

Desenvolvimento de dinâmica Foto Voz no Método Criativo Sensível

Development of the “Photovoice” dynamic based on the sensitive creative method

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RESUMO

Objetivo: Descrever a criação e utilização da Foto Voz como dinâmica do método criativo sensível a partir de uma reflexão sobre a pesquisa qualitativa e o método Photo Voice. **Método:** A DCS Foto Voz seguiu os princípios do Método Criativo Sensível, instrumentalizando a fotografia como produção artística, baseado na técnica do Photovoice, promovendo aos sujeitos espaço para expor os significados das imagens e a partir disso foi gerada a discussão de onde emergiram a produção de dados. **Resultados:** A integração de Dinâmicas de Criatividade e Sensibilidade do Método Criativo Sensível à técnica do Photovoice demonstrou potencialidades para a discussão grupal, tendo em vista que a fotografia fomentou o debate grupal, possibilitando acessar a memória latente e os sentimentos das participantes, o que é valorizado na discussão em grupo no método criativo sensível. **Conclusão:** Foi possível identificar que a utilização da dinâmica Foto Voz a partir do Método Criativo Sensível possui potencial para gerar dados relevantes para a enfermagem, contribuindo com o desenvolvimento de técnicas de produção de dados em pesquisas qualitativas.

Descritores: Saúde da Criança; Pesquisa em Enfermagem; Pesquisa Qualitativa.

ABSTRACT

Objective: To describe the creation and use of “Photovoice” as a dynamic of the creative and sensitive (DCS) method based on a reflection on qualitative research and the Photovoice method. **Method:** The DCS “Photovoice” followed the principles of the Sensitive Creative Method, using photography as an artistic production, based on the technique of Photovoice, providing participants with space to uncover the meanings of the images. Data emerged from the discussion. **Results:** The integration of Creativity and Sensitivity Dynamics of the Sensitive and Creative Method to the Photovoice technique demonstrated potentialities for group discussion, considering that photography fostered group debate, allowing access to the latent memory and feelings of the participants, which is valued in group discussion and in the sensitive creative method. **Conclusion:** It was possible to identify that the use of Photovoice dynamic with the Sensitive and Creative Method has potential to generate relevant data for nursing research, contributing to the development of data production techniques in qualitative research.

Descriptors: Child Health; Nursing Research; Qualitative Research.

ORIGINAL

Introduction

Crossing disciplines, fields and themes, a qualitative research is the same field of investigation, finding itself in a group of complex terms, concepts and expositions and diverse perspectives or research methods. However, generally, qualitative research consists of a set of practices, materials and interpretations that give the world visibility and enable transformation through a series of representations such as field notes, interviews, conversations, recordings and photographs.¹

Historically, qualitative research is embedded in an epistemological battle, which in different internal and external discussion groups, researchers try to conclude which type of study is more effective and less susceptible to bias by comparing qualitative and quantitative studies.² Despite strong discussions, the choice of research, whether qualitative or quantitative, is primarily a decision about data generation and analysis methods, and secondly a choice about research design or knowledge interests. Thus, there is no “optimal mode” or better than the other; indeed, the path to be pursued in a scientific research must be found through an adequate awareness of the different methods, and an assessment of their advantages and limitations, including their uses in different groups, social situations, different kinds of information and multiple social problems.³

By answering very particular questions, qualitative research is concerned with the numerically unmeasurable level of reality, so it works with the universe of meanings, motives, aspirations, values, and attitudes, corresponding to a deeper space of relationships, processes, and phenomena. This makes qualitative and quantitative differences different in nature; whereas while social scientists work with statistics apprehending only the concrete and visible phenomena, the researcher in the qualitative approach deepens in human actions and relations, which have their meanings not statistically capture by variables.³⁻⁴

Qualitative research can be seen in an approach that tends to naturalism, interpretive to the world, that is, its researchers find their objects of study in their natural settings, trying to understand or interpret the phenomena from the meanings that people give them. These researchers can be described as using a wide variety of interconnected interpretive practices in the constant quest to better understand the subject at hand.¹

Still from a historical perspective, qualitative research in the 1920s and 1930s gained importance in the human disciplines of the fields of sociology and anthropology for the investigation and study of life in human groups, which basically consisted of observers departing for a foreign setting in order to study the habits and customs of another society or culture. Soon this type of research started to be used in other social and behavioral disciplines such as education, history, science and politics, covering the area of communication, social assistance, health, medicine and also in nursing.¹

