Toward a New Conceptualization of Photovoice: Blending the Photographic as Method and Self-Reflection

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Abstract

One finding and concomitant new conceptualization of the photovoice methodology derived from a research study conducted with community college students are put forward in this paper. One of the aims of the photovoice methodology is to develop a more critical consciousness within participants. I, however, did not note an increase of critical consciousness among the participants of this study. The new conceptualization of the photovoice methodology described in this paper suggests that the methodology be bifurcated: one branch focused on critical consciousness building among participants and one branch focused on reflective consciousness building.

Keywords*:* photovoice, methodology, self-reflection, community college

Introduction

The overarching purpose of this study was to understand how community college students construct their educational lives. Four major findings were derived from this work: (a) freedom (participants viewed the community college as a vehicle for a freer life, in a broad sense) (Latz, 2012), (b) academic integration (participants were bound to the community college through academic means rather than social ones), (c) roles (each participant played many roles within his or her life, and those roles interfaced with participants' student roles in various ways, and (d) reflective consciousness—a finding related to how the participants were impacted by participating in the study, which will be fully articulated below. Because of the breadth of the study, the fourth finding listed above—reflective consciousness—will be the focal point on this paper. From this finding, a new conceptualization of the photovoice methodology was developed and will be elucidated.

When using the photovoice methodology (PhotoVoice, 2011; Burris & Wang, 1994, 1997), researchers place cameras in the hands of participants and ask them to document aspects of their lives through photography. Photovoice participants not only take photos, but also narrate the contents of those photos through either interviews or focus groups. One of the aims of the methodology is to develop a more critical consciousness within participants. As I analyzed the participants' photo narrations from the present study, it did not appear as though participants had moved toward a more *critical* consciousness; instead it appeared as though participants had begun to develop a highly *reflective* consciousness. In this paper, I outline the methodology employed and evidence used to substantiate this particular finding. I then explain how I moved from the reflective consciousness finding to a new conceptualization of photovoice through an overlay of relevant literature. This new conceptualization asserts that photovoice should undergo a process of bifurcation wherein two separate methodologies with two different participant aims come into focus. To reiterate, the original developers of the photovoice method (Wang & Burris, 1997) suggested that participating in a photovoice project should affect participants; participants should develop a more critical consciousness. I am suggesting the methodology be bifurcated wherein one aim is the development of a critical consciousness among participants; the other aim is the development of a reflective consciousness among participants. Photovoice for reflective consciousness may be used as a tool for inquiry as well as personal development. Additional implications of this proposed bifurcation are also discussed.

A traditional literature review is purposefully not included within this paper. This choice is emblematic of the overall research process. Charmaz

(2006) explained that "the place of the literature review in grounded theory has long been both disputed and misunderstood" (p. 165). Early grounded theorists cautioned against engagement with literature prior to analysis (Glaser & Strauss, 1967; Strauss, 1987), arguing that engagement with the literature would taint the researcher's ability to see the data clearly. This argument illustrates the positivistic roots of grounded theory and suggests that is it possible for the researcher to be objective and unbiased. I, however, subscribed to a constructivist grounded theory approach to the data analysis (Charmaz, 2006) and reviewed relevant literature at all stages of the research process. As such, references to related literature are placed all throughout the various sections of this paper. This was by design.

Theoretical Frameworks and Methods

The underlying epistemological framework for this photovoice project was constructivism (e.g., Guba & Lincoln, 1994) as is evident in the verbiage used in the research question that drove this study: How do community college students construct their educational lives? The methodology employed, photovoice (PhotoVoice, 2011; Wang & Burris, 1994, 1997), is a qualitative approach that falls under the umbrella of participatory action research (Bogdan & Biklen, 2007; Kemmis & McTaggart, 2003; Whyte, 1991). By placing cameras in the hands of participants, photovoice researchers enable individuals to document their lives on their own terms. There are three major aims of this methodology: (a) allow participants to document aspects of their lives through photography, (b) raise critical consciousness of participants, and (c) reach policy makers to instigate positive change (Wang & Burris, 1997).

