

1 **Title page**

2 **Title:** Visual methods in health research: a literature review of the pros and cons of  
3 using photographs

4 **Authors:** Amanda J. Edmondson<sup>1</sup>, PhD, Simon Pini<sup>2</sup>, PhD.

5 **Post & Affiliations:**

6 1. Research Fellow, Centre for Applied Research in Health, University of  
7 Huddersfield

8 2. Research Fellow, Leeds Institute of Cancer & Pathology, University of Leeds

9 **Declaration of Conflicting Interests:**

10 The Authors declare that there is no conflict of interest.

11 **Word count:** 3028, excluding abstract & references

12 **Key words:** photo elicitation; photovoice; photographs; health research; qualitative;  
13 nursing

---

<sup>1</sup> **Corresponding author:** Amanda Edmondson, School of Human and Health  
Sciences, University of Huddersfield, Queensgate, Huddersfield HD1 3DH  
[a.edmondson@hud.ac.uk](mailto:a.edmondson@hud.ac.uk) 01484 473857

14 **Abstract**

15 Background: Traditional approaches to research can sometimes face difficulties in  
16 engaging participants, allowing flexibility and ultimately eliciting data about people's  
17 experiences. When this occurs researchers should be more innovative with research  
18 design. Visual methods are an alternative approach to interview based qualitative  
19 research, where images (often photographs) are used as stimuli and/or structure within  
20 the interview. However, little has been published in the nursing literature to guide  
21 nurse researchers in applying and evaluating this method.

22 Aim: To increase nurse researchers' awareness of visual methods and their potential,  
23 to enable them to make informed choices about methods in health research.

24 Discussion: Visual methods with a particular focus on methods which use  
25 photographs within health research are introduced. The benefits of using photographs  
26 in health research, such as reducing the gap between researcher and participant; and  
27 facilitating expression of meaningful data, are discussed along with ethical, analytical  
28 and practical difficulties. Discussion points are illustrated with reflections from health  
29 research, and a comparison of interviews with and without the use of photographs is  
30 also presented

31 Conclusion: Using photographs offers a good alternative to more traditional  
32 approaches but the exact benefits are difficult to evidence because of the complexities  
33 of the research interaction.

34 Implications for practice: this detailed discussion of visual methods and the associated  
35 methodological issues should increase nurse researchers' awareness of the method,  
36 assist them in making informed choices about research methods, and encourage their  
37 use in health research.

38

39

40 **Introduction**

41 A fundamental aspect of research is to determine how best to propose and answer  
42 questions (Packard, 2008). Traditional approaches to research can sometimes face  
43 difficulties in engaging participants, allowing flexibility and ultimately eliciting data  
44 about people’s experiences to address the research question. When this occurs  
45 researchers have the opportunity to be more innovative with design and  
46 methodologies (Edmondson, 2013) to ensure a tailored approach (Matthews, 2007).  
47 Visual methods (e.g. photo-elicitation and photo-voice) are alternative approaches to  
48 interview based research, where images (often photographs) are used as stimuli and/or  
49 structure within interviews. Over the last decade, the use of visual methods in nursing  
50 research has progressed from “being a waif on the margins” (Harper, 2002) and  
51 disregarded due to subjectivity (Riley and Manias, 2004), to an alternative method  
52 with potential to reveal more data than traditional interviews (Balmer et al., 2015).  
53 Consumer led research and promotion of participatory methods has facilitated the  
54 increased popularity of visual methods (Wiles et al., 2008). However, little has been  
55 published to guide nurse researchers in applying and evaluating this method (Miller,  
56 2015, Wiles et al., 2008, Riley and Manias, 2004). This article aims to increase nurse  
57 researchers’ awareness of visual methods and their potential, to enable them to make  
58 informed choices about methods in health research.

59

60 **What do we mean by ‘visual’ methods?**

61 The ‘visual’ is a vital part of how the majority of people understand the world and  
62 there are numerous ways research could incorporate visual elements. Utilising  
63 photographs, images, paintings, video and drawings within research can enrich  
64 methods traditionally focussed on verbal or written communication (for detailed  
65 examples of using visual methods in psychology see Reavey (2011)). This article will  
66 focus on the ‘photo elicitation’ and ‘photovoice’ methods; where photographs are the  
67 main visual element.

