

Appendix J: Illustrations of IPA analysis, stages 1–4

This appendix contains information on the IPA method employed including illustrations (figures 1–4) of the four IPA analysis stages. The IPA analysis can be seen in Chapters 4–6. In this study an IPA idiomatic leaning was used to analyse the verbal data. This is different to the extensive case study idiomatic IPA approach, where the emphasis is on the creation of a descriptive narrative account, rather than interpretational. Other alternatives would have been to use an exploratory shared experiences IPA method, designed for slightly larger studies of fourteen or more, drawing on clusters of themes in each case simultaneously, or a straight IPA approach creating themes from the initial case, separating these off and moving forward to establish themes from other cases. (Smith, et al., 1999; Smith et al., 2009).

However, for this study, employing IPA with an idiomatic commitment was the best route; first, because the study was small, consisting of ten participants, and second, ‘straight’ IPA (where each case is considered separately)

does not, in my opinion, take into account the conscious and unconscious influence on the researcher of previous analysis of cases, which is inevitable. Therefore, I chose IPA with an idiomatic commitment for this project. To enable this, I used mind mapping software (Mindview 5, Matchware, 2019), creating a large mind map of the SO and emerging themes for each case. I then looked for links across cases in increasing depth and detail, taking into account themes which seem to have importance, or particularly strong qualities reflecting the experiences of the participants. An illustration of these four steps in the IPA analysis can be found in Appendix J, figures 1–4.

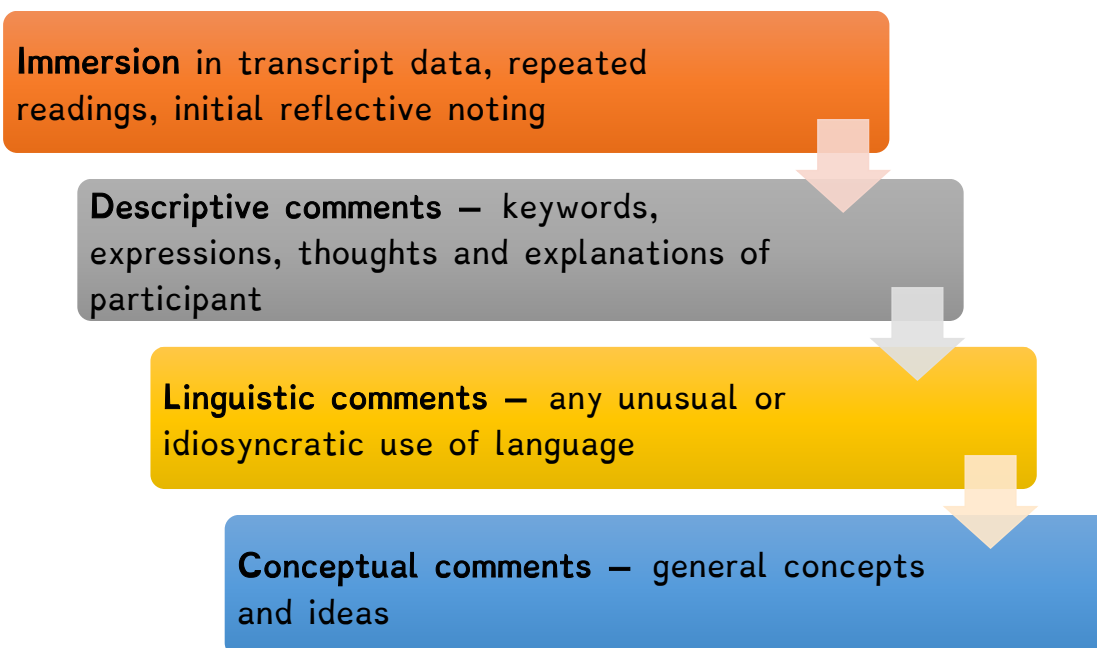


Figure 1: Stage 1 IPA Analysis

The preliminary IPA analysis involved immersion in the data through repeated readings of the transcript and reflective initial noting, such as first impressions, thoughts and feelings elicited by the data. I then worked through the transcript three times, creating descriptive comments (keywords or explanation), linguistic (use of language) and conceptual comments (the main ideas and concepts).

