

Systematic Visuo-Textual Analysis: A framework for analysing visual and textual data

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Background

Developments in qualitative research
sensory, visual, embodied, reflexive

Search term	Number of results for the period from 2000 to 2010	Number of results for the period from 2010 to July 2020
art-based	100	317
photo voice	4,399	8,177
creative data collection	7,423	17,492

Analytical frameworks missing

"output or creation is not used" (Brown, 2019a:1)

Existing analytical frameworks

Framework	Process		
Gleeson (2011)	Look at images repeatedly and group into proto-themes (noting features). Build notes through additional evidence and write descriptions of proto themes	Revisit other images to see if proto-theme is recognisable anywhere else, pull in more evidence: can this be elevated to a theme?	Continue to identify themes until no more themes (relevant to your questions) emerge. Consider the extent to which your themes are distinct. Do the themes cluster together in a way that suggests a higher order theme? Define higher order themes.
Saldaña (2016)	First cycle (initial coding which might be grammatical, elemental, affective, literary and language-based, exploratory, procedural and/or theming.	Eclectic coding: "using a select and compatible combination of two or more first cycle coding methods" (213) to plan for...	Second cycle methods – "require such analytical skills as classifying, prioritising, abstracting, conceptualising and theory building" (68).
Collier and Collier (1986)	"Open" and "unstructured viewing" and immersion in images/film (181)	Structured analysis, when you ask specific questions of the material	Microanalysis "repeated, careful examination" to perceive patterns (182)
Braun and Clarke (2006)	<ol style="list-style-type: none"> 1. Familiarization 2. Generating initial codes 3. Searching for themes 	<ol style="list-style-type: none"> 4. Reviewing themes (across whole data set) 	<ol style="list-style-type: none"> 5. Defining and naming themes
Chapman et al. (2017)	<ol style="list-style-type: none"> 1. Data organization 2. Code creation 	<ol style="list-style-type: none"> 3. Coding photographs 4. Finding relationships 	<ol style="list-style-type: none"> 5. Interpretation

Critique of existing frameworks

Connecting of visual and textual elements is implicit

Art/artefact not considered as language

"Translation" of images into words



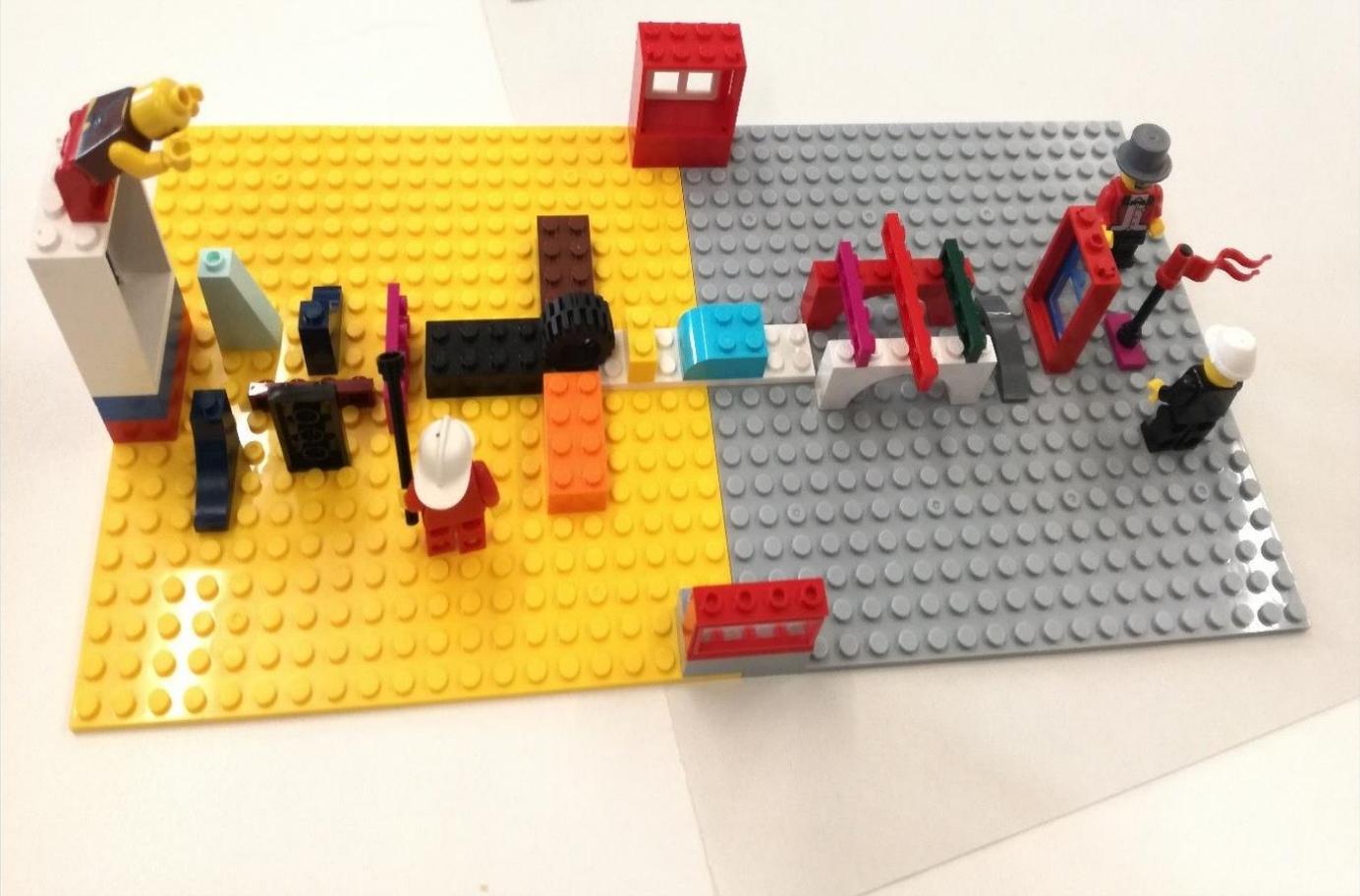
Systematic Visuo-Textual Analysis

Systematic Visuo-Textual Analysis in Practice

	Element 1 visual only	Element 2 textual only	Element 3 visuo-textual combined
Level 1 noticing and describing	artistic in visuals (use of colour, space, composition)	linguistic in textual work (use of words, phrases, structures)	connect the visual and the textual (structure, meanings, expressions)
Level 2 conceptualising	essential elements that unite artefacts	words/phrases that capture patterns/themes	connections between artefacts and themes



An example of LEGO® models



Principles of the Systematic Visuo-Textual Analysis

- A framework, not a philosophical or theoretical approach
- Bounded in phenomenological, metaphorical, embodied understanding of human communication (Brown, 2019b)
- Researcher's "interpretative control" (Riessman, 2008)
- Iterative, cyclical/spiral, dynamic process linking the specific to the general, the idiographic to the nomothetic and the one mode of communication to the other
- Critical-reflexive openness (Dahlberg et al., 2011)

Concluding reflections

Role of subjectivity and skills in analysis

Attention to embodied nature of research

Connection between visual and textual

intertextuality and intervisuality

Rigour of levels and elements



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