Engaging in photovoice methods enables participants to document the most salient aspects of their lives. This approach decentralizes the role of the researcher and honors the authenticity of participants' vantage points. As authors of their own experiences, participants are active instead of "passive subjects of other people's intentions and images" (Wang & Burris, 1997, p. 371).

Moreoever, photovoice is underpinned by Freirian philosophies (Wang & Burris, 1997). Freire (1970/2003) recognized three levels of consciousness that influence how individuals interpret their realities and how those interpretations influence behaviors. The levels are: magical, naïve, and critical. At the lowest, or magical, level of consciousness, individuals view themselves as inherently inferior while silently existing and unknowingly reifying the status quo. At the naïve level, individuals view their social structures as corrupt yet livable. While they recognize injustice, they do not attempt to understand or analyze it. Rather, they exhibit lateral violence through blaming peers for their

social situations. At the critical level of consciousness, individuals realize that their actions can either maintain or disrupt their social realities (Carlson, Engebretson, & Chamberlain, 2006; Freire, 1970/2003, 1974/2007). Freire used a particular process to move individuals toward critical consciousness:

> On entering a new community, he would take time for informal conversation with the inhabitants. He would listen specifically for emotionally charged connections to people's daily lives. These emotionally charged themes would be translated into drawings, which he would use to stimulate collective introspection and discussion. The influence of culture on the individual and the influence of the individual on culture were always the emphases of the discussions and the cocreated knowledge. The goal was to engage the people to participate in their own learning, a combination of action and reflection that he called praxis. (Carlson et al., pp. 837-838)

A similar approach is used vis-à-vis the photovoice method.

Photovoice researchers (and participants) aim to garner the attention of policy makers. The power of the visual image allows the photovoice technique to gain the attention of policy makers in a way that words cannot. Reaching policy makers typically occurs through exhibitions where participants showcase their photographs. Photovoice projects have resulted in policy changes as the following vignette illustrates:

> A few weeks after the hanging of the first exhibit at the teen center, an assistant to the state comptroller came to the teen center for a meeting. He paused at a 12-year-old photovoice participant's photograph of a crumbling classroom ceiling at a local middle school with a caption that read: 'My middle school is a bad school. The ceiling is falling apart and it is not good.' . . . The comptroller wrote down the name of the school and promised to look into the matter. (Strack, Magill, & McDonagh, 2004, p. 53)

Photovoice has three main influences: (a) Freire's (1970/2003, 1974/2007) work on critical consciousness building with oppressed groups, (b) feminist thought and notions of making space for the voices of the traditionally voiceless (e.g., Collins, 2009; Gilligan, 1982; Mohanty, 2003), and (c) participatory documentary photography (e.g., Ewald, 1985, 1996, 2000; Hubbard, 1994). Based on my review of related literature, photovoice and other photography-based methods have been used within K-12 (e.g., Davison, Ghali, & Hawe, 2011) and higher education (e.g., Douglas, 1998; Goodhart et al., 2006; Harrington & Schibik, 2003), but my search did not yield any photovoice projects that involved community college students.