68 Photo elicitation was first used in the 1950s by Collier et al to investigate  
69 psychological stress (Harper, 2002). The main application of this method involves  
70 participants taking photographs and the researcher using these as a stimulus during  
71 subsequent interviews (Harper, 2002).

72 Photovoice, previously known as photo novella, developed in the 1990s by Wang and  
73 Burris (1997), is also a method where photographs are taken by the participant (or  
74 researcher) to enable them to think critically about their community and discuss the  
75 different influences on their lives, through a group process. It is referred to as a  
76 Community Based Participatory Research (CBPR) method whereby groups identify  
77 issues in the community, select photographs based on those issues, participate in  
78 group meetings to describe the photos and explore meanings, and exhibit the

79 photographs and narratives to stakeholder groups to influence policy makers (Wang  
80 and Burris, 1997).

81 Unlike the group action approach used in photovoice (Wang and Burris, 1997), photo-  
82 elicitation seeks individualised accounts (Harper, 2002). Application of these methods  
83 enables the creation of knowledge closely focussed on the experience of participants  
84 and their interaction with their environment (Lal et al., 2012). Participation is  
85 expanded beyond the traditional interview and a more active participant role is  
86 encouraged (Meo, 2010), see table 1. For example, ‘auto driving’ is a technique  
87 within visual interviewing which emphasises and encourages the participant, to ‘drive  
88 the interview’ (Frith et al., 2005: p.190).

89

#### 90 **How have visual methods been used in health research?**

91 Historically visual methods have been more commonly used within sociology,  
92 psychology, geography, but their use is increasing within health research (Lal et al.,  
93 2012, Pain, 2012). For example, in a wide range of health topics such as cancer  
94 (Balmer et al., 2015); chronic disease (Drew et al., 2010); end of life care (Tishelman  
95 et al., 2016); self-harm (Edmondson et al., 2018); and mental health (Han and Oliffe,  
96 2015). It has also been used in diverse age groups including; children (Whiting,

97 2015), young people (Wells et al., 2012), adults (Balmer et al., 2015) and older people  
98 (Wiersma, 2011) .

99

100 Several reviews of visual methods in health research have highlighted areas of  
101 benefit, as well as where more information is required (Catalani and Minkler, 2010,  
102 Lal et al., 2012, Pain, 2012, Riley and Manias, 2004, Balmer et al., 2015). Pain (2012)  
103 concluded researchers would benefit from comparisons of visual methods with other  
104 approaches to help make informed choices about methodology. Riley et al (2004)  
105 suggested the method be promoted in nursing to enrich traditional forms of data  
106 collection and provide different approaches to research. Gaps in the literature included  
107 further examination of the ethical, methodological (Lal et al., 2012) analytical and  
108 confidentiality issues (Balmer et al., 2015), related to the method. Along with the key  
109 benefits and difficulties associated with using visual methods, these identified gaps in  
110 the literature are discussed to help nurse researchers make informed choices about  
111 methods, and applied examples from the authors research are used throughout:  
112 ‘Teenager’s experiences of continued education following a diagnosis of cancer’  
113 (Pini, 2014) and ‘Listening with your eyes: Using pictures and words to explore self-  
114 harm’ (Edmondson, 2013) .

115

116 **Key benefits of using visual methods in health research**

117 The key benefits of visual methods have been shown in three areas; with participants  
118 who may find it **difficult to verbally express** themselves (Pink, 2004); to explore  
119 **sensitive subject areas** such as cancer (Pini, 2014) and self-harm (Edmondson et al.,  
120 2018); to **engage young people** in research, for example to explore chronic disease  
121 self-management (Drew et al., 2010).

122

123 Underpinning visual methods are two main perceived benefits: reducing the gap  
124 between researcher and participant: and facilitating expression of meaningful data.

