

Pictographic Analysis and Focus Group: Evaluation of Social Phenomena in Childhood

Análisis pictográfico y focus group: evaluación de fenómenos sociales en la infancia

Eva Citlali Martínez Estrella. Tecnológico de Monterrey (México)

Visiting professor at Tecnológico de Monterrey (Mexico) and California Polytechnic State University (USA). Doctoral candidate in the Audiovisual Communication, Advertising and Public Relations program (UCM). Master's Degree in Organizational Communication (UCM) and Bachelor's Degree in Communication and Digital Media from Tecnológico de Monterrey. More than 5 years of experience in corporate communication, public relations and digital media planning. Specialized in digital communication and sustainable development in organizations.
ORCID: <https://orcid.org/0000-0001-6599-1050>

Ainhoa García Rivero. Complutense University of Madrid (España)

PhD student in the Audiovisual Communication, Advertising and Public Relations program at the Complutense University of Madrid and Media Planner at Atresmedia Publicidad. Graduated in Advertising and Public Relations (UCM) and specialized in corporate communication and communication research with a Master's Degree in Organizational Communication from the same university. Winner of the first prize in the II ATIC Awards for the best Master's Thesis in Communication Research 2019/2020.
ORCID: <https://orcid.org/0000-0003-4879-9950>

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Abstract:

Based on the premise that drawing is the voice of children (Cutter-Mackenzie and Rousell, 2019) and that infants combine reality and imagination when they communicate (Vigotsky, 2003), this article offers a methodological proposal based on a pictographic analysis to study the understanding and perception of children from three to six years old about different social phenomena, as is the case of environmental care. The method consists of a pictographic analysis of children's drawings and the application of focus groups to parents and kindergarten teachers, considering that home and school are the main spaces in a child's environment. With the analysis of the results obtained, it is also possible to reconstruct the social imaginaries that exist about a specific situation, applied in this case to the care of the environment.

Keywords:

Drawing; Childhood; Analysis pictographic; Imagination; Focus group.

Resumen:

Partiendo de que el dibujo es la voz de los niños (Cutter-Mackenzie y Rousell, 2019) y que los infantes combinan realidad e imaginación al comunicarse (Vigotsky, 2003), este artículo ofrece una propuesta metodológica protagonizada por un análisis pictográfico para estudiar la comprensión y percepción que tienen los niños y niñas de tres a seis años acerca de diferentes fenómenos sociales, como es el caso del cuidado del medioambiente. El método consiste en un análisis pictográfico de dibujos infantiles y la aplicación de focus groups a padres de familia y profesores de infantil, considerando que el hogar y el colegio son los principales espacios en el entorno de un niño. Con el análisis de los resultados obtenidos, también se pueden reconstruir los imaginarios sociales que existen sobre una situación específica, aplicado en este caso al cuidado del medioambiente. Por ello, el diseño metodológico se puede replicar para investigar con niños y niñas.

Palabras clave:

Dibujo; Infancia; Análisis pictográfico; Imaginación; Focus group.

1. Introduction

Discussing imaginaries is to transcend the conceptualization attributed to the terms of imagination or creativity, because to construct an imaginary is to generate a different language with ordinary words. Social imaginaries become power structures that shape behaviors and determine behaviors in contemporary society (Vega and García, 2005). These imaginaries are constructed throughout life beginning in childhood because "children's imagination is the most powerful and energetic learning tool" (Egan, 1999, p. 12). Arzube, Flores, and León (2018) also explain the importance of imagination and drawing as tools for learning and developing creativity in children. Several authors argue that drawing is the voice of children (Cutter-Mackenzie and Rousell, 2019; Worldwatch Institute, 2017). In fact, according to several authors, the main communication tool of children under six years of age is drawing (Barraza, 1999; Slusarska, Krajewska-Kułak, & Zarzycka, 2004; Palacios, 2006).

Children combine reality and imagination when they communicate through drawings. Regarding this, Ros (2004) points out that "all creative activity has imagination as its basis, which is equally manifested in the cultural, scientific or technical aspects of Man's life" (p. 4). Vigotsky (2003) adds that

When we imagine pictures of the future (...) or when we think of very ancient episodes of life (...) we do not limit ourselves to reviving traces (...) that have reached our brain, we have never seen anything of that past or of that future, and yet we can imagine it, we can form an idea, an image (p. 9). Human activity is not limited to reproducing facts, but creates new images. The brain is a creative organ with the capacity to preserve or reproduce new experiences. "It is precisely man's creative activity that makes him a

being projected into the future, a being that contributes to create and modifies his present" (Vigotsky, 2003, p. 9).