Data Sources

Seven students comprised the sample [see Table 1]. Participants were my former students from one of two courses I taught at Middle West Community College (MWCC) [pseudonym]: Cultural Anthropology (ANT) or First Year Seminar (FYS). Each participant had been in one of my sections between the fall of 2009 and the fall of 2010. They were current students at MWCC during the time of each interview (fall of 2010 and spring of 2011), though not enrolled in a course I taught. Again, I only interviewed former students. Participation was elicited through email: first come, first served. Over 20 participants began the project, but only seven persisted. Participant attrition was a limitation of this study, yet it is telling of the complexity of community college students' lives. They were asked to document various aspects of their educational lives through photographs after receiving a list of prompts and a disposable camera with 27 exposures. Data came from two sources: participants' photographs and verbatim transcriptions of interviews with participants. Participant photographs were used as elicitation tools during the interviews. Each participant was given a set of prompts and camera twice. Put differently, two rounds of photography-followed-by-interviews took place. Upon receiving the first set of prompts and camera, participants also met with me to discuss the project logistics (e.g., how to use the camera, how to return the camera to me) and sign various consent and photo release forms. The prompts for each round were different, and participants had the potential to take 54 photos in total. During the interviews, participants narrated the photographs they had taken in response to the prompts given and responded to a series of interview questions. Photography prompts and interview questions are included as Appendices A and B. I had initially intended to use the SHOWeD questioning technique as recommended by Wang (1999, 2006), but the participants were ready to narrate their images with little prompting. The SHOWeD technique proved unnecessary. All participants were interviewed twice, aside from one, Marie (pseudonym), who was interviewed once because of schedule conflicts. Interviews ranged from 27 to 87 minutes in length. Participants assigned meanings to the photographs they took. It was not my role, as the researcher, to assign meaning to the photographs. Oliffe, Bottorff, Kelly, and Halpin (2008) noted that "most researchers using photovoice have explicitly avoided formal analyses of participant photographs for epistemological and practical reasons." (p. 530). Rather, I assigned meaning to the interview transcriptions. A constructivist grounded theory approach (Charmaz, 2003, 2005, 2006) was used during analysis. Interview transcriptions were coded in three steps through the use of open, axial (Strauss & Corbin, 1998), and theoretical coding (Charmaz, 2006). This study was ap-

proved by MWCC's institutional research office and Ball State University's institutional review board.

Table 1.

Participants' Information

Participant	Age	Gender	Class/ Semester	Major	Career Goal	School	Work	Children
Crispy	39	F	FYS/ Spring 2010	Nursing	Nurse	Full-Time	No	5 (living at home)
Lythria	29	F	ANT/ Fall 2009	Liberal Arts with a Focus on Psychology	Psychiatrist	Full-Time	Part-Time	2 (living at home)
Frank	45	M	FYS/ Spring 2010	Paralegal Studies	Paralegal	Full-Time	Part-Time (odd jobs)	2 (living at home) [multi-gen home]*
Marie	47	F	FYS/ Fall 2009	Physical Therapist Assisting	Physical Therapist Assistant	Full-Time	Part-Time	2 (not living at home)
San=Man	20/ 21	M	FYS/ Spring 2010	General Studies with a focus on Psychology	Psychologist	Full-Time	Part-Time	0
Louise	19	F	FYS/ Fall 2009	Biology	Marine Biologist	Full-Time	Part-Time	0 [multi-gen home]*
Baby Girl	25	F	FYS/ Fall 2010	Business Management	Business Owner	Full-Time	No	4 (one living at home)

Note. Majors are listed in language used by participants. Some of these majors may be articulated differently by MWCC. All names are pseudonyms, self-assigned by each participant. *Multi-gen home means a participant is living in a household consisting of three generations of family members.

Findings

Four major findings were generated through this project. However, within this paper I focus on one: a finding related to how participation in the project impacted the participants termed reflective consciousness. One of the intended outcomes of this study was an increase in levels of critical consciousness among participants. After the final interviews had been completed, this intended outcome was deemed unmet. Rather, participants developed a more *reflective* consciousness, at least for the moments they spent thinking about the prompts, taking the photos, and then narrating the photos during the interviews. This was evident largely, though not exclusively, through participants' responses to the interview questions asked during interview two [see Appendix B]. As noted previously, Freire's (1970/2003) notion of *critical* consciousness included an individual understanding that their actions can either reify or disrupt their social realities. This project afforded participants

the chance to reflect on their educational journeys. Participants were much more inwardly than outwardly focused. Rather than develop a consciousness focused on social realities, participants developed a consciousness focused on deep introspection related to their educational journeys at the community college. For the participants, being a part of this photovoice project was personal and reflective. It was an impetus to pause and generate meaning; it was an opportunity to stop and think.

Crispy said: "[The project] made me think about some stuff too, like why am I doing this?" Marie's comments also provided a poignant example of this finding:

> So, it [the project] kind of forced me to think about, why am I doing this? I mean I knew why I was doing it, but I, to really think about it and to break it down—I think it inspired me even more to do you know, because I know—I started to look at the pieces of my life and how they're starting to come together. And, especially the part of my school life, you know, wanting to get a diploma and making the Dean's List and being able to concentrate on something that is—I'm going to do for the next 20 years of my life. . . . So, it's just inspired me more I think to do it and to do it well.

