

INFO 272. Qualitative Research Methods

Projective Interviewing

Fall 2014

Types of Interviews

1. **individual depth interviews**
2. **narrative interviews**: focusing on a specific event or experience
3. **expert interview**: often centers less on the individual and more on a complex process, an organization, etc
4. **ethnographic interviews**: usually situated in interviewees cultural milieu, often spontaneous and informal
5. **joint interviews and focus groups**: i.e. husband and wife, family, household, co-workers, etc.
6. **projective interviews**: incorporate images, tasks, objects into conversation

Analyzing Interviews

Transcribing – tedious but necessary

1. how tedious? 1:3 ratio (interview:transcription time)
2. memory jog – making links between interviews
3. code as you go, but make transcript itself visually distinct from your codes

type about recording, if using phone put in flight mode so calls don't interrupt recording

What is projective interviewing?

- ❖ Creative strategies for eliciting description, interpretation that incorporate materials (photos, objects, diagrams etc) into the interview process
- ❖ *...but can be distracting, time-consuming, intrusive*



Why projective interviewing?

1. Overcome limitations of memory (or imagination)
2. Get information about things that are difficult or tedious to describe verbally
3. Maintain attention, keep interviewee engaged
4. Get access to spaces you can't (or shouldn't) enter

Types of projective interviewing

- ❖ **Photoelicitation**
 - ❖ Photo diaries
- ❖ **Mapping Exercises**
 - ❖ Spatial maps
 - ❖ Social maps
 - ❖ Tours
- ❖ **Sorting Tasks**
 - ❖ Personal construct interviews
- ❖ **Technology/Cultural Probes**

not a complete list....other relevant terms "photo voice" or "video voice" (in public health, social work space). "Focus troupes"

Photoelicitation

“Photographs are charged with psychological and highly emotional elements and symbols. In the depth study of culture it is often this very characteristic that allows people to express their ethos while reading the photographs.” [Collier and Collier]

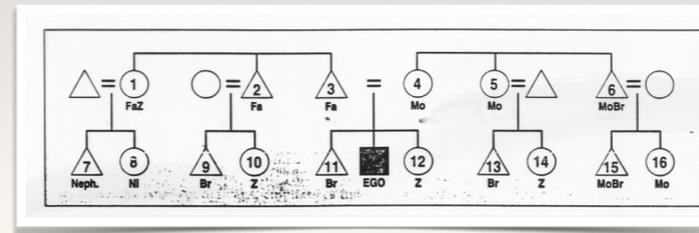


looking at family photo album

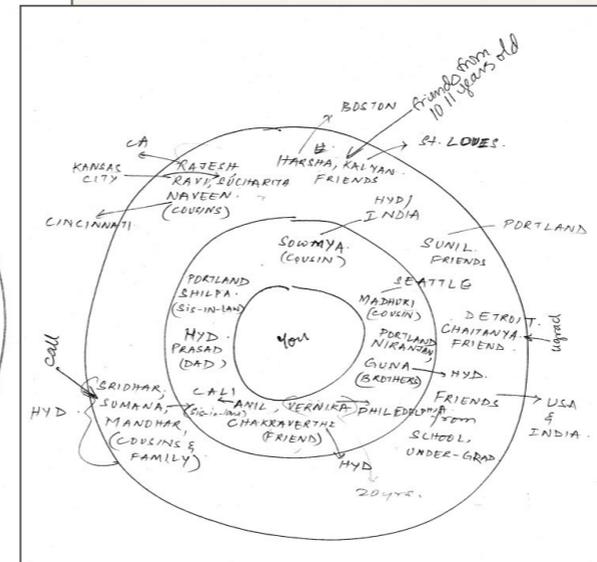
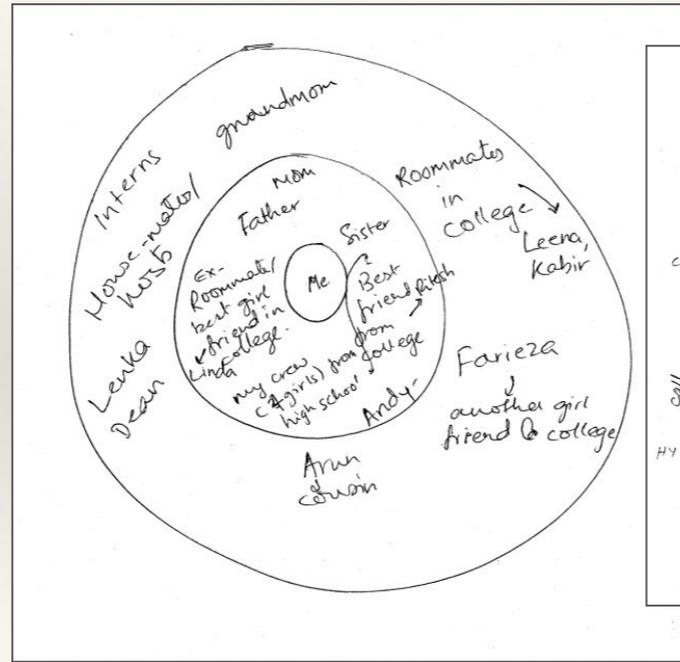
beyond photos: stories,
skits