Emergent themes – created from initial notes and comments, researchers interpretation of participants experience

Figure 2: Stage 2 IPA Analysis

In stage 2 emergent themes were created from the initial notes and comments (descriptive, linguistic and conceptual). Titles of the themes used the participants words.

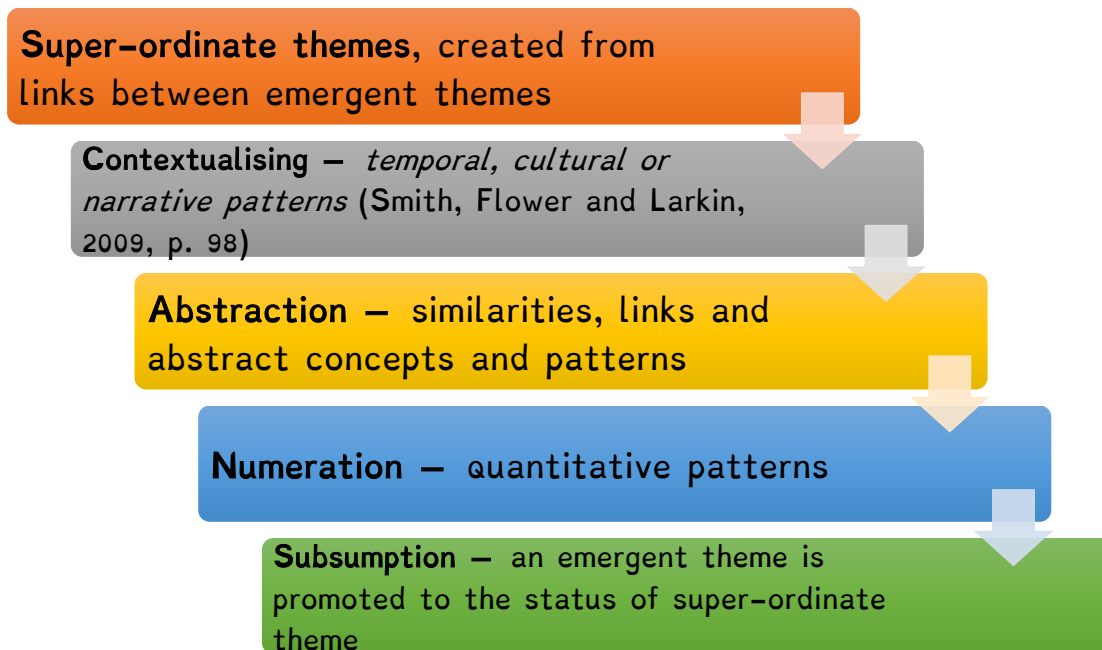


Figure 3: Stage 3 – IPA Analysis

In stage three, super-ordinate themes (SO) were drawn from links and patterns between emergent themes. I looked for contextual patterns (temporal, cultural or narrative, such as use of instrument), abstract (any similarities or links between abstract concepts, for example the concepts of time and movement of the moon), numeration (quantitative patterns, for example the regular appearance of the word joy) and subsumption (the process where an emergent theme seems to have some importance and becomes an SO theme; an example would include where a participant talks about the subject of gardening only once but when she talks becomes animated or states it is importance in her life).

Levels one to three were completed for each case (Smith et al. 1999). Following this new emergent and SO themes were

sought with bracketing ideas (Smith et al., 2009, p.100).

Furthermore, in an iterative process, themes were built from previous cases, in a cascade, as shown in Figure 4.



Figure 4: Stage 4 Idiographic process in IPA analysis. Step 1, new themes were created; step 2, the analysis builds on existing themes from other cases.

Stage four involved taking the themes through an iterative reductive process, with a distillation of concepts, ideas and experiences, grouped together in clusters.