

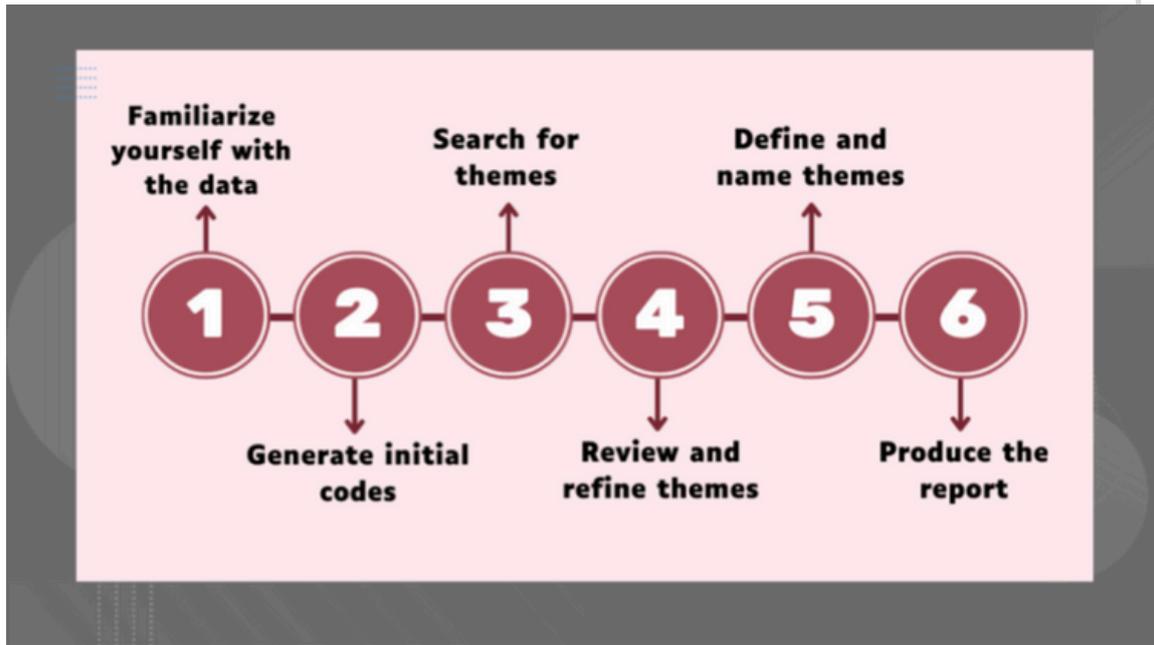
What constitutes a theme?

'A theme captures something important about the data in relation to the research question and represents some level of patterned response or meaning within the data set.'

Braun and Clarke, 2006, p.82

Thematic analysis step by step

1. **Familiarization:** transcribing interviews/focus groups; writing and reading fieldnotes; or examining documents and other material.
 2. **Initial coding** i.e. following the basic process of coding using 'open' coding to capture the emergent properties of the data, and then do more theoretical coding of concepts as they become relevant.
 3. **Identifying themes:** compare and contrast any emergent codes with both previous codes and any theoretical concepts of interest. This allows the analyst to elaborate the properties of any emergent themes and make interconnections between data.
 4. **Reviewing themes:** The analyst further develops themes by combining them into high-order constructs and by identifying and then searching for sub-themes that help to further articulate their analysis.
 5. **Defining themes** : developing a narrative that describes the properties of those themes and sub-themes, demonstrating how they may, or may not be, related.
 6. **Evidencing theme** : Use evidence from the codes that underpin themes to substantiate analysis. This process also aims to link the theme to the wider literature.
- (Braun and Clarke 2006)



Reflexive thematic analysis

Reflexivity is about acknowledging your role in the research and that you -as a researcher- are also part of the research process: your prior experiences, knowledge, assumptions and beliefs will influence the research process and possibly the findings.

Thus, you must examine your own feelings, reactions, and motives/reasons for your reactions/actions and reflect on how these influence what you do or think.

A worked example of Braun and Clarke's approach to reflexive thematic analysis
<https://link.springer.com/article/10.1007/s11135-021-01182-y>

"The reflexive approach to TA highlights the researcher's active role in knowledge production. Codes are understood to represent the researcher's interpretations of patterns of meaning across the dataset."