It is a fact that children learn best through unstructured and creative play, as is the case with the action of drawing. With this type of play, children explain themselves and can express their ideas to solve problems; likewise, they understand their world better (Lizano and Umaña, 2008). Unguided play allows children to explore their environment and establish relationships with their peers (Golin and Campbell, 2017). Thus, they could identify their own monsters; form new narratives and imagine the future.

Based on the fact that drawing is a type of game and a communication tool, it is highlighted that imagination is a very important element, especially in the strokes made by the youngest children, which turn out to be starred by doodles. In the end, they "endow those doodles with a name" out of an imaginative need as Moral (2018, p. 208) points out. Linked to this, and according to Sánchez, Geijo, Ímaz and Domínguez (2013), the first evolutionary stage of drawing is doodling. Within it, there are substages; the last of them begins around the age of three and a half. In it, the child begins to name his or her scribbles, even if in the drawing it cannot be recognized what he or she is explaining.

During the first stage of two to three years (approximately), the child is able to draw lines and circles to create new shapes, it is considered the scribbling stage (Sánchez, Geijo, Ímaz & Domínguez, 2013). These are drawings that already have some resemblance to objects, but they do not yet reach the level of possessing sufficient detail to fully identify them, so it is necessary to ask them what they are drawing. From the age of four, the detail increases and at the age of five, children begin to introduce human figures in their artistic expressions and the child has the ability to express his or her ideas/feelings and verbalize them. In addition, the construction of social imaginaries begins during childhood.

According to Moreno (2002), based on different beliefs, ideas and values, different interpretations of a human situation can be made and, consequently, different ways of communicating and acting arise. The imaginaries serve to understand contemporary social reality and are consolidated through the differential perceptions that individuals assume in the environment of society as real; in addition, they legitimize powers, establish values and model behaviors (Vega and García, 2005). These imaginaries are schemes that structure experiences and generate behaviors (Amar, Angarita and Cabrera, 2003).

López (2000) points out that media discourses and images become an intense and plausible reality, so that, through this set of visual resources, children have greater contact with the world. Therefore, children's imaginary is configured by a procedure that combines the seen and the lived, including imagined situations (Vega and García, 2005). Also, Castoriadis (1999) emphasized that children's imaginary has a direct relationship with the creation of figures and forms that provide meaningful content, because children use everyday life to make sense of the world. They express themselves with a reality oriented to a logical order of objects and represent ways of life (Amar, Angarita and Cabrera, 2003).

In childhood, the image is a basic communicative tool, being "a fundamental means of knowledge and at the same time a means of expression and communication" (Palacios, 2006). As Chambers (1983) points out, drawing is a common language, a tool that allows communication between people of different languages and abilities. Pinto, Bombi and Cordioli (1997) state that the analysis of pictorial representations avoids methodological problems that arise with verbal instruments. The authors Almonte, Orozco, Gamboa and Pavón-Cuéllar (2021) state that drawings, like words, are ways of knowing ideas, opinions or unconscious conflicts. However, "in the case of words, it is through a complex linguistic system of signifiers that is socially consensual in a language; while drawing alludes to more 'universal', shared features, without the complexity of languages" (Almonte et al., p. 60).

On the other hand, it is important to remember that children's abilities differ greatly from those of adults, so when researching with infants, it is necessary to adapt the techniques to their language and reality; additionally, this adaptation will generate a safe space where the child feels more confident to share his or her thoughts. Hofmann (2021), in this regard, speaks of "adultism or adultcentrism in research designs, both in the empirical procedures and in the respective analyses" (p. 186) and of the "importance of orienting the choice of methods towards the (...) participants in the research" (p. 210).

1.1. Objectives

Under the premise that ordinary language is distinguished from imagination, the objective of this work is to build a methodology that serves to analyze the way of thinking of children between three and six years old and that is useful to show the perception that children have about different current phenomena such as, for example, the conception of environmental care, a particularly complex situation for children, because it can be an abstract fact, which must be exposed through simple and applicable actions in their environment (Sánchez et al., 2013 and Hernández and Sánchez, 2008). It is important to bear in mind that abstract concepts can be more complex when explained to children, which is why it was decided to resort to drawing to obtain responses from infants regarding this topic. Additionally, it was essential to use simple and explanatory language when presenting the activity.