Frank added: "I mean it's [project] made me be more focused and more aware of what I'm doing and why I'm doing it."

Participants noted the salience of being able to see their images and reflect upon why they took the photos and what the photos meant to them. Through the staged process of ruminating on the prompts, taking photos, seeing the photos (participants used disposable cameras and were not able to see their images until the interviews, once the photos were developed), and narrating the photos, the photos became highly symbolic and meaningful to the participants, objects and images they could return to for inspiration. The process of meaning making occurred both when the participants took each photo and as they discussed the photos with me. San=Man said:

> Yeah like in terms of reflecting I think it'll be good just to see what it meant to me. Like I have all the other pictures at home, and these [second set of photos] will go right with them and to look at it and be like okay so this means this to me. It's something you can look back and be like *this*.

The images were a source of pride for Louise, a reminder of what she had been through during her time at Middle West. She said:

> It [the project] was pretty, um, eye-opening. Um, for me it really let me see outside of my mind what I've done so far and to really appreciate where I've came [sic] from. And, um, I mean, 'cause I

can think about what I've done in the past year or so, and you know and just think about it, but actually seeing it visually and, you know, talking about, it really, it makes me feel more proud of myself for being able to be that strong.

Baby Girl commented on how being a part of the project was a motivation to strive toward her educational goals. She spoke about the value she placed on the time spent being involved in the project. She said:

It [talking with me about her photos] made me, you know, the more I talk about, you know, my purpose, you know, it just builds me up, it makes me stronger, and it makes me more willing and more determined the more that I talk about it. So, you know, it was very, you know, time well spent.

This project provided each participant with the space and time necessary to engage in concerted reflection upon his or her educational life as a community college student. For most participants, the respite provided by this project was the first span of time they devoted to such reflective practices during the course of their college experiences. In many cases, talking about their educational journeys provided participants with new levels of motivation to persevere. As such, I have interpreted these data as the development of a reflective rather than a critical consciousness.

Interpretation and Practical Implications

One of the intended outcomes of the photovoice method is to develop a critical consciousness in participants. In my estimation, this did not occur within participants who participated in this photovoice project; however, a reflective consciousness was developed—at least for the time during which they engaged in activities associated with the study. The rationale for this assertion has been fleshed out above. Each of the participants noted that participation in the study caused them to reflect on how they would address the prompts I provided to them and how they would later narrate those images. The process undergone by the participants was an exercise in meaning making. Meaning making has been studied for quite some time (e.g., Kegan, 1994), and student development theorists such as Marcia Baxter Magolda (2001) have incorporated meaning making processes into their theoretical stances.

Self-Authorship

The interviews I conducted with participants could be seen as a means to assess and develop self-authorship (Baxter Magolda, 2001). Self-authorship involves nurturing, cultivating, and growing a strong confidence in one's

abilities to think independently and make decisions that dictate the course of one's life. It is movement away from external influences associated with youth (e.g., parents) and toward the internal influences of the self. Self-authorship "is characterized by internally generating and coordinating one's beliefs, values, and internal loyalties, rather than depending on external values, beliefs, and interpersonal loyalties" (Boes, Baxter Magolda, & Buckley, 2010, p. 4). Baxter Magolda and King (2007) argued that overarching (i.e., regardless of field of study) college learning outcomes require a certain level of self-authorship. For example, college graduates must break away from binary assessments of knowledge. In other words, they must move away from thinking about issues in terms of right or wrong, good or bad, and yes or no. Knowledge assessment and meaning-making require more sophisticated treatments that inherently involve high levels of ambiguity and often generate more questions than answers.