125

126 **Reducing the gap between researcher and participant**

127 It is well documented that visual interview methods help establish rapport with  
128 participants (Smith et al., 2012). They have been described as a bridge building  
129 method, helping to bring together the worlds of participant and researcher (Packard,  
130 2008, Drew et al., 2010). The way the method is conducted, both prior to and during  
131 the interview, can facilitate participant comfort and encourage their engagement.

132 Interviews can be daunting and unfamiliar, especially when difficult experiences are  
133 discussed. The method allows participants to prepare for the interview by giving them  
134 time to consider and take photographs, prior to the interview, which they would like



135 to discuss. Enabling them to feel more in control of the pending research encounter.  
136 The unfamiliarity is also reduced by the time spent in contact with the researcher  
137 before the interview (Edmondson, 2013). It can be beneficial for researchers to meet  
138 participants and speak over the telephone prior to interviews to discuss themselves  
139 and their interest in the topic area, but also to provide some coaching on the method.  
140 This approach can help participants engage with the process and build a rapport with  
141 the researcher, especially in a longitudinal design (Pini, 2014).

142

143 The photograph itself provides a concrete starting point for the participant to begin  
144 conversations:

145 *“It’s quite a good thing because if like if you were just to say come in*  
146 *and talk about it, I wouldn’t know where to start or anything and it’s*  
147 *a good like, it’s a talking point like the picture you can say I’ve taken*  
148 *this picture because...” (participant quote, Edmondson, 2013)*

149

150 Discussing the meaning of photos during the interview facilitates the sense of working  
151 something out together (Harper, 2002). Enabling participants to use their own  
152 photographs to set the agenda (which photographs to discuss, in what order, for how  
153 long) can result in feelings of empowerment (Packard, 2008). There is an implicit  
154 message that the participant has an important perspective to share (Drew et al., 2010)

155 and many studies have also found using photographs to explore meanings and  
156 memories as a cathartic, positive, rewarding experience for participants (Balmer et al.,  
157 2015, Edmondson et al., 2018).

158

### 159 **Facilitating expression of meaningful data**

160 The inclusion of photographs facilitates extensive and holistic accounts of participant  
161 experience (Balmer et al., 2015). The photograph can take the researcher into  
162 different environments (place of work, home, bedroom, hospital), with different  
163 people (family, friends, colleagues) and add an emotional layer, which may be  
164 difficult to verbalise (Balmer et al., 2015). Going into the world of the participant can  
165 offer access to unpredictable information (Meo, 2010, Pyle, 2013) and unlocked  
166 stories (Leibenberg, 2009), providing a rich narrative (Pyle, 2013, Thomson, 2012).  
167 The polysemic properties of photographs enable unexpected meanings to emerge, see  
168 figure 1. In a similar way, Balmer (2015) reported how the same photograph (of a  
169 spouse) revealed discussions about very different aspects of the participants’  
170 experience with cancer, for example; expectations and reality of support, body image  
171 alterations and changes to sexuality, communication difficulties, relationship  
172 breakdown and guilt about the impact of cancer on others. They referred to Barthes  
173 ‘obvious’ and ‘obtuse’ meanings of photographs, the latter being more personal and

174 emotional and more likely to disrupt the reading of a photograph (Barthes, 2003).  
175 This introduction of multiple meanings within interviews can bring about enhanced or  
176 different understanding of the phenomena of interest (Edmondson, 2013).

177 Figure 1 about here.

178 Different parts of the brain are used to process visual and verbal information,  
179 therefore responses to words and pictures can be different (Harper, 2002). Visual  
180 information evokes a deeper level of consciousness, which can result in different  
181 information being elicited (Harper, 2002). Responding to visual stimuli is said to elicit  
182 more emotional responses than verbal questioning alone, which can enrich the  
183 interview content (Prosser, 2006) and highlight significant issues (Harrison, 2002).

184 The visual element is said to promote self-understanding, expression, communication  
185 and focus during interviews (Drew et al., 2010), thus facilitating more comprehensive  
186 interviews (Harper, 2002). Rather than fitting experiences to pre-determined  
187 questions, the active process of using participant photographs enables better  
188 expression and encourages participants to consider - what is important to them, how  
189 might they visually represent that and then reflect on the meaning of their  
190 photograph(s) using their own words (Harper, 2002, Wells et al., 2012).