For this purpose, a qualitative study was carried out through the pictographic analysis of drawings made by children between three and six years of age. In this way, it is possible to know the elements that children directly relate to some situation that occurs in their environment (Moral, 2018; Sánchez et al., 2013; Vigotsky, 1999). In the same way, the social agents that influence them to motivate and/or develop a belief or attitude are known.

This information was complemented with focus groups applied to fathers and mothers of the participating children and to early childhood education teachers. These figures were chosen because they are the most influential actors in the children's environment, in addition to being responsible for their education.

1.2. Background: methodologies for analyzing children's drawings

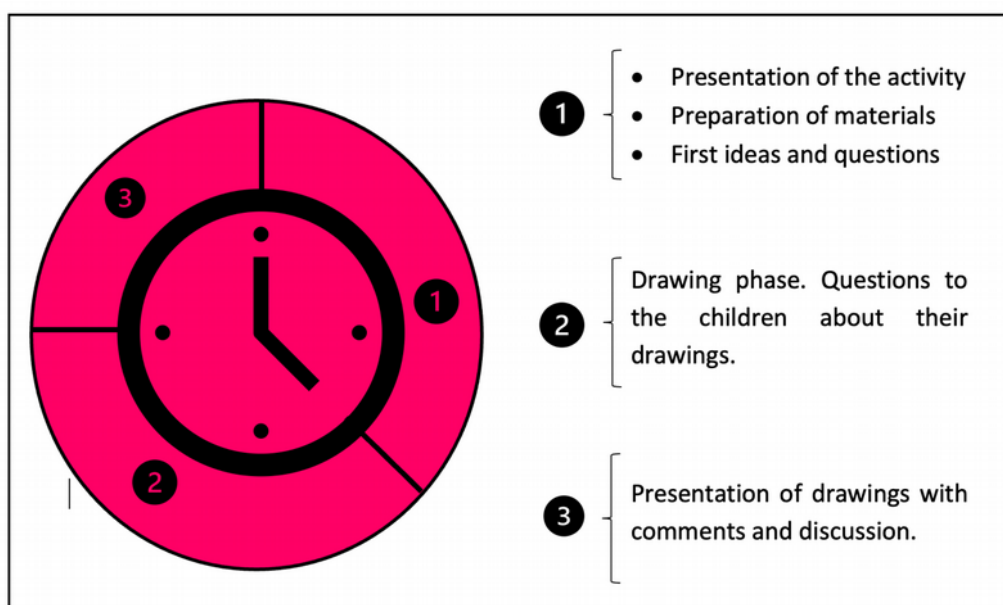
According to Moral (2018), children's drawing is a fundamental form of expression for the contact and understanding of the child with his/her environment. In this context, color turns out to be a basic tool, since the use of color has a direct relationship with the expression of feelings. "Children express their vision of the world in their drawings (...). It can be deduced that children's drawing is a means of knowledge of their environment and a tool to free their imagination" (Moral, 2018, p. 204).

Years later, Cutter-Mackenzie and Rousell (2020) integrate play and drawing as a tool for working with children in their proposal, proposing the concept of co-research playspace, a method for working with children as co-artists; the work focuses particularly on the study of climate change, where through play, they ensure that the reality experienced by infants can be theorized.

For his part, Hofmann (2021) directly proposes a concrete methodology called DOV that allows "contrasting what is said, what is observed and what is drawn" (p. 195), among other things. The following figure shows the stages of the developed method, where the first step is observation and in the second phase, that of "drawing", the comments that arise now the participant makes his traces are also considered.

Figure 1

DOV Methodology



Note. Source: Hofmann (2021, p.190)

In this sense, drawing "is a form of imitation of reality, which gives it similar characteristics to deferred imitation, which assumes the existence of an internal mental model" (Sánchez, Geijo, Ímaz & Domínguez, 2013, p. 3). In spite of this, "Ricci

affirmed that the child never represents what he sees, but what he knows and remembers, and not simply what he knows; but, above all and fundamentally, what most impacts, interests and motivates him" (Hernández and Sánchez, 2008, p. 23). Vigotsky (1999) points out in this regard that "the analysis of drawing shows that the child draws from memory, draws what he knows about a thing, what seems to him to be the main thing in it and, in general, not what he sees but what he imagines of the thing" (p. 43).