By having the object of study centered on the people inserted in their realities, qualitative nursing research has the potential to contribute to the improvement of the care provided, and the various approaches that can be used in this type of research are indicative of these possibilities. Situations experienced by nurses in their relationship with practice and their meanings,

are valid through a phenomenological approach, which seeks to understand the phenomenon at the moment it arises, making it possible, for example, to study the relationships that nurses look in their professional performance. , with the user, the health team, the nursing and management team. Whatever the methodological resource, qualitative research allows nursing to have a tendency to walk by more humanistic means, which enables a greater understanding about people, thus inserting health in a more dynamic analysis, as it encompasses lifestyle, values political, religious, cultural, vital and fundamental in social relations.⁴

Pointing a different look at the practice of nursing, qualitative research expands the perspectives on the professional performance of nurses when considering the complexity and diversity of human beings and their relationships. Also, enabling the visualization of the invisible, as it seeks to perceive the subjectivity of the other. Thus it is possible to understand phenomena of interest to the profession, which strengthen its social role and also act in the expansion and construction of knowledge.⁵

Photography in qualitative research

The use of photography by anthropology and sociology made possible the other's worldview, so that visual studies were primarily focused on the different, with the intention of demonstrating the morphological and cultural differences of different peoples; After relying on the advances of interpretive and phenomenological approaches in the social sciences, the use of photography became part of a group of studies that focused more on feelings, emotions and memories. As a methodology, photography, allowed the view of these aspects and can go beyond the descriptions written by the interview methods. The images facilitated the studies on subjectivity, making possible the search for different forms of knowledge production. Therefore, the use of photography by various disciplines leads to a reflection on the possibilities of use in qualitative studies, in the production and interpretation of subjective data.⁶⁻⁸

Loizos⁹ points out three important approaches when considering photography as a methodological possibility; The image, accompanied by sound or not, can offer documentary records of temporal actions and real events, the second points out that social research can use as primary data visual information, images that do not need shapes, writing or numbers. And lastly, the multiple roles that "the visual" and "media" play in social, economic and political life in today's world are influenced by the media, making the results increasingly dependent on visual elements.

Also noteworthy is the ability of photography to evoke memories. The use of the image associated with the interview becomes an instrument capable of giving rise to important and passive memories, rather than active and present memories, which normally only the interview would not be able to achieve, ie photography can help a focal interview. for example, releasing submerged memories, making the data deeper and more subjective. This operationalization enables the creation of a cooperative work, a shared construction in which the researcher and the interviewee can talk together, and this in a more relaxed way than without the stimulation of a photograph.¹⁰

Associated with the semi-structured interview, a photograph was used as a methodological strategy for data collection by Rossari and Motta¹¹, in a study conducted in Porto Alegre with adolescents with cancer. Being efficient in obtaining information through individual speech about the photographs that the adolescents themselves produced, bringing a deep level subjectively, which allowed the expression of questions that could not be unveiled using only the interview, enabling these adolescents to make the visual who would like to speak but did not know how to express it.

Furthermore, Rossari and Motta¹¹ describe that the themes revealed from the photographs brought to the study very deep reflections and abstractions on the subject; concluding that the use of non-conventional methodologies that use photography should be encouraged, because through this strategy it was possible to capture the diversity and complexity of views, focus on the theme of cancer in adolescence, and provide a different approach and interaction with interviewed.

Seeking the problematization of self-image with patients after eye trauma, Lima, Caetano and Pagliuca¹², they used photography as a methodological strategy, where patients were photographed, followed by a subsequent interview, whose research question was:

"How are you seeing yourself?" The results allowed a deep analysis on the perception of self-image of these patients, who when seeing the pictures of their own face after the trauma, exposed feelings difficult to express only by speech, but that were observed by the researchers through the reactions and emotions. All interviews were recorded and analyzed. Therefore, the results of the study showed that the use of image can produce in the interviewee the expression of deeper latent emotions and feelings, so that the use of photography plus interviews and observation contributes to the expansion and deepening of the results obtained.

Photovoice

In 1997, Wang and Burris¹³ developed a participatory photography methodology focused on health promotion, based on education theories and literatures, critical awareness, feminist theory, and documentary photography, called Photovoice, which through specific photography techniques, allows people to represent and identify their communities. The fundamental character of Photovoice is to use photography to build skills and confidence, and to act as a platform for participants to voice their ideas, opinions and contexts.