191

192 Using photographs reduces difficulties they might have understanding research led  
193 questions (Lachal et al., 2012). In so doing a diverse range of people can be  
194 empowered to take part in research (Balmer et al., 2015), that is enjoyable  
195 (Edmondson et al., 2018) and “ better than just a normal survey” (Drew et al., 2010).

196

197 Photographs are also helpful in introducing difficult subject matter (Lachal et al.,  
198 2012) and communicating experiences that are difficult to express verbally (Harrison,  
199 2002). They can reinforce the “truthful nature of the verbal tale” (Johnson, 2004  
200 p.432) and help participants feel confident in their expressions. They can also  
201 facilitate discussions by providing something both researcher and participant can look  
202 at, which can reduce awkwardness about eye contact or knowing where to look (Pini,  
203 2014), see figure 2. The act of looking at the photograph can also create a sense of  
204 distance between the participant and their experience (Balmer et al., 2015), enabling  
205 them to opt in/out of direct personal association and talk about an issue more broadly  
206 (Harrison, 2002).

207 Figure 2 about here.

208 Photographs can also serve as a memory aid during the interview (Pyle, 2013) and an  
209 anchor for narratives by providing something physical that can be referred back to if  
210 the participant needs to re-orientate themselves (Pini, 2014):

211

212 *the [photographs] were good because it gives like something to talk*  
213 *about which I'd probably forget if I was just talking like this so... it*  
214 *was like a reminder to tell you whatever it was" (participant quote,*  
215 *Pini, 2014)*

216

217

## 218 **Comparing interviews with /without photographs**

219 Collier (1957), who first named the photo elicitation method, was also the first to  
220 compare it to non-visual interview methods. He reported how photographs facilitated  
221 recall; aided understanding and enabled richer, more emotional discussions, compared  
222 to interview alone ( cited in Harper, 2002). Meo (2010) also compared interviews  
223 with and without photographs and reported similar results – more detailed and  
224 enjoyable interviews; a closer examination of whom and what was important;  
225 emergence of unexpected topics; and enhanced participation and control for  
226 participants.

227 Table 1 details a number of different objectives researchers strive for when  
228 conducting qualitative research, and compares how interviews, with and without  
229 photographs, meet those objectives.

230

231 Table 1 about here

232

### 233 **Key difficulties with using visual methods**

234 This approach does not appeal to all (Frith and Harcourt, 2007) and there are well-  
235 documented challenges for the researcher and the researched and include ethical,  
236 analytical and practical concerns.

237

### 238 **Ethical difficulties**

239 Although ethical guidelines apply to all research, visual methods specifically lack a  
240 history of ethical practice (Balmer et al., 2015). Ethical issues relating to anonymity,  
241 consent, and copyright are common challenges. Lack of knowledge of the method  
242 disadvantages studies in gaining approval from committees who are simply unfamiliar  
243 (Wiles et al., 2008). Both Miller (2015) and Pitt (2014) urge scholars to purposefully  
244 state their reasons for using visual methods, detailing the range of advantages, in  
245 order to break this cycle.

246 Once approval is obtained, researchers inevitably strive to protect participants through  
247 anonymising any identifiable data in the photographs and transcripts. Removing  
248 identifiable data before publication / presentation is necessary, but often difficult to  
249 completely anonymise photographs (Tishelman et al., 2016). Pixelating photographs  
250 is an option, but can feel contradictory when participants aim to express themselves.  
251 To include photographs of others, participants are (ethically) required to seek written  
252 consent from that person. In this situation participants may either ignore the consent  
253 procedure because they find it awkward or unnecessary, or they do not capture the  
254 photographs they would like to (Pini, 2014).

255

256 Complexities and strategies with regards to consent have been discussed in the  
257 literature. Davies (2008) focused on issues of informed consent for visual researchers  
258 and, amongst other recommendations, suggested offering participants the choice to  
259 consent to use of individual photographs, rather than consent to use all of the data.

260 Copyright can present as an issue. In most cases the participant owns the image and  
261 the consent process obtains permission for the researcher to use data. Participants may  
262 however take photographs of art work, images in a magazine or from the internet.