In the field of psychology, drawings are also used as a tool to obtain information from children without having to ask them questions; this is the case, for example, of the work of Roe, Bridges, Dunn and O'Connor (2006), where the exclusion and grouping of family members is analyzed through children's drawings made by children with diverse family structures.

Another method employed to analyze children's drawings is the one established by Moreno (2019), who assures that "drawings allow an approximation to the child psyche" (p. 14) so that drawings cannot be studied under a single indicator. This type of creation is influenced by the child's environment and the main indicators to consider are the size, the absence of characters, repetitions of shapes and the use of color. Moreno (2019) emphasizes that thanks to the drawings it is possible to obtain the children's perspective on a specific topic; in addition, the interview with the parents can be better guided and it is also possible to know if the child is having an optimal development.

For these reasons, children's drawing is a useful tool to know the perception and attitudes of children towards their environment or specific events. Undoubtedly, drawing is an ideal material to know the opinion of young children, and this is considered by several authors (Barraza, 1999; Slusarska, Krajewska-Kułak, & Zarzycka, 2004; Maeso, 2008; Arto, 2010; Leal, 2010; Aguilar, Mercon, & Silva, 2016; Vargas & Rodriguez, 2018; Almonte et al., 2021).

2. Methodological proposal based on a pictographic analysis and focus groups

The methodological design proposed in this research has two phases: a) pictographic analysis and b) focus groups.

The reason why it has been decided to use pictographic analysis is because "by analyzing a child's drawing we find data that may never be expressed orally or consciously" (Sánchez, Geijo, Ímaz & Domínguez, 2013, p. 23). However, the evolution of communication skills in human beings must be kept in mind, since the complexity of the strokes and the use of language depends closely on the child's age.

Then, the second phase includes the application of two focus groups. This tool is considered because it is a way to contribute to an open discussion among those involved, in this case parents and early childhood education teachers. Thus, the groups share their comments, opinions, knowledge, and points of view on the topic in question. In this way, a more complete vision of the object of study is achieved since this technique makes it possible to obtain information about the children's environment, since both groups are involved in the children's education. Therefore, this contextual

information will serve to be able to make a better interpretation of the drawings considered in the analysis, and even to find other variables necessary in the research.

The methodological design is based on the analysis of visual representations, considering drawing as a form of expression of the individual. It also considers the children's communication skills. Some other authors have also used similar methodologies to study children's thinking, such as Arto (2010), who uses children's drawing to analyze the social representations of climate change in children and adolescents or Vargas and Rodriguez (2018), who use it to define the imaginary of color held by children in a certain city. Barraza (1999) and Slusarska, Krajewska-Kułak and Zarzycka (2004) also use this graphic material made by infants in their projects.

2.1. Phase 1: pictographic analysis of children's drawings

Each child is different even if he/she is in the same developmental stage as the rest, since he/she has his/her own experiences and possesses a specific degree of maturity (Cutter-Mackenzie and Rousell, 2020; Slusarska, Krajewska-Kułak et al., 2004). Researchers cannot address children as they do adults; sometimes even differences have to be made according to the age of the child. Their own development makes it necessary to adapt the messages and tones of communication so that they can understand what is being said to them. Jiménez-Morales, Montaña and Medina-Bravo (2020), for example, made readjustments in their questionnaire "to facilitate the comprehension of the questions and the response format according to the children's reading ability levels", (p. 24). Therefore, drawing is presented as a form of expression that allows us to know the children's opinion in a simple way for them and for the researchers.

On the other side, the reading of the drawings should be carried out in the margin of a series of aspects that are of interest in the children's development, such is the case of time, location of space, size of the drawing, colors used, visual references, identification of the shapes embodied and location of the characters (Molina, 2015).

To begin with this technique, sheets of paper and pencils of different colors were given to each of the participants. Once they had the material, they were briefly told about planet Earth and then asked to draw a picture in response to the question "How do you take care of the planet? It was decided to use the noun "planet" instead of "environment" to facilitate the understanding of the message, especially with younger children. However, the question can be replaced by another that addresses the object of study of the research in which this methodology is to be applied. In this case, the environment was addressed as the object of study, but it can be applied to any subject.

The drawing was free, so there was no limitation of any kind to avoid contaminating the results. It is also important to stress the importance of using simple words when working with children, because their capacity for abstraction is just developing and they need to know the references of the topic they are being asked about.