Coding - definition

- Is a key process of grounded theory. It involves reviewing transcripts and/or field notes and giving labels (names) to component parts that seem to be of potential theoretical significance and/or that appear to be particularly important within the social worlds of those being studied
- Codes ... serve as shorthand devices to label, separate, compile, and organize data' (Charmaz 1983: p.186)
- Coding is a way of preparing data for quantitative data analysis
- The data are treated as potential indicators of concepts, and the indicators are constantly compared

Coding as a progression through a series of stages.



Coding: a key tool for analysing qualitative data and producing a thematic analysis

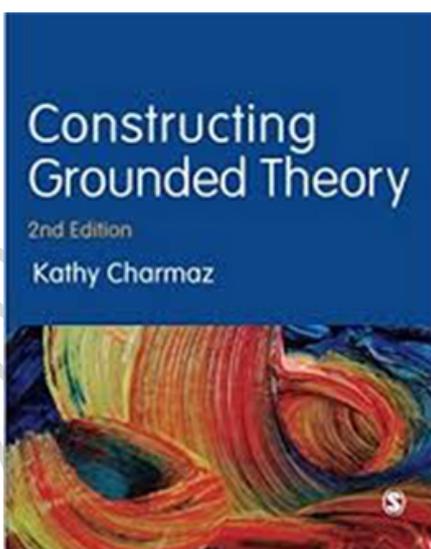
- Rooted in Grounded Theory
- Coding is a first step to produce thematic analysis
- Codes allow the researcher to create themes

Two different approaches to coding : the Strauss and Corbin (1990) approach



- **Open coding:** ‘the process of breaking down, examining, comparing, conceptualizing and categorizing data’ (Strauss and Corbin 1990: 61).
- **Axial coding:** ‘a set of procedures whereby data are put back together in new ways after open coding, by making connections between categories’ (Strauss and Corbin 1990: 96). This is done by linking codes to contexts, to consequences, to patterns of interaction, and to causes.
- **Selective coding:** ‘the procedure of selecting the core category, systematically relating it to other categories. A core category is the central issue or focus around which all other categories are integrated, central idea that frames an analytical account of the phenomenon of interest.

Two different approaches to coding: the Charmaz approach



- **Initial coding:** ‘When researchers conduct initial coding ..., they compare data with data; stay close to and remain open to exploring what is happening in the data; construct and keep codes short, simple, precise and active; and move quickly but carefully through the data’
- **Focused coding:** the researcher will eventually “discover” the most significant or frequent initial codes that make the most analytical sense
- **Theoretical coding:** ‘theoretical codes specify possible relationships between categories developed through focused coding.... conceptualize how substantive codes are related, but also move your analytic story in a theoretical direction’ (Charmaz 2006: 63). At this stage, the researcher may incorporate ideas from the existing literature to enhance the story that they are developing



Tools for Grounded Theory

There are four main tools of grounded theory. We have already referred to some of these in previous sections, so we will mention where you can find further information in this book.

- **Theoretical sampling**—the process by which a researcher selects cases based on the needs of emerging theory rather than on pre-specified criteria.
- **Coding**—a key process in grounded theory. The researcher breaks down the data into component parts, and gives them names or labels. They begin to do this soon after they begin collecting data. As Charmaz (2000: 515) puts it: ‘We grounded theorists code our emerging data as we collect it. ... Unlike quantitative research that requires data to fit into preconceived standardized codes, the researcher’s interpretations of data shape his or her emergent codes in grounded theory’ (emphasis in original). In grounded theory, the researcher identifies different types or levels of coding within the data and organizes them as the iterative process of data collection and analysis develops.
- **Theoretical saturation**—a process that relates to two phases in grounded theory: the collection of data and the coding of data. In the first instance, data collection reaches a point where new data are no longer helpful or have become repetitious: that is, the data you have already got meet your requirements. In the second, it is the codes or categories themselves that no longer help to elaborate the concepts that you have developed.
- **Constant comparison**—an aspect of grounded theory that was prominent in Glaser and Strauss (1967) and that practitioners often refer to as a significant phase. It is the process of maintaining a close connection between data and conceptualization, so ensuring that there is correspondence between codes, categories, and concepts. This procedure requires the researcher constantly to compare the phenomena that they are coding under a certain category so that a theoretical elaboration of that category can begin to emerge. Constant comparison also entails being sensitive to contrasts between the categories and concepts that are emerging. This often involves the nuanced examination of existing codes and categories for similarities and differences. It is this process that allows the researchers to elaborate theory.