263 Ascertaining the copyright owner can prove difficult and even impossible in some  
264 cases (Edmondson, 2013).

265

266 **Analytical difficulties:**

267 There is limited guidance for analysing combined images and transcripts (Frith and  
268 Harcourt, 2007, Gleeson, 2011). Instead, authors typically present an analysis of the  
269 textual data only. This is perhaps due to the dearth of literature/explicit guidance on  
270 how to handle visual data with systematic rigour and transparency (Gleeson, 2011)  
271 and the view that the images are used as a stimulus, rather than as “containing” data in  
272 their own right (Warren, 2005).

273 Polytextual thematic analysis has therefore been developed as a method of analysis  
274 (Gleeson, 2011) that enables researchers to include visual data in the analysis. The  
275 method follows the same key stages as a thematic analysis, as described by Braun and  
276 Clarke (2006), but applies the stages to working with photographs as data. For  
277 example, the first step is to familiarise with the photographs (view each photograph  
278 separately and note thoughts and feelings that emerge. Note details of the specific  
279 content of the photograph that evoked thoughts/feelings - use of colour, placement,  
280 and content). This process is then repeated whilst viewing all of the photographs  
281 together to generate initial codes. The data is then managed as one source (a list of  
282 codes which consist of images and text) for the remaining stages of the analysis  
283 (searching, reviewing, defining and naming themes).



284

285 **Practical difficulties:**

286 To ensure a complete execution of the method the participant requires equipment to  
287 collect data; instructions / guidance (motivation) to collect data, and the researcher  
288 requires equipment for sharing photographs (between participant and researcher) and  
289 viewing them (in print /electronically). Although most mobile phone devices feature a  
290 camera, this is not always the most practical or preferred choice because participants  
291 may not want sensitive photos on their own phone. Using study cameras however is  
292 not without risk (or resistance). Disposable cameras are not advisable because they  
293 can be seen as an out-of-date medium (Drew et al., 2010) which can restrict the  
294 amount of data collected and options for viewing/ deleting photographs.

295 The offer of instructions / guidance around the content or number of photos can also  
296 inadvertently restrict data collection. For example, when provided with examples and  
297 guidance participants tended to produce images that were very closely linked to the  
298 examples, which likely reduced the level of individual authenticity (Pini, 2014).

299 Without restriction participants can explore all different aspects of their experience  
300 and the researcher avoids restricting access to data, however, no restrictions can be  
301 overwhelming and appear more burdensome. An abundance of photographs can prove  
302 difficult to work with during the interview and the analysis phase (Edmondson, 2013)

303 and can disrupt the flow of discussion; (Packard, 2008). Also, during the analysis and  
304 listening to the audio recordings, it isn't always obvious which photographs are being  
305 discussed. Meo (2010) suggested numbering each photograph and referring to the  
306 number throughout the interview.

307 There is no guidance on the optimal number of photographs or the time between data  
308 collection and interview. This balance needs to be carefully considered and adapted to  
309 the needs of individual projects.

310 Finally, the researcher needs to prepare for participants who present without  
311 photographs. This can happen for many reasons, such as difficulty with the concept of  
312 capturing elements of their experiences visually (Drew et al., 2010) or practical  
313 difficulties in capturing certain images (Edmondson, 2013). Researchers can respond  
314 by developing an interview guide featuring a discussion of the practical and emotional  
315 difficulties the participant has encountered in trying to capture images and what might  
316 be missing from the photographs they present (Edmondson et al., 2018, Edmondson,  
317 2013).

318

### 319 **Conclusions:**

320 It is left to the researcher to consider whether the benefits of using visual methods  
321 outweigh the disadvantages (Packard, 2008). Using this method offers a good

322 alternative to more traditional approaches, but the exact benefits of the methods are  
323 difficult to evidence because of the complexities of the research interaction (Pain,  
324 2012). Therefore, as with any interview based research (or clinical work), the skill of  
325 the interviewer and the relational aspects remain of fundamental importance (Packard,  
326 2008).