Photovoice has been used in many studies to better understand groups, people and communities. In Portugal, for example, Carvalhais and Sousa¹⁴ used Photovoice as a methodology for an exploratory study of a qualitative approach, identifying nursing care provided to elderly dependent patients in a family context, and describing the obstacles faced by nurses to provide more expressive care. Six nurses participated in the study, photographing their daily home care to the elderly, where the results were obtained through the meaning that the nurses gave to the photographs related to the research theme. The research has shown some limitations because the number of participants is small, but the method has proven to be effective against the objectives, being defined by the authors as a rich method that can cross some limits, deepening

the results.¹⁴

Sensitive creative method

The combination of methods and strategies of group interaction arising from social psychology and the women's movement, with Freire's critical-reflexive pedagogy method and also allied to Barbier's thought that sees the subject as a social and personal being at the same time and that therefore its subjectivity manifests itself in the collective space - that is, in intersubjectivity; form the path followed by Cabral¹⁵ to construct and name the Sensitive Creative Method, which leads this study. The combination of methods and strategies of group interaction from social psychology and women's movement, using the method of Freire's critical-reflexive pedagogy. still allied to Barbier's thought that sees the subject as a social and personal being at the same time and that, therefore, his subjectivity manifests itself in the collective space - that is, in intersubjectivity; form the path followed by Cabral¹⁵ to construct and name the Sensitive Creative Method, which conducts this study.

The present method has its power for data production, when it uses art in the process of creation and the commitment of sensibility, in a dialogical-dialectical conception, where artistic productions are shared in groups, and the participants discuss and construct meaning to what was produced, generating themes and subthemes that are debated, analyzed and validated in the same group space. In this space, what is common is confirmed and the unusual is particularized, making it easier to organize the data for further analysis. It is the moment when the group leaves the condition of study object and becomes subject of the study; above all what is valued is the movement of dialogue, and the dialogical-dialectical relationship with the subjects and the researcher, with group discussion only part of the process and a subsequent stage of artistic production.¹⁵

The sensitivity and creativity of the research subjects in the group space leads to make their thoughts and concepts about themselves, life and the world, flexible and public, also allowing the fall of fears and the breaking of socially constructed prejudices. The Creativity and Sensitivity Dynamics are developed by a variety of group techniques, allied to creativity and sensitivity, which result in a series of reflections and collective discussions in the space in which they are held, so there is a process of introspection and creative expression. There are already other validated DCS used in various studies, such as the Talking Map and Body Knowledge DCS.¹⁵

Cabral¹⁵ operationalizes the DCS in five moments, where the first corresponds to the organization of the environment and the reception of participants, secondly occurs the presentation of the group, the third gives explanation about the DCS and the exposure of the research question, the fourth moment is the individual artistic production and the enunciation of the individual experience to the group, where the generating themes are formed, in the fifth moment the collectivization of the generating themes as well as the analysis and validation of the data take place. The development of these five moments in the DCS are combined with the already consolidated data collection techniques: the group process, the participant observation and the semi-structured interview. This combination of artistic productions and the

above techniques, in addition to preparing group participants for dialogue, facilitates the organization of thought and speech, and directs the process of data analysis with interventions by the researcher only as coordinator, reinforcing the central aspect of the dynamics; the dialogic - dialectic relationship that is established between the subjects and the researcher.

The objective of this study was to describe the mothers' daily life in the NICU, based on the application of DCS, whose artistic production is the photographs produced by them.

Method

For validating the DCS, a study was conducted on the daily care of mothers of newborns admitted to the Neonatal ICU.

The subjects were three mothers of newborns admitted to the NICU. Subjects were selected intentionally, according to the research objectives. Three mothers were invited to participate in the study on a voluntary basis. Inclusion criteria were those who had their children admitted to the NICU pre-discharge ward, who were available and remained close to the baby following the hospitalization of their child. Exclusion criteria were those who had cognitive or motor impairment that prevented her from taking the photographs, or who did not remain accompanying her child in joint accommodation in the unit.

The research had as scenario the Neonatal Intensive Care Unit which is located on the 6th floor of the University Hospital of Santa Maria. It is a reference in high and medium risk SUS care for 45 municipalities that make up the 4th and 10th Regional Health Coordination (CRS). It has 18 beds, 10 of which are high risk, of which 3 are isolation and 8 medium risk beds. The physical space includes Reception, desk space and hand hygiene, a staff bathroom, a nursing lounge, a medical staff lounge, and a snack room. It also has a room for cleaning and another for storage of materials and a purge. The unit has three inpatient rooms: one with capacity for seven beds, one for three beds and another for eight beds of medium risk. It is composed of a multiprofessional team: three secretaries, two general service professionals, two cleaning professionals, seven neonatologists, five medical residents (R2) and three (R1). The nursing team is composed of nine nurses and 35 among nursing assistants and technicians; three physical therapists and one psychologist. It currently also has three residents of the Multiprofessional Residence: 1 speech therapist, 1 nurse, and 1 social worker. It should be noted that the NICU serves newborns up to 28 days of age, premature and term, with pathologies or requiring intensive care.