Considering that some of the drawings are mere doodles, almost impossible to interpret, the children were asked to explain what their drawing consisted of for a better understanding a posteriori. As Ferraris (2019) mentions, "it would be truly naïve to

think that an image represents only the object or person to which it apparently refers" (p. 13).

Once the session was over, the drawings went to the interpretation stage, where the first thing was to describe each of the elements captured in order to then be able to decide the categories under which the information would be arranged for subsequent analysis. In general, two main elements were analyzed in the drawings: the colors used and the existing graphic representations. Likewise, and given the impossibility of doing so with all the drawings, the spatial symbolism proposed by Crotti and Magni (1996) was only applied to those drawings with identifiable graphic representations, given that it cannot be applied to the drawings of the scribbling stage since they do not have concrete figures. Figure 2 shows the relationships between the location of the figures in the drawing with thoughts and feelings.

Figure 2

Drawing analysis proposed by Crotti and Magni

Upper zone Thinking	Memories	Imagination	Dreams
Middle zone Reality/Naturalness	Ties to origins	Egocentrism	Myself projected into the future
Lower zone Materiality	Fear	Insecurity	Desire
	Left zone Past	Central zone Present	Right zone Future

Note. Source: Crotti y Magni,1996.

Regarding the integration of the categories on the graphic representations and following the example of Torres-Neiro, Domínguez-Cortinas, Van't Hooft, Días-Barriga and Cubillas-Tejada (2010), these were formed once each of the elements made in the drawings were identified. In the case of environmental care, the categories chosen are the following: location in time and space, type of landscape (air, land, sea), presence of animals, colors and description of the environmental actions carried out by the children at home and/or school.

After the classification of the information, it is suggested that a mental map be drawn up, as this will allow for a quicker and simpler reading of the data, as well as a better grouping of the data. Finally, the researcher should keep in mind that the proposed categories obey the objectives of the work; however, it is recommended to at least consider the categories of color, shape, and space.

2.3. Phase 2: application of focus groups

Subsequently, two focus groups were applied, one with the parents of the children who contributed their drawings and the other with early childhood education teachers. The conversation was guided in order to find out how parents encourage the development of environmental awareness and habits at home. However, this technique can be applied to any object of study.

These focus groups were led by the research team and were conducted through Meet, an online meeting tool, which facilitates access to people from different locations. Before the focus groups were carried out, a form was prepared in which the topics and subtopics of interest to the research team were included. It should be mentioned that it is important to be clear about the objectives of the work to delimit the main topics and, in turn, the subtopics. An example of a worksheet can be seen in Table 1, where the thematic separation is known, allowing the moderators to take the reins of the conversation and guide it towards the topics of interest of the research. In addition, it is recommended that a guide of questions be prepared to avoid silences during the conversation, although it is important to be flexible and be willing to incorporate new questions during the session, since topics of conversation related to the object of study may arise that the researchers had not anticipated and that may be equally interesting and important, including discoveries of information.

Table 1

Thematic sections of the focus group conducted

Thematic section	Subtopic
Motivation of environmental awareness	<ul style="list-style-type: none"> - Suggested activities at home and/or in the classroom - Speech description used - Children's response
Contribution of context to environmental awareness	<ul style="list-style-type: none"> - Influence of the media - Role of parents - Role of the school

This table exemplifies the thematic division realized for research on environmental awareness and the understanding of actions in favor of the care of the planet that can be carried out at home and at school.

Another stage, previous to the holding of the focus group, is the selection of the participants. Ivankovich-Guillén and Araya-Quesada (2011) point out that "good recruitment generally guarantees a good relationship in the group, which is basic for the interaction of the participants to flow properly" (p. 549). In this case, homogeneous groups were formed whose common characteristic among all participants was that they were fathers or mothers of children aged three to six years (those who had participated in phase 1). In the case of the second focus group, the common characteristic, which the

researchers considered, was the profession of the participants: active early childhood education teachers.