Initial coding

- Read through your data several times
- Start to create tentative labels for chunks of data that summarize what you see happening (not based on existing theory – just based on the meaning that emerges from the data)
- Record examples of participants' words(or document) and establish properties of each code

Figure 1. Illustration of Coding and Marginal Remarks

Reason { It was really good. There was a variety of activities, the overhead and information where they talked about it, and the opportunity to practice the activities together. I liked it. The 5 hours were really quick. We had a good group and felt very comfortable because everyone was open and sharing. And the lunch was wonderful. Having lunch was a good idea. } STRUCTURE ACTIVITIES
COMFORT LEVEL

Yes, the structure helped my grasp the information, and I enjoyed the group size and variety of activities. 5.5 hours was good enough, and it went quickly. It all seemed to follow their outline, and it gave the opportunity to listen and then practice and get to know other people, because I was there by myself. } STRUCTURE VARIETY
SOCIAL NETWORKING

I think I would have gotten the same information either way with the overheads and printouts, but the interpersonal and opportunity to relate to other people and have back and forth and the ability to ask questions was more personal and enjoyable. In a webinar, I don't feel comfortable asking questions to someone I don't know, so the personal, face to face was better than if I did the webinar. I imagine I would have gotten the same information, but it wouldn't have been as enjoyable, and without the activities and other people's questions, I probably wouldn't remember as much. } ONLINE TRAINING vs FACE-TO-FACE
POSITIVE IMPACT REMOVE

1. What was your overall impression of the training in terms of its usefulness to your work?

Reason { It is great because I do survey development and work with people that develop surveys. It was really helpful. Afterward, I analyzed surveys and it made me wish I had attended the training before, because now I know there's better ways to do it. Yes, it has definitely met my expectations. } EXPECTATIONS

2. Has your confidence level about designing or adapting surveys changed at all because of what you learned in the training?

Confidence Increase - Knowledge { I think my confidence increased because before I just did it, and now I know the reason why I should be doing such things. I am more confident in my abilities. I feel more knowledgeable. The one trap I know is to be very careful of the double barrelled questions and to use simpler words in the surveys so it's more easily understood. I also like the idea of putting similar kinds of questions together, like putting yes/no questions together and putting multiple choice questions together, and other formatting issues that make it pleasing to the eye and easy to follow. The double barrelled one is the one that I have encountered in the past. } SIMPLE FRAMEWORK TRAPS! "WILSON'S"

And another thing I've never done, and made me wish I had the training before I did a survey, was that I would have known to field test the survey first to make sure that the questions are clear and easily understood and you're getting a clear idea of what their thoughts are instead of things that can be ambiguous. } PILOT TEST/AL



The coding process

Concepts	Categories	Theory
Labels given to discrete phenomena. Strauss and Corbin referred to them as the 'building blocks of theory' (1998: 101), and using their approach we would produce concepts through open coding.	Concepts that have been developed with the aim of representing real-world phenomena . A category may cover two or more concepts. This means that <u>categories are more abstract than concepts</u> . A category may become a core category around which the other categories pivot..	According to Strauss and Corbin, 'a set of well-developed categories ... that are systematically related through statements of relationship to form a theoretical framework that explains some relevant social ... or other phenomenon' (1998: 22).

Steps to follow when coding.