Mapping Exercises

- ❖ **Geographical spaces**
 - ❖ map of the home, neighborhood, high school cafeteria
- ❖ **Social spaces (enumeration tasks)**
 - ❖ social network mapping
 - ❖ hierarchical diagramming



Hierarchical Mapping



Touring Spaces

- ❖ **Home tours** - to elicit responses to the material environment, comments on arrangement of space
- ❖ **Tour of computer 'interior'**
- ❖ **Tour of a user interface**
- ❖ **Tour of a mobile phone** – address book, text messages, call log

Sorting Activities

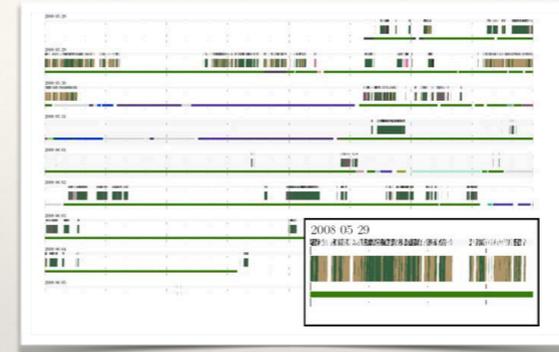
- ❖ **Images of technologies, settings, advertisements, people**
 - ❖ on what basis would you sort these images
 - ❖ pick the odd one out of a group and explain.
- ❖ **e.g. personal construct interviews**



on personal construct interviews see: Livingstone, S. (1992). The Meaning of Domestic Technologies: a personal construct analysis of familial gender relations. In R. Silverstone & E. Hirsch (Eds.), (pp. 113-130). London: Routledge.

Example 1: ethno-mining

- ❖ Data visualizations as projective object
- ❖ Hybrid (not 'mixed method')
- ❖ Viz are ambiguous requiring interpretation
- ❖ To have conversations with middle-class Americans about time use and 'busyness'



In a big data era, interesting to think about such 'hybrids'