Results and Discussion

Data production through DCS "Photovoice"

The DCS "Photovoice" followed the principles of the Sensitive Creative Method, instrumentalizing photography as an artistic production, based on the Photovoice technique, providing subjects with space to expose the meanings of images, and from this the discussion of where data production emerged. After the research participants were invited to participate in the study, they were

presented with the Informed Consent Form and the Image Release Agreement, followed by the first two moments of DCS, described below:

1st moment: Participants were welcomed into the NICU breastfeeding room, chairs were arranged in a circle, and recorders placed in strategic positions for sound capture. Soon after the reception, a relaxed presentation technique was performed where the participants could meet. And finally, they were exposed to the purpose of the research, and made room for questions for some doubts and clarifications. They all had questions about how the photographs could be made, how many could be made. Production was free, and as many photographs as each deemed necessary to meet the research objectives. Having resolved doubts and clarifications, DCS proceeded for the next few moments.

2nd moment: Soon after exposing the research objective, they were explained how the dynamics of creativity and sensibility would be developed, using principles of Photovoice technique, and how the photographic production that the group would realize would occur. Given the explanation, the debate question was launched: How is your daily life in the NICU as a mother? This question guided the entire process of knowledge construction during the dynamics development in the following moments. Thus, a time period of two days was set aside for each participant to take their photographs. In the case of this study, the three mothers who were selected had cameras and tablets that were used to make the photographs that portrayed their daily lives during the hospitalization of their children in the NICU.

3rd moment : After the two days for photographic production, the group met again. The mothers delivered the photographs in digital format, which were organized in individual folders, in a notebook by the researcher. After this organization, and the recorders willing linked, were resumed the objectives and the issue that generated debate. Soon after the photos were presented on the notebook, while the research assistant was going through the photos, the participant who had produced the photos presented them describing her daily life. From this, then began the group discussion and the production of data. At this point in DCS, the principles of the Photovoice technique became evident, working in their most fundamental character along with the principles of the Sensitive Creative Method, which is the use of photography to create confidence and skills, in which each research participant can present their story to others, relating what led them to produce such images. Meanwhile, the Sensitive Creative Method presents itself at the moments when participants discuss and give meaning to what was produced, generating themes for the debate that takes place in the group. At this time, too, the converging and divergent points that gave rise to the generating themes were noted.

One of the difficulties encountered at this third moment was that one of the participants did not have the USB cable for transferring the photos, and it was necessary that her presentation took place on the tablet she had used to make the photos. It did not preclude discussion in the group, even presented itself as another possibility for presentation of the photos in the future, but it was necessary to contact the participant and return to the unit at another time for the digital transfer of photos with a USB cable.

4th moment: At this moment, the debate was instigated, based on the generative themes that emerged through dialogue with the participants, which

were decoded into subthemes, and analyzed by the group through collective discussion. It was a very important moment in the collective construction of knowledge, in which each subject, with voice, from their experiences expressed in the photographs of situations experienced by each mother in the NICU, narrated and discussed in this construction, enabled the collective elaboration of knowledge, which was the central objective of this 4th moment.

5th moment: Finally, the themes and subthemes were resumed, thus making the thematic synthesis. The group was returned to what was said in a synthesized manner, and the group returned to the researcher the information confirming or not what was said. At this time, other themes also emerged, and data that had not yet been discussed.

In summary, it can be understood that the use of the Creativity and Sensitivity Dynamics associated with the Sensitive Creative Method collaborated so that the data obtained in this research were full of experiences shared by the mothers of the newborns, which corroborated the emergence of several themes and subthemes on the subject. Due to the excessive data obtained through data analysis, the results obtained in the research will be presented in a different academic article, thus seeking to analyze and expose in more detail the rich data acquired in this research.

Conclusion

The integration of Creativity and Sensitivity Dynamics of the Sensitive Creative Method to the Photovoice technique demonstrated potentialities for group discussion, given that photography fostered group debate, allowing access to the participants' latent memory and feelings, which is valued in group discussion on sensitive creative method.

In addition, photography made visual results, causing the group to identify more similar points in their lived situations, which enriched the experience during the study. However, the implementation of DCS also showed some limitations, in the sense that the compatibility of USB cables and the ways to obtain the digital archive of photographs must be planned in order to attend all participants. However, this did not prevent DCS and did not interfere with the results. The discussion in the group was conducted through the use of notebook and tablet, in which case the use of another device proved to be a new possibility for the next group discussions, having been equally efficient.

Finally, the use of photography as an artistic production in the dynamics of creativity and sensitivity of the sensitive creative method allowed the achievement of significant and rich results regarding the experience of mothers with NB admitted to the NICU. This association has the potential to generate extremely relevant data, contributing to the development of data production techniques in qualitative research.

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