Baxter Magolda (2001) asserted that there are three phases of self-authorship: (a) the crossroads, (b) becoming the author of one's life, and (c) internal foundations. Pizzolato (2003) explained:

> As students move along the self-authorship continuum, they move from feeling unsatisfied and in need of self-definition (The Crossroads), through actively working to develop internal perspectives and self-definition (Becoming the Author of One's Own Life), to actually having a set of internally defined perspectives used to guide action and knowledge construction (Internal Foundations). (p. 798)

This explication of self-authorship may lead to the following question: How can self-authorship among college students/graduates be measured or assessed? Baxter Magolda and King (2007) provided interview techniques and strategies for assessing self-authorship among college students in addition to eliciting students' meaning-making structures. They noted that "judging the effectiveness of educational practice in promoting self-authorship requires some means of assessing students' developmental progress" (p. 494). The assessment of a student's developmental process may elude quantitative approaches. And as such "acquiring sufficient detail to identify underlying meaning-making structures may require interview approaches" (p. 497).

Students who participated in the interviews described by Baxter Magolda and King (2007) were encouraged to "identify meaningful experiences that contribute to their growth in college" (p. 500). This was a part of my initial interview protocol. In addition to asking the participants to narrate their images, I also asked them open-ended questions about their educational journeys in a broad sense. I inquired about critical moments in their college journeys thus far. This particular question was an effective way of probing

students to share [see Appendix A]. Baxter Magolda and King (2007) affirmed this approach:

> Possible ways to assist interviewees in reflecting on their experiences include asking about their most significant experience, their best or worst experiences, challenges or dilemmas they encountered, situations in which they were unsure of what was right, their support systems, conflicts or pressures they encountered, and interactions with people who differ from them. These probes help keep the focus on how the student has come to understand these experiences as a way of accessing his or her meaning-making structures. (pp. 500-501)

While I did not, at the start of the project, interview to assess self-authorship, I *was* ultimately trying to assess how community college students *construct* their educational lives, which is related to processes of meaning-making. The pastiche of images and text created by each participant enabled me to gain insights about each individual's meaning making process.

When interviewing to assess self-authorship, Baxter Magolda and King (2007) suggested that interviewers "invite participants to move beyond a description of *what* took place to *why* they interpreted it the way they did" (p. 504, italics in original). Applying this to the present study, interviewers should move participants beyond *what* was in the photo to *why* they took the photo. This is a critical element of photovoice. For example, four of seven participants took photos of a clock, yet each explained their reasoning for taking their clock photos in a different way during the interviews [see Appendix C]. There was a personal and distinct reason for each participant to include a photo of a clock. In other words, there were four distinct *whys* from four individual participants who had included the same *what*—the clock images. This differentiation may be related to four different trajectories toward self-authorship, and/or it could signal four different meaning making structures.

Baxter Magolda and King (2007) asserted that engaging college students in interviews meant to assess self-authorship could catalyze development within interviewees. In other words, the experience of being interviewed for the purposes of assessing self-authorship can further develop a student's level of self-authorship. This assertion is vital to understanding the developmental potential of the reflective consciousness explicated by the participants of this study. They noted that "processing their experience and consciously reflecting on it can bring insights to light that students might not otherwise have discovered" (p. 505). They also acknowledged that this potential outcome of the interview process, the self-authorship development of the interviewee, could be suspect to some researchers unconcerned about the development of

their participants.

It should also be noted that much of the self-authorship research has focused on White students (Torries & Hernandez, 2007), and additional inquiry is required to understand its utility across various students who ascribed to an entire host of social constructs related to identity. It should also be noted that Baxter Magolda's (2001) work on self-authorship has largely been conducted in the context of college graduates and four-year institutions. The concept of self-authorship, however, can be extended and applied beyond this context.

Photovoice for Reflective Consciousness: A New Methodological Conceptualization

Although I employed a constructivist grounded theory approach to the analysis of the data, the construction of fully developed substantive grounded theory did not take place for this particular finding. This was unlike other findings of this study where theory building did take place (e.g., Latz, 2012). Additional inquiries related to this finding and its implications are required to substantiate new theory. A new methodological conceptualization was created, however. Because the findings explicated herein could not be completely understood through the lenses of the reviewed literature related to the photovoice methodology, a new methodological conceptualization was forumlated. I assert that the photovoice method can be blended with Baxter Magolda and King's (2007) constructive-developmental interviewing to both ascertain *and* build levels of self-authorship within community college students. Put differently, this methodological blend can be used as an effective tool in community college student development—as well as student development in a variety of higher education settings. It can also serve as a powerful way for researchers to learn more about the educational lives of college students—in every sense. This new conceptualization should not, however, be relegated to college students only; it may prove to have a wider utility. These assertions signal a need to tease out and name the various uses and intended outcomes of the photovoice method. That my application of photovoice did not result in the aforementioned intended outcome of raised levels of critical consciousness in participants should not be viewed as a failure of method. Rather, it must be viewed as an impetus to further develop the method, which has become so encompassing that it requires a bifurcation, at minimum.