327 This detailed discussion of visual methods and the associated methodological issues  
328 will facilitate nurse researchers' awareness of the method, assist them in making  
329 informed choices about research methods and encourage their use in health research  
330 to enrich data and promote understanding. Employing visual methods in future  
331 nursing research will contribute to the growing awareness and popularity of visual  
332 methods.

333

334

### 335 **References**

- 336 BALMER, C., GRIFFITHS, F. & DUNN, J. 2015. A review of the issues and  
337 challenges involved in using participant-produced photographs in  
338 nursing research. *J Adv Nurs*, 71, 1726-37.
- 339 BARTHES, R. 2003. *Extracts from 'Camera Lucida'*. In *The*  
340 *Photography Reader*, Oxford, UK, Routledge, Oxford, UK.
- 341 BRAUN, V. & CLARKE, V. 2006. Using Thematic Analysis in Psychology.  
342 *Qualitative Research in Psychology*, 3, 77-101.

- 343 CATALANI, C. & MINKLER, M. 2010. Photovoice: a review of the literature in  
344 health and public health. *Health Educ Behav*, 37, 424-51.
- 345 COLLIER, J. 1957. Photography in anthropology: a report on two  
346 experiments. *American Anthropologist*, 59, 843-859.
- 347 DAVIES, K. 2008. Informed consent in visual research. *Real life methods*.  
348 University of Manchester: ESRC National Centre for Research  
349 Methods.
- 350 DREW, S., DUNCAN, R. & SAWYER, S. 2010. Visual Storytelling: A  
351 beneficial but challenging method for health research with young  
352 people. *Qualitative Health Research*, 21, 1677-1688.
- 353 EDMONDSON, A. J. 2013. *Listening with your eyes: Using pictures and*  
354 *words to explore self-harm*. PhD, University of Leeds.
- 355 EDMONDSON, A. J., BRENNAN, C. & HOUSE, A. O. 2018. Using photo-  
356 elicitation to understand reasons for repeated self-harm: a qualitative  
357 study. *BMC Psychiatry*, 18, 98.
- 358 FRITH, H. & HARCOURT, D. 2007. Using Photographs to Capture Women's  
359 Experiences of Chemotherapy: Reflecting on the Method. *Qualitative*  
360 *Health Research*, 17, 1340-1350.
- 361 FRITH, H., RILEY, S., ARCHER, L. & GLEESON, K. 2005. Editorial.  
362 *Qualitative Research in Psychology*, 2, 187-198.
- 363 GLEESON, K. 2011. Polytextual Thematic Analysis for Visual Data. *In:*  
364 REAVEY, P. (ed.) *Visual Methods in Psychology*. Psychology Press.
- 365 HAN, C. & OLIFFE, J. 2015. Photovoice in mental illness research: A review  
366 and recommendations. *Health: An Interdisciplinary Journal for the*  
367 *Social Study of Health, Illness and Medicine*, 20, 110-126.
- 368 HARPER, D. 2002. Talking about pictures: a case for photo elicitation. *Visual*  
369 *Studies*, 17, 13-26.
- 370 HARRISON, B. 2002. Seeing health and illness worlds – using visual  
371 methodologies in a sociology of health and illness: a methodological  
372 review. *Sociology of Health & Illness*, 24, 856-872.
- 373 JOHNSON, G. C. 2004. Reconceptualising the visual in narrative inquiry into  
374 teaching. *Teaching and Teacher Education*, 20, 423-434.
- 375 LACHAL, J., SPERANZA, M., TAÑEB, O., FALISSARD, B., MORO, M.-R. &  
376 REVAH-LEVY, A. 2012. Qualitative research using photo-elicitation to

