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## **Project-Based Digital Photovoice: Teaching Local History through the Visual Method**

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# **Project-Based Digital Photovoice: Teaching Local History through the Visual Method**

## **Abstract**

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This project-based research falls within visual sociology in history education, which focuses on integrating local cultural heritage through digital photovoice (DP). It aims to build the students' historical and cultural identity to preserve Indonesian cultural heritage. However, research on DP in history education is still scarce and understudied. Grounded in the Project-Based Learning (PBL) theory, this study explored how DP facilitated the students' history learning of the local heritage. Forty-one history education students from an Indonesian public university agreed and consented to participate in the study. Data were analyzed from the PBL portfolio, student-created DP, and focus group interviews (FGI) with the students. As a result, the study highlights three key findings that PBL-DP integrated strategy: 1) facilitated and increased the students' learning engagement, participation, autonomy, collaboration, and activeness in learning activities, 2) encouraged the production of student-created digital photovoice, and 3) promoted their historical and cultural identity. The implication of this study suggests integrating DP into history pedagogy and history teachers' professional development.

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**Keywords:** Digital photovoice, PBL, history education, authentic learning, and historical identity.

# **Fotovoz Digital Basada en Proyectos: Enseñanza de la Historia Local a través del Método Visual**

## **Resumen**

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Esta investigación basada en proyectos se enmarca en la sociología visual en la educación histórica, que se centra en la integración del patrimonio cultural local a través de la fotovoz digital (DP). Su objetivo es construir la identidad histórica y cultural de los estudiantes para preservar el patrimonio cultural de Indonesia. Sin embargo, la investigación sobre el DP en la enseñanza de la historia aún es escasa y está poco estudiada. Basado en la teoría del aprendizaje basado en proyectos (PBL), este estudio exploró cómo el DP facilitó el aprendizaje de la historia del patrimonio local por parte de los alumnos. Cuarenta y un estudiantes de educación histórica de una universidad pública de Indonesia acordaron y dieron su consentimiento para participar en el estudio. Los datos se analizaron del portafolio PBL, DP creado por estudiantes y entrevistas de grupos focales (FGI) con los estudiantes. Como resultado, el estudio destaca tres hallazgos clave de la estrategia integrada PBL-DP: 1) facilitó y aumentó el compromiso de aprendizaje, la participación, la autonomía, la colaboración y la actividad de los estudiantes en las actividades de aprendizaje, 2) alentó la producción de documentos digitales de fotovoz creados por los estudiantes, y 3) promovieron su identidad histórica y cultural. La implicación de este estudio sugiere integrar el PD en la pedagogía de la historia y el desarrollo profesional de los profesores de historia.

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**Palabras clave:** Fotovoz digital, PBL, educación histórica, aprendizaje auténtico e identidad histórica.

Today, history teaching calls for technological, pedagogical, and content innovations to support and facilitate the students' history learning in the Indonesian higher education context. The advances in education technology have required all history teachers to quickly adapt to digital learning tools or applications. Digital Photovoice (hereafter DP) is an innovative pedagogical strategy for teaching history through a documentary photography approach (Baker & Wang, 2006; Malka, 2020; Rubrico & Hashim, 2014; Widodo, 2015). The literature has widely acknowledged research on DP in social sciences and humanities. For instance, the integration of photovoice in ESP teaching (Widodo, 2015), social media learning (Rubrico & Hashim, 2014), and young learners' education (Nugroho & Sakhiyya, 2022; Strack et al., 2004). However, little research has documented the pedagogical potential of DP in history education. Therefore, this article reports how DP facilitates and mediates the students' history learning in fostering critical and cultural awareness.

DP is an innovative pedagogy in teaching social science and humanities with visual methods (Schell et al., 2009). It is an image-based learning activity (Zenkov & Harmon, 2009) that helps students figure out social realities through visual representations and analysis. In history education, one of the purposes of teaching national and local histories is to increase their nationalism, cultural awareness, and historical identity. Beyond the textbook-based learning resources, this participatory learning approach aims to encourage the students' active learning participation and autonomy in history learning. Yet, engaging history students in DP is essential for creating a new nuance of history learning, which is authentic, experiential, and explorative. For instance, the students working on traditional houses photovoice will have an opportunity to explore the philosophical background, myths, beliefs, and social values of a particular ethnic or community. They took pictures of the traditional house from various angles and described its properties. However, it is less than enough in that they need to do partial interviews with the housekeeper and local people for detailed information, thus encouraging their self-directed social research, curiosity, and immediate response to the field of inquiries.