The goals of raising critical consciousness and reflective consciousness among participants are both important. And while it may be argued that a reflective consciousness is a prerequisite for critical consciousness, the photovoice method may benefit from being halved. On one hand, there is photo-

voice for critical consciousness. This approach may be best appropriated for projects primarily focused on the participants' involvement in changing the larger social structures within which they live. And on the other hand is *photovoice for reflective consciousness,* which may also be termed photovoice for self-authorship. Incorporating student-generated images into interviews meant to better understand students' lives could lead to richer and more vibrant conversation. Images provide students with another means for expression—one in which they may already be very familiar. Social networking sites such as Facebook, Twitter, and Instagram, which have become nearly ubiquitous, provide means for individuals to narrate their lives photographically. This approach to the photovoice methodology may be best suited for projects focused on the participants themselves, rather than the larger social structure. The present study is an example. Its efficacy as a methodological tool as well as a catalyst for student development must be explored further.

This new conceptualization signals a need for researchers to consider their intended outcomes for the photovoice method ahead of application so that constructive-developmental interview strategies (Baxter Magolda & King, 2007) can be employed. My assertion that the photovoice method be bifurcated should be subjected to scrutiny by photovoice researchers. For those who engage in what I have termed photovoice for reflective consciousness, an application of Baxter Magolda and King's (2007) constructive-developmental interviewing alongside various photovoice methods is critical to ascertaining whether or not this new "branch" of photovoice is helpful. Intended outcomes of photovoice projects must be decided upon prior to the utilization of this "new" method. Photovoice projects may also be used to build both self-authorship and critical consciousness within participants. If that is the case, then perhaps a trifurcation of the method is warranted. Finally, the pedagogical implications of photovoice for reflective consciousness for college students ought to be explored as well.

Pedagogical Applications

Photovoice for reflective consciousness has clear research-based applications. But it also has pedagogical efficacy. Photovoice for reflective consciousness can be applied in a variety of settings within the collegiate experience. First, it could be applied within first-year experience courses, a common curricular element of both four-year institutions and community colleges. Within the first year experience course, students could be asked to address some of the challenges and triumphs that may accompany the first year of college. Photography prompts such as What has been the most exciting part of college so far?, What has been the most challenging aspect of

college so far?, What are the most significant changes you have undergone since beginning college?, and If you could change one thing about your college experience so far, what would it be? may provide fodder for a variety of projects and discussions. Students would reflect upon their own experiences and assign meaning to those experiences. The photographs would serve as an elicitation device for such processes. Instructors could structure class discussions as constructive-developmental focus groups. Moreover, themes derived from students' photovoice projects could provide institutional faculty and staff members with valuable information about the first year experience. This information could be used to develop or refine first-year student programming and other institutional actions, especially those related to retention. Photovoice for reflective consciousness could be used in a similar fashion with program-based capstone courses or with senior year experience courses (or graduation preparation courses) to guide students through reflection on and articulation of their college experiences, learning, and future applications of that learning.

Second, photovoice for reflective consciousness could be used pedagogically to assist students connect course content to their own lives. Because "educators often highlight the cognitive dimension of self-authorship," (Baxter Magolda, 1999, p. 10) this application may be the most feasible. Photovoice for reflective consciousness could be incorporated into almost any course. For example, in a graduate-level course I teach, titled *The American College Student*, I ask students to take photos in response to the prompt: Who is the American college student? Furthermore, I ask students: What about you prompted you to take this photo and narrate it in the way you did? This activity is completed at the start and close of the semester. It allows students to think about the course content in a personal, visual, and abstract way. It also causes them to interrogate personal biases with regards to their conceptions of the American college student. The images and narrations allow for a broad spectrum of rich conversations to develop in the classroom. Contemporary issues, recent trends, and common stereotypes are explored and deconstructed through in-class dialogue. Students engage in reflection and meaning-making in this example as well.