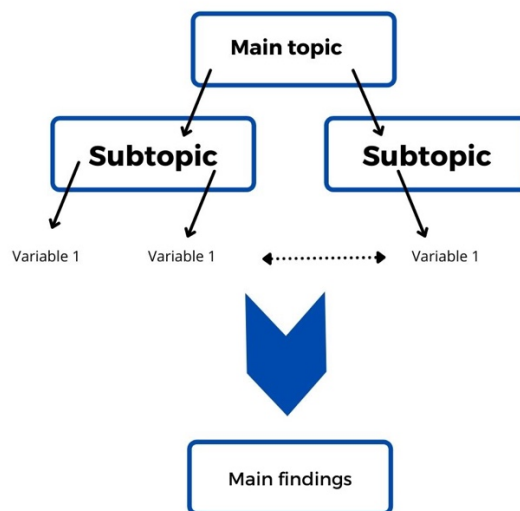
The reason for choosing subjects with these characteristics is because this methodological proposal aims to contextualize the answers that children give through their drawings. Knowing their daily life and their reality that they live with their parents, as well as having an expert vision by the teachers, in this way, a more complete picture is achieved that shows the pillars within the environment of an infant.

Once the focus group is finished, the entire conversation should be transcribed to systematize the information and move on to its analysis. The data should be arranged in mind maps to find the most significant variables of each sub-theme. They also serve to contrast the information between two or more focus groups. In this case, two sessions were carried out: parents and teachers. In this way, a better interpretation of the data is achieved, obtaining a more complete vision of the subject of study. Once the transcription was done, the information was uploaded to the Atlas.ti platform to be processed and thus indicate the similarities, differences, and consequences in the arguments of each group of interest for the research.

Figure 3 is a visualization of the thematic structure that allows to easily find the main findings and conclusions. It should be noted that, in the case of using this type of graphics in the publication of research, it is important to consider the style of the connecting lines between the text boxes, since each one has a different meaning; for example, the dashed line with a double point indicates a direct reciprocal relationship, while the downward arrows indicate a cause and consequence situation.

Figure 3

Systematization of data in mind map



Other elements besides the participants' verbalizations were also taken into account. Following Krueger (1988), aspects such as tone, subjects' nonverbal communication, internal consistency and context were evaluated. Regarding the strengths and weaknesses of this technique, these are summarized in Table 2.

Table 2

Strengths and weaknesses of the focus group

Strengths	Weaknesses
<ul style="list-style-type: none"> • Faster data collection • Direct interaction with the public of interest • Generation of increasing inter-stimulation • Spontaneous participation • Easily understood results 	<ul style="list-style-type: none"> • Possibility of interaction liability bias • Individual point of view that can influence the group • Need for moderator involvement • Information difficult to summarize • Sometimes conclusions cannot be extrapolated to the behavior of large groups due to the small number of people in the group

Note. Source: Own elaboration based on Aguilar and Ivankovich (1996), Barrios and Costell (2004) and Ivankovich-Guillén and Araya-Quesada (2011).

On the other hand, it is also important to highlight the advantages and disadvantages of conducting these focus groups online. According to Stewart and Shamdanasi (2017), the digital environment offers researchers the opportunity to reach hard-to-reach audiences, create groups with new and different compositions, and use online collaboration tools that are not readily available in face-to-face groups. They also assert that technological advances provide increasing opportunities to create social presence in an online environment and that, as a result, the differences between face-to-face focus group research and online focus group research are eroding. O'Connor and Madge (2017) point out that online research methods have already established themselves as a legitimate means of data collection in the field of Social Sciences.

The information collected with this technique, coupled with that obtained with pictographic analysis, allows us to obtain a more complete scenario that derives more plausible conclusions about the object of study, helping to complement the description of the children's environment.

4. Example of the proposed methodology applied to the theme: "care for the environment"

Continuing with the development of the methodological proposal presented, the following section presents an example that was carried out with this method. The objective of this research was to learn about the imaginary and the discourse that

children from three to six years old have about environmental care. The aim was to determine the main visual elements, representations and actions that each child relates to this situation. These paragraphs serve to clarify the elements considered in a pictographic analysis technique, presenting some of the children's drawings received and a synthesis of their respective analysis.

As mentioned above, it is important to ask the participating children a specific question in a language adapted to their age in order to ensure the correct understanding of the message and that the drawing really reflects an answer to the question that the researchers intend to answer. Subsequently, once the drawings are finished, the first step is to describe each of them in order to identify the elements or shapes that compose it.

4.1. Pictographic analysis of children's drawings

DRAWING 1: The author represents herself throwing garbage into a trash can (lower right corner). In addition, she also illustrates a wild animal (in yellow, central part) and a machine that purifies the air, drawing clean air coming out of it (lower left corner). The landscape depicted is natural and mountainous. A sunny day is seen and also a shooting star. The sun, the moon and the stars appear simultaneously.