We believe that there are still many local histories that remain unexplored. Therefore, this photovoice project aims to document the local accounts that include cultural and historical sites and cultural heritage

(historical sites, traditional houses, ancient buildings, and artefacts) through visual methods. The following questions guide this study:

- RQ1: How does PBL-DP integrated strategy promote and facilitate history students' learning engagement, participation, autonomy, collaboration, and activeness in learning activities?
- RQ2: How is the output of student-created digital photovoice produced through the project?
- RQ3: How does PBL-DP integrated strategy promote history students' historical and cultural identity?

## **Literature Review**

### **Photovoice as a Visual Research Method in Education**

Photovoice is a documentary photography technique to capture and represent social realities and phenomena. It is a universal research method and has been widely adopted in various disciplines, such as educational research (Malka, 2020; Nugroho & Sakhiyya, 2022; Latz & Mulvihill, 2017), health studies (Evans-Agnew & Strack, 2022; López et al., 2005), language teaching (Rubrico & Hashim, 2014; Widodo, 2015), and social studies (Jarldorn, 2019). It has three primary objectives: 1) to empower individuals to document and represent their community's strengths and concerns, 2) to foster critical conversation and awareness about crucial issues through large and small group discussion of images, and 3) to reach policymakers (Wang & Burris, 1997). In other words, photographs are great ways for people to document and reflect on the good things about themselves and their communities. It can also initiate debate and discussion about key subjects by presenting and discussing their images (López et al., 2005).

Table 1  
*Steps for conducting photovoice*

<b>Author(s)</b>	<b>Procedures/ steps</b>
Wang & Burris (1997)	[Steps for conducting photovoice] - Determine who are the target audience - Recruit participants - Introduce how photovoice work - Discuss the ethics of doing photovoice (consent

	form) - Set the theme and subthemes - Preparing the tools - Set the time (scheduling) - Discuss the images - Share the photovoice
López et al., (2005)	[Photovoice stages; health research perspective] - Setting up - Partners and roles - Selection and recruitment of participants - Training photovoice participants - Collecting Data: Photo-Discussion Sessions - Planning and hosting a forum to present findings
Baker & Wang (2006)	[Photovoice procedures: Medical context] - Orientation session - Photographing (Phase I) - Photographing (Phase II) - Exit interview
Sutton-brown (2014)	[Considerations for conducting photovoice] - Set the meeting location and schedule - Provide compensation - Identify the limitations - Identify the resources needed for the project - Identify the time-demands - Consider the political aspect of doing photovoice
Latz & Mulvihill (2017)	[methodological steps] - Identification - Invitation - Education - Documentation - Narration - Ideation - Presentation - Confirmation
Jarldorn (2019)	[Considerations for conducting photovoice] - Have an idea - Have permission - Have funding in place - Have enough time to complete the photovoice

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Although there are still limited studies on photovoice in history education, there has been myriad empirical evidence of its adoption in education and social science. For example, Chicana high school students utilize photovoice to express the significance of their ethnic studies subject (de los Ríos, 2017). Picturing an ethnic community is one of the social representations to communicate identities, values, and social realities. With this in mind, the photovoice method can be adopted in teaching history, particularly for picturing the local historical and cultural heritage. Students can learn from a real-world and authentic historical source through a participatory learning activity (Baker & Wang, 2006).

### **Teaching Local History**

Teaching local history is challenging and a bit complex in that it needs a meaningful pedagogical approach or strategy. It is necessary to develop the students' self-guiding trail to help them explore the historical objects. For example, teaching the history of old cemeteries should involve the site-visits, direct observation, and interviews with the relevant informants. With this in mind, the students will have the opportunity to observe the gravestones, texts inscribed on them, styles, size, and the philosophies behind their constructions. Garg (2007, p. 49) suggests several practical considerations in teaching local history as follows:

- Identify the local people living near the sites, monuments, or buildings.
- Interview the local people
- Do a site visit and conduct onsite observation
- Do an inventory of sites' relics, artefacts, inscriptions, etc.
- Study the environment
- Display all the relevant pictures and perform a class exhibition