Future Directions

Additional research is needed to better understand the efficacy of the proposed new conceptualization of the photovoice methodology. Photovoice researchers ought to include process-based interview questions to their protocols to assess how the research process impacts participants. Moreover, additional bodies of literature should be applied to the process-based findings

of future photovoice projects. The concept of transformative learning (Taylor, Cranton, & Associates, 2012) as an adult learning theory may be another helpful lens through which such findings can be viewed.

Conclusion

Within this paper, I have outlined one finding and resultant new methodological conceptualization derived from a photovoice project with community college students. The methodological bifurcation suggested herein will create space for researchers to further articulate and tease out nuances associated with the photovoice method and its aims. It has heuristic utility beyond what is already available within the existing literature. While photovoice has gained some momentum and attention since 1994, its potential is far from realized. The overarching purpose of this project was to better understand how community college students construct their educational lives. The new methodological conceptualization put forward here, termed photovoice for reflective consciousness, has the potential to assist college and university faculty and staff members within all sectors of higher education (i.e., four-year institutions and community colleges) in the assessment and development of self-authorship within the students with whom they work. It is not bound to this segment of potential participants, however. A full explication of photovoice for reflective consciousness, along with its implications and practical applications, has been provided. It is vital for other researchers and practitioners to employ this new vehicle for inquiry to determine its potential efficacy. Moreover, its pedagogical applications ought to be scrutinized as well. Through further implementation and interrogation, the utility of photovoice for reflective consciousness will become more evident.

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Appendix A
Opening Interview Questions and Photography Prompts (Interview One)

Interview Questions

Age?

Major or educational goal?

Where are you in the educational process (second semester, third semester)?

Career plans?

Tell me about your educational journey at Middle West Community College (MWCC) so far.

What have been some significant highs and lows during your time at MWCC?

What are the best parts about attending MWCC?

What are the most challenging parts about attending MWCC?

Is there anything further you would like to share at this time?

Narrations of the Following Photography Prompts

Why are you enrolled at the community college?

What is a typical day in your educational life like?

What do you hope to gain by attending the community college?

What motivates you to reach your educational goals?

What obstacles do you face in achieving your educational goals?

Appendix B
Photography Prompts and Closing Interview Questions
(Interview Two)

Narrations of the Following Photography Prompts

What are the most important things you have learned during your time at the community college?
How, when, where, and with whom do you study and complete your school work?
What are you most proud of about attending the community college?
What does having a college degree mean to you?

Closing Interview Questions

What was being a part of this project like?
What kinds of questions, if any, did you receive from others about engaging in this project?
How did you decide what to photograph?
Was the project difficult for you? Why or why not?
Did you enjoy being a part of this project? Why or why not?
What was it like for you to talk about your images?
What did you gain or learn, if anything, from being a part of this project?
Have you ever done anything like this before? If yes, please explain.
May I contact you again in the future if I have questions or need clarification about your images or our interviews?

Appendix C
Photographs of Clocks with Participant Narrations


Figure 1. Photo of a clock by Marie.

Marie said this about Figure 1:
Ok, [Figure 1] is a picture of a clock because time to *so* important [laughing]—in what I'm doing, in everything that I do. I get home at night like 5 or 5:30 pm, I start to study and I realize all of a sudden it's 10 o'clock at night, or 11 o'clock at night and I don't have everything done that I'm supposed to have done for the next day. And, so I have to make a decision. Do I stay up late and lose sleep and not be as effective the next day?

Figure 2. A clock on the wall at MWCC, a photo by San=Man.

