

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



Living with Fibromyalgia has become the primary concern in my daily life & most likely for the rest of it. Every day I strive to improve my health. Photo A is of my swimming goggles & the timetables for all the local pools I go to. swimming/hydrotherapy is my main source of exercise & everything else is planned around it..

For over 20yrs I used to socialise with my partner at our local Country Club, but now I use my Chemist Rewards card more than my Country Club Card (photo B). I can't work anymore & so I receive the Disability Pension. There's a card for that too, the blue one in photo B.

The apple (plastic) signifies the way I've had to adapt my diet to optimise my health & the steel wool represents how my body physically feels every day....abrasive. My attitude is often like that too!

My relationship with my partner is the torn piece of (orange) paper, being pulled apart by my illness & his inability to accept that I really do have an illness and no doctors can "fix it" (photo C).

I fortunately have a friend who understands my health issues & she recently gifted to me an 8wk course of Physio/Pilates classes that she won (also photo C) I was so excited because I saw a physiotherapist who treats Fibro & programmed a workout to suit my needs. It was sooooo good to NOT have to explain my condition to her. It was exciting to know there were still ways available to improve my health even more. I had made a lovely dress & upholstered a chair for her 2yo granddaughter & it made us both feel good to help each other.. .Unfortunately I need to spend the rest of the day in bed after any exercise.

Lastly, My mother also understands my condition & is always collecting any info she finds in papers & magazines. She cuts them out & puts them in a plastic sleeve to give to me (also photo C) .

Fibromyalgia is so complex it leads to a complex lifestyle that is always about learning new ways to deal with it every day.

P.S. The photos may not be in order.



My inhaler and a spacer to take it with (by far the bulkiest items and the ones that define a minimum size for my bag), my emergency migraine drugs (in the blue box), and two bus cards for different bus companies so I can get home easily when I'm ill and not fit to cycle safely.

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

Analytical frameworks missing

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



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

**What do you see?
What do you make
of it?**



JC: So this was what you built in the workshop.

P: I can't remember what I put. I think yeah I said that about a gift here I hope that it's going to be like really wonderful thing if I could finish my PhD and I think it's a long path to go and I remember saying that PhD is a lone path, I have to walk alone even though you have lots of people waiting, I mean lots of people on the way but it's your work so you know, you have to develop it by yourself. [...] I did say something about like on the way there's going to be like obstacles, and how I should manage it, I don't know what's waiting but yeah.



JC: So this was what you built in the workshop.

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	Element 1	Element 2	Element 3
Level 1 noticing and describing	Long, thin stretch with one person. Several figures, animals and people at the beginning and near the stretch, but not on the stretch. There are bushes and trees near the stretch. There are two sections with height differences and the stretch ends with a present.	Lone path. Walk alone. Lots of people on the way, but by yourself. Obstacles and waiting. Intensive working. A wonderful thing to finish.	Path. Alone. Obstacles. Goal.
Level 2 conceptualising	Stretch, path. People watching. Different obstacles, hurdles.	PhD paths as individual, "lone". Internal narrative to constantly work.	PhD as individual responsibility/duty also breeds an avoidance of a community which might provide support.

Concluding reflections

- 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)



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