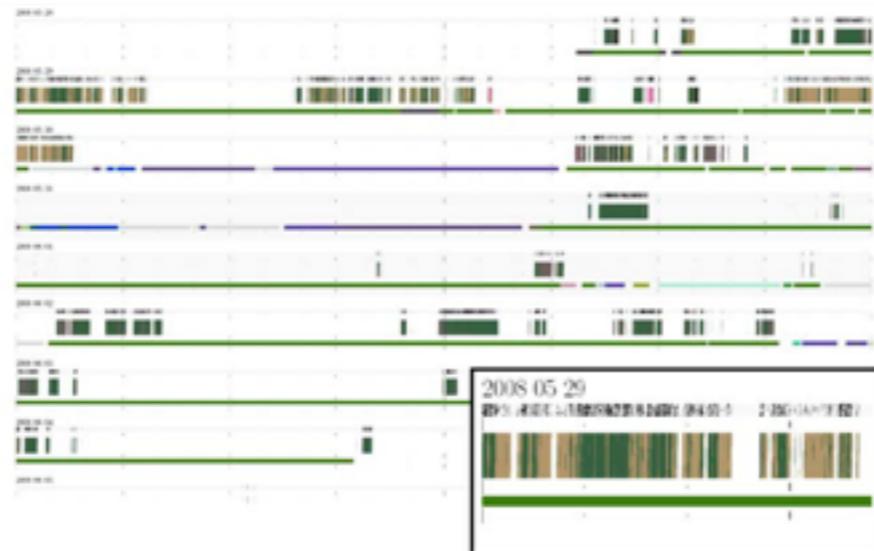


FIGURE 1 This figure displays part of a data visualization used during an ethno-mining contextual interview. The visualization plots computer use and relative user location. Each day of data is plotted horizontally, from midnight to midnight. The zoomed in portion of the figure (bottom-right) plots a little more than 3.5 hours of May 29th, 2008 for a single user. The top portion of each day's plot corresponds to user input (the denser the markings, the more the user was typing on the keyboard or using the mouse). The thick center line for each day plots the focal application (each application is assigned a unique color). The bottom line for each day plots the user's relative location—separate locations are assigned separate colors; however the physical or semantic identity of each location is unknown.

Example 2: cultural probes

- ❖ Packets of information and tasks handed out to participants (w/ interviews before and /or after)
- ❖ **Topic:** attitudes of widely dispersed European elderly towards their lives, cultural environs, and technology.
- ❖ [technology probes as a related interdisciplinary methodological approach]

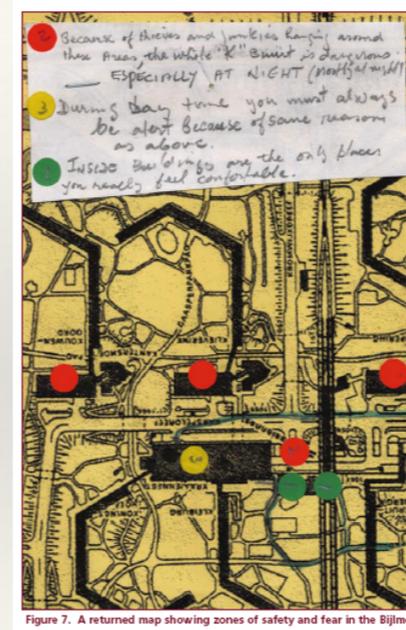


Figure 7. A returned map showing zones of safety and fear in the Bijlmer.

[Gaver et al]

For an overview of 'probes' in HCI read: Boehner, K., Vertesi, J., Sengers, P., & Dourish, P. (2007). How HCI Interprets the Probes.

Projective Techniques: Some Benefits

- ❖ Bridging the distance between lived experience and the artificiality of the interview event
- ❖ Aiding memory (cognitive assistance)
- ❖ Accessing the affective dimension of experience
- ❖ Engagement and the research partnership -- keeping interviewees committed to the task

Summary: who creates the elicitation object?

Authored	Object
By 3rd party	Magazine Ads, Family photos, Consumer Technologies, etc.
By Researcher	Technology probes, Photo or Card Decks (for sorting)
By Interviewee	Photo diaries, Maps of Salient Environments

Summary: when/where is object created?

When produced

**Purpose served by
elicitation object**

**In the course of the
interview**

As a memory jog, Discussion
piece, or Analytical Device

**In the course of everyday
life (i.e. photo diaries,
photo tasks)**

As a memory jog, bridging
distance between lived
experience and interview
event, address access issues