The predominant color of this drawing is the brown of the mountains and the blue of the sky, although green also appears to illustrate the grass and the field. The garbage can, black in color, is the same size as the girl, thus giving it importance.

According to Crotti's spatial symbolism, in this case the "desire" and the "I projected towards the future" would be represented, since the main elements of the image are concentrated in the middle-bottom right zone. This could mean that the artist represents her desire to recycle and take care of the planet herself.

Figure 4.

Drawing #1



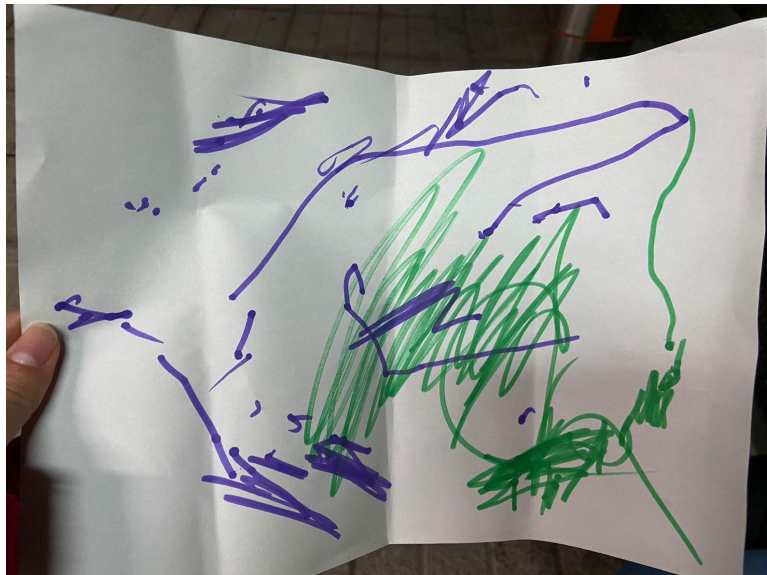
Note. Source: Girl Author, 5 years old.

DRAWING 2: According to the author of the drawing, it represents a dinosaur (purple) with claws (bottom center) that eats grass (green).

The predominant colors in this case are purple and green, again associated with the environment.

Figure 5

Drawing #2



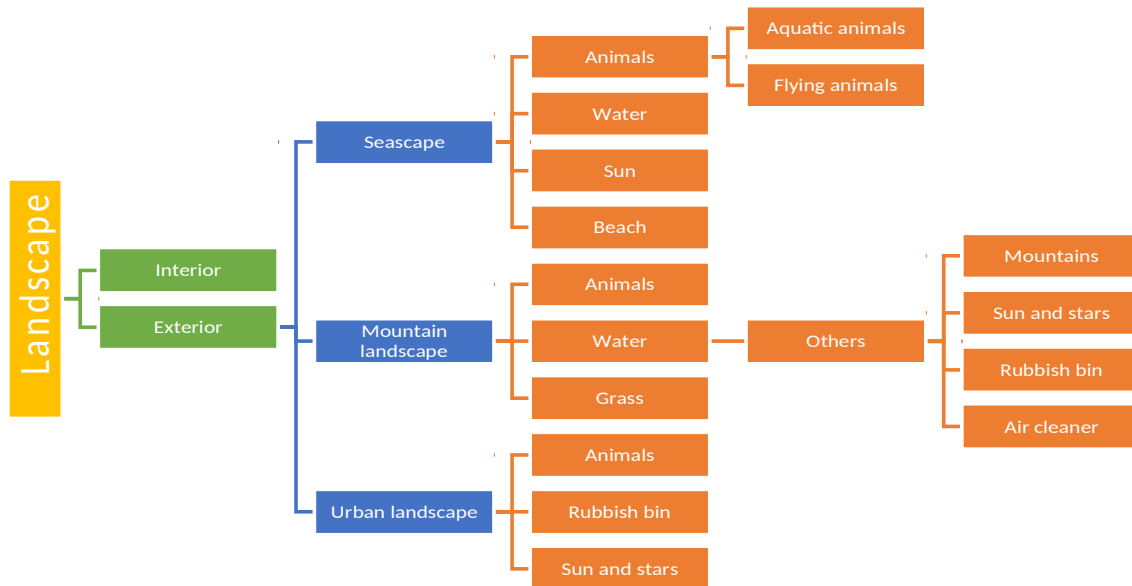
Note. Source: Male Author, 3 years old.