San=Man said this about Figure 2: "I wish there were like 25 hours in a day. Sometimes I have to stay up a little bit—get you that extra hour [*sic*]—or sleep a little bit—I have to make 25 hours."
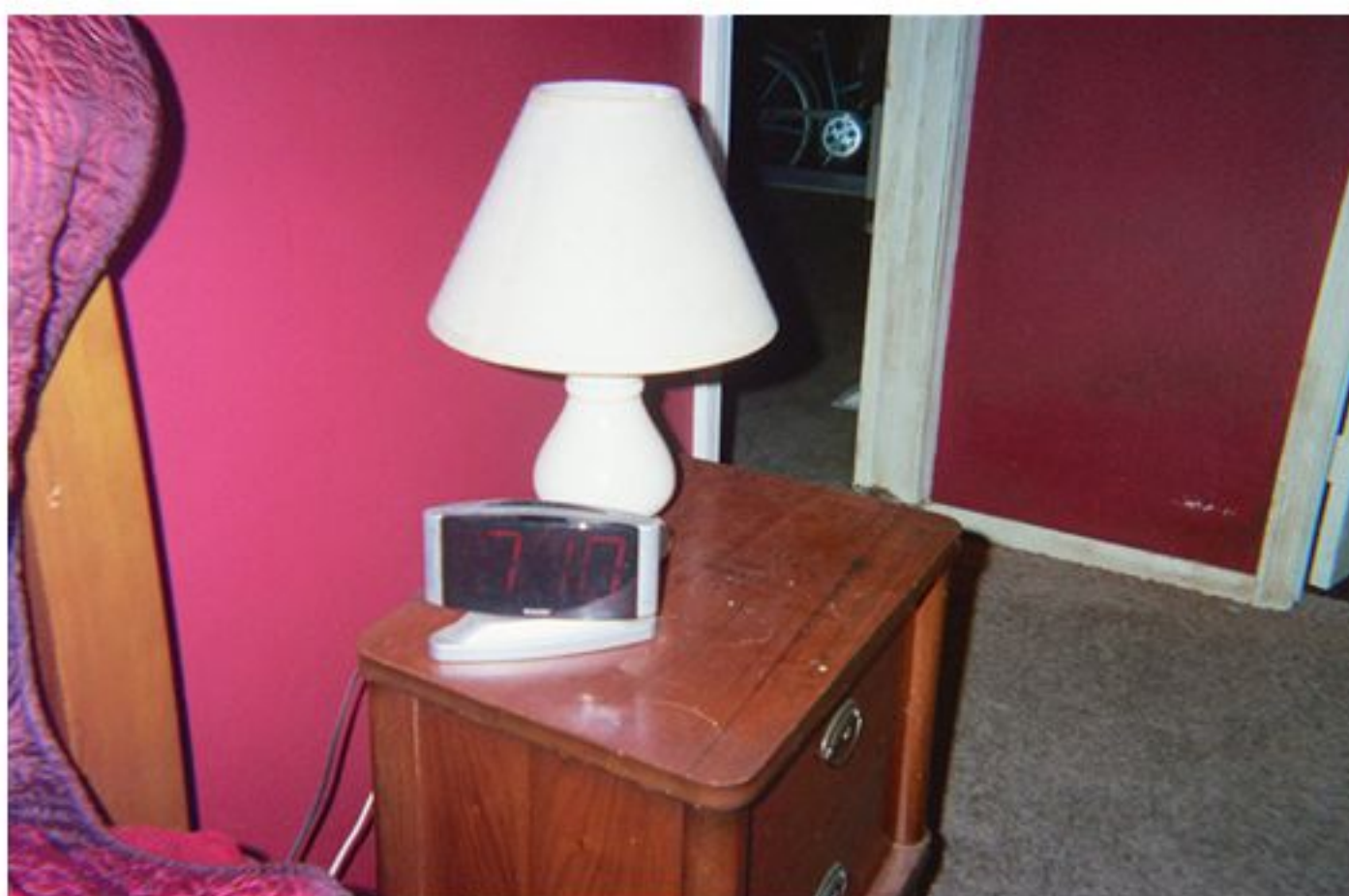
Figure 3. The morning alarm clock, a photo by Frank.

Frank used this photograph (Figure 3) to illustrate a typical day. He explained that he wakes up to his morning alarm clock at around 6 am, even though this clock reads 7:10 am.

Figure 4. Photo of a clock on the wall by Lythria.

Lythria used Figure 4 to illustrate her busy life, which entailed managing family, work, and school. She stated "Time is never on my side."