- **Familiarize yourself with your data.** When you've finished, write down a few general notes about what struck you as especially interesting, important, or significant.
- **Re-read your data and write initial codes.** Read through your data again and make notes about significant remarks or observations. Make as many as possible. Initially, they will be very basic—perhaps key words used by your respondents or names that you give to themes in the data. When you do this, you are coding—generating an index of terms that will help you to interpret and theorize in relation to your data.
- **Review your codes.** Begin to review your codes, possibly in relation to your transcripts. Consider the following:
 - Are you using two or more words or phrases to describe the same phenomenon? If so, remove one of them.
 - Do some of your codes relate to concepts and categories in the existing literature? If so, might it be sensible to use these instead?
 - Can you see any **connections between the codes**? Is there some evidence that respondents believe that one thing tends to be associated with or caused by something else? If so, how do you characterize and therefore code these connections?
- **Consider more general theoretical ideas in relation to codes and data.** Try to outline connections between the concepts and categories you are developing. Consider in more detail how they relate to the existing literature.

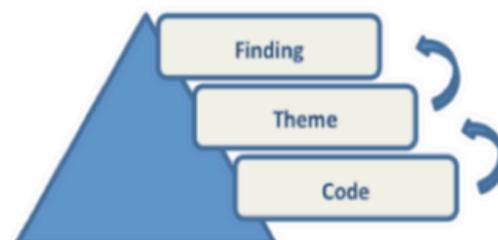


Developing codes

- When developing your codes, here are some of the key questions you should be asking yourself as you read through your data (derived from Lofland and Lofland 1995):
- Of what general category is this item of data an instance?
- What does this item of data represent?
- What is this item of data about?
- Of what topic is this item of data an instance?
- What question about a topic does this item of data suggest?
- What is happening here?
- What are people doing?
- What do people say they are doing?
- What kind of event is going on?

Activity_1

- Individually: read the script and have a go at coding
- Back to the plenary group: how was it for you? What codes have you identified?
- In small groups: based on the codes you have identified, have a go at identifying 2 possible themes
- Back to the plenary group: what themes has your group identified? Please share





Possible problems with coding qualitative data (from (Coffey and Atkinson 1996).

- The process is laborious and time-consuming
- You might lose sight of valuable context. By taking chunks of text out of the narrative within which they appeared, you can lose the meaning of what was being said or described. This results in the fragmentation of data
- It can be difficult to reduce the codes you initially generate to a manageable number

Thematic analysis

- One of the most common approaches to qualitative data analysis
- Not an approach to analysis that has an identifiable heritage or that has been outlined in terms of a distinctive cluster of techniques
- Task of the researcher is to identify a limited number of themes which adequately reflect their textual data
- Data familiarisation is a key to thematic analysis, coding follows
See Braun, V. and Clarke, V. (2006). 'Using thematic analysis in psychology'. *Qualitative Research in Psychology*, 3: 77-101.
Practice coding and themes on your own transcript!

Analysis of creative/participatory data



STEP 1: FACTUAL DESCRIPTION OF VERBAL, VISUAL, SENSORIAL, MEMOS, ARTEFACTS, PROCESS (CODING)



STEP 2: IDENTIFYING SYMBOLIC AND CULTURAL ELEMENTS/-READING THE DATA IN THE CONTEXT OF DOMINANT NARRATIVES



STEP 3: OVERALL INTERPRETATION OF THE STORY- /LINK IT WITH OTHER DATA COLLECTION STRATEGIES AND CAN INCLUDE THE ROLE OF THE RESEARCHER IN SHAPING SOME OF THE NARRATIVES



Training 3 practice

- Use 3 hours of your time to carry out either 1 or 2 new walking interviews (depending on how long you need to do this task). One additional hour will be used for our check-in session in early December.
- Make sure you use photovoice.

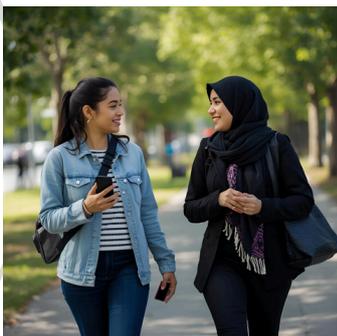


Additional resources

- https://youtube.com/watch?v=1vDeAphsTkU&si=opgTJmG_yr82aQm
- Virginia Braun's YouTube channel
<https://www.youtube.com/channel/UC9ud2lfr3qpZucM1PX9AqCw>
- Victoria Clarke's YouTube channel
<https://www.youtube.com/channel/UCLBw6Qig8KBld9YuIMzAg7w>
- Braun and Clarke's site <https://www.thematicanalysis.net/>



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