After describing each drawing, the information needs to be categorized to obtain the most representative elements and thus form the variables in this part of the analysis. Figure 6 shows the categories and subcategories identified and used for this analysis, which can be used for future research on the environment or topics related to ecology.

Once the description of each drawing was done, a graph was made that schematizes the data found. This type of structure facilitates the reading and grouping of the variables from general to specific to obtain a detailed scenario.

Figure 6

Example of a schematic diagram



Finally, with the systematized information, the thematic relationships are known, the data can be prioritized, finding the main points of agreement and disagreement in the discourse of all the participants, as well as in the drawings. Afterwards, the conclusions of the research can be drawn, and the fulfillment of the objectives can be indicated.

5. Discussion and Conclusions

The information gathered shows that from the age of three, children begin to have a greater notion of their environment; they understand that they are not alone in their world and that their close reality is their daily life at home and at school. Art can be a means to be able to approach the understanding of the child from the exploration of the concepts that the child draws and that turns out to be the main form of communication for children, as assured by Cutter-Mackenzie and Rousell (2019).

Through drawing, children open their possibilities to understand reality and build their knowledge thanks to socialization and the information they absorb from their environment; particularly, from their home. From the age of three, they possess a social dimension that also develops their common sense and facilitates their understanding of concrete phenomena. The examples show that the scribbling stage is the most complex to analyze, confirming what was stated by Sánchez, Geijo, Ímaz and Domínguez, (2013). Therefore, it is essential for researchers to maintain a simple dialogue with the children participating in the study. In the end, to study this age group it is necessary to adapt the messages and discourse to their communication abilities as mentioned by Hofmann (2021).

It is worth noting that older children demonstrate the ability to imagine other realities, while children of younger ages do not visualize the future. This has to do with their own development during childhood, since their motor abilities depend directly on their age (Moreno, 2019; Sánchez et al., 2013).

On the other hand, Bonilla (2017) points out that the representations made by children "are in contradiction, many times, with the real context of these children" since "they are closer to what is experienced through the media or school, experiences that correspond to other contexts" (p. 227). Nevertheless, imagination should be considered as a fundamental piece, since it is a factor used by children during their creative process; it helps them to give shape to their ideas.

The proposed methodology also makes it possible to observe these differences between the real context and the representation. The focus group serves to know the reality of the subjects (the children); in this case, the parents' statements are contradicted by the drawings, because the parents claimed to emphasize the motivation of ecological awareness at home, but the children who participated in this exercise did not reflect it in this way.

The fact of considering the children's context in the methodological development offers more reliable and complete results, since variables external to their responses are considered, which, in this case, are expressed graphically in their drawings.

The method presented in this article coincides with that established by Moreno (2002), Molina (2015) and Vigotsky (1999), who argue that children draw what they remember and that their imagination cannot be limited, since they are interested in representing "their world". In the end, it can be considered as a type of art and a form of communication. For this reason, this activity is considered by teachers and families as a tool to reinforce habits in children.

Another important point of the proposed methodology is that it considers the influence of the environment (in this case, in the construction of an environmental awareness), where when studying the context of a child, the school, the family and the media are contemplated as the main social agents in their reality. In fact, Bonilla states that these social agents have a "determining role (...) in the construction of the child as subjects of social imaginaries" (2017, p. 223).

In the formation of children, the opinion that teachers and parents have in this regard takes on special relevance. As both characters highlight, children are currently more aware than adults, since school and family are more involved in transmitting values, as is the case of responsibility and care for the environment. This is fundamental for the education of future generations and to achieve significant progress in sustainability.

Undoubtedly, the choice to investigate through drawings is considered a wise one. On the one hand, thanks to the literature review, it has been found that many researchers have used this technique to work with children. Play, together with imagination, is the best tandem for communicating with children and getting to know their points of view;

researchers, professionals and parents emphasize that it is the only way to create habits and train in values.

Finally, it should also be borne in mind that although the drawings make it possible to carry out a broad collection of discourses in a short time and in an open manner, the main methodological limitations are to be found in the difficulty of systematizing the data and in the need to understand each element in the discourse as a whole in which it is integrated.

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