- 377 explore the role of food in family relationships among obese  
378 adolescents. *Appetite*.
- 379 LAL, S., JARUS, T. & SUTO, M. J. 2012. A scoping review of the Photovoice  
380 method: Implications for occupational therapy research. *Canadian*  
381 *Journal of Occupational Therapy*, 79, 181-190.
- 382 LEIBENBERG, L. 2009. The visual image as a discussion point: increasing  
383 validity in boundary crossing research. *Qualitative research*, 9, 441-  
384 467.
- 385 MATTHEWS, S. H. 2007. A Window on the 'New' Sociology of Childhood.  
386 *Sociology Compass*, 1, 322-334.
- 387 MEO, A. I. 2010. Picturing Students' Habitus: The Advantages and Limitations  
388 of Photo-Elicitation Interviewing in a Qualitative Study in the City of  
389 Buenos Aires. *International Journal of Qualitative Methods*, 9, 149-171.
- 390 MILLER, K. 2015. Dear critics: Addressing concerns and justifying the  
391 benefits of photography as a research method. *Forum Qualitative*  
392 *Sozialforschung*, 16.
- 393 PACKARD, J. 2008. 'I'm gonna show you what it's really like out here': the  
394 power and limitation of participatory visual methods. *Visual Studies*, 23,  
395 63-77.
- 396 PAIN, H. 2012. A literature review to evaluate the choice and use of visual  
397 methods. *International Journal of Qualitative Methods*, 11, 303-319.
- 398 PINI, S. 2014. *The education engagement, coping and well-being of*  
399 *teenagers with cancer*. PhD, University of Leeds.
- 400 PINK, S. 2004. Visual Methods. In: SEALE, C., GOBO, G, GUBRIUM, J,  
401 SILVERMAN, D (ed.) *Qualitative Research Practice* Sage.
- 402 PITT, P. 2014. 'The project cannot be approved in its current form': feminist  
403 visual research meets the human research ethics committee. *The*  
404 *Australian Educational Researcher*, 41, 311-325.
- 405 PROSSER, J. 2006. *Image-based research: a sourcebook for qualitative*  
406 *researchers* London, RoutledgeFalmer.
- 407 PYLE, A. 2013. Engaging young children in research through photo elicitation.  
408 *Early Child Development and Care*, 1-15.
- 409 REAVEY, P. (ed.) 2011. *Visual Methods in Psychology*. Psychology Press.

- 410 RILEY, R. G. & MANIAS, E. 2004. The uses of photography in clinical nursing  
411 practice and research: a literature review. *Journal of Advanced*  
412 *Nursing*, 48, 397-405.
- 413 SMITH, E. F., GIDLOW, B. & STEEL, G. 2012. Engaging adolescent  
414 participants in academic research: the use of photo-elicitation  
415 interviews to evaluate school-based outdoor education programmes.  
416 *Qualitative Research*, 12, 367-387.
- 417 THOMSON, P. 2012. Children and young people: Voices in visual research.  
418 *Doing visual research with children and young people*, 1-19.
- 419 TISHELMAN, C., LINDQVIST, O., HAJDAREVIC, S., RASMUSSEN, B. H. &  
420 GOLIATH, I. 2016. Beyond the visual and verbal: Using participant-  
421 produced photographs in research on the surroundings for care at the  
422 end-of-life. *Social Science & Medicine*, 168, 120-129.
- 423 WANG, C. & BURRIS, M. A. 1997. Photovoice: concept, methodology, and  
424 use for participatory needs assessment. *Health Educ Behav*, 24, 369-  
425 87.
- 426 WARREN, S. 2005. Photography and voice in critical qualitative management  
427 research. *Accounting, Auditing & Accountability Journal*, 18, 861-882.
- 428 WELLS, F., RITCHIE, D. & MCPHERSON, A. 2012. "It is life threatening but I  
429 don't mind". A qualitative study using photo elicitation interviews to  
430 explore adolescents' experiences of renal replacement therapies.  
431 *Child: Care, Health and Development*.
- 432 WHITING, L. S. 2015. Reflecting on the use of photo elicitation with children.  
433 *Nurse Researcher*, 22, 13-17.
- 434 WIERSMA, E. 2011. Using Photovoice with people with early-stage  
435 Alzheimer's disease: A discussion of methodology. *Dementia*, 10 203-  
436 216.
- 437 WILES, R., PROSSER, J., BAGNOLI, A., CLARK, A., DAVIES, K.,  
438 HOLLAND, S. & RENOLD, E. 2008. Visual ethics: Ethical issues in  
439 visual research.
- 440