Teaching history in the digital age can be made through five stages: 1) thinking (identifying how students study the past), 2) finding (search engine-dependent learning), 3) analyzing (making sense of a million sources), 4) presenting (capturing, creating, and writing history), and 5) Making (DIY history)(Kelly, 2013, p. 78). Personal stories, photos, and videos are the potential tools to share the local history (Levy & Dawson, 2014). Digital photovoice is the art of photo-taking activity to capture the local historical heritage, such as historical sites, relics, and buildings. In other words, the

teaching of history and arts is inseparable (Clark & Sears, 2018). There are at least three plausible reasons why history education should include the arts: 1) it is engaging, 2) it helps students become proficient at probing the underlying meanings of everything they see, and 3) it transforms historical understanding and collective memory.

### **Project-Based Learning in History Education**

Project-based learning (PBL) is an active instruction method that emphasizes student-led investigations, goal setting, teamwork, communication, and reflection within real-world contexts (Kokotsaki et al., 2016). It promotes the students' learning engagement, participation, and collaboration (Clark, 2017). It also offers an authentic learning experience, where students conduct a real-world investigation (Laur, 2013). She defines the authentic learning experience as purpose-driven investigation, extended learning, process-oriented knowledge, expert involvement, innovative, learner-focus, self-directed, and engaging practices.



Figure 1. Authentic learning experience elements (Laur, 2013, p. 5)

In history education, project-based learning has been adopted in various learning contexts. For example, Hernández-Ramos & De La Paz (2009) found that project-based multimedia learning promoted the students' historical thinking skills. They suggest integrating technology and designing pedagogical innovations to support the students' purpose-driven



investigations and critical inquiries. Turk & Berman (2018) also found that PBL engaged students in the learning process and increased their historical content knowledge. In addition to that, it improved the students' capacity to relate the historical events to their own lives and problems. Therefore, engaging students in action-based learning is necessary, thus increasing their participation in real-world encounters (Block, 2020).

## **Method**

### **Research setting and design**

The study took place in a micro-reality context of a public university in Indonesia, where history education was enacted. It was situated in the teaching of local history (ANA66121), which focuses on learning Indonesian cultural history and heritage. It aims to build the student's awareness of cultural and historical identity. These identities can help them share social, historical, and cultural values and aspirations. For this reason, this study integrates a visual method and project-based learning approach to learning local histories (Bender, 2012; Boss & Krauss, 2007; Kokotsaki et al., 2016; Stozhko et al., 2015). Therefore, this study employed *Participatory Action Research* (henceforth *PAR*) (Chevalier & Buckles, 2013; Crane, 2011) as a platform for exploring locally tailored history learning objects. Meanwhile, photovoice is a form of *PAR* (Baker & Wang, 2006; Wang & Burris, 1997) that encourages history students' participatory learning, thus engaging them in authentic learning opportunities (Laur, 2013). It allows the students to capture social realities and real-world objects representing meaning-making pedagogical practices and historical values.

Following Wang and Burris's (1997) framework of conducting photovoice-based *PAR*, the current study went through eight consecutive stages: 1) recruiting participants, 2) preparing participants, 3) introducing the ethics of *DP*, 4) determining the theme, 5) preparing the tools, 6) scheduling, setting the time, 7) conducting group discussion, 8) disseminating the results. Recruiting and preparing the participants for conducting the project is pivotal, thus allowing them to figure out the activity's purposes and become familiar with this newly-adopted approach in history education and pedagogy. Project-based digital photovoice is an inclusive learning activity where learners not only take photos based on the theme but also increase

their social and inquiry skills. For example, when the students take a picture of an unfamiliar object, they will need to ask local people or read relevant literature about the object. With this in mind, this method is expected to bring a new nuance to learning in history education. It also provides a pedagogical reference for history teachers in Indonesia and beyond.

### Participants

Forty-one history students of a public university in Indonesia, enrolled in the local history classes, were approached and agreed to participate in the study. We recruited the participants through a classroom negotiation and asked for their mandatory participation in the project. The participating students enrolled in the local history subject as a compulsory course in the academic year 2021/2022. We began by introducing the goals and objectives of the project and how they would get it done. We then negotiated the possibility of the Bring Your Own Device (BYOD) strategy concerning the photo-taking tool for the activity (Van Wingerden et al., 2018). In conclusion, they all agreed with the BYOD system and consented to participate in the study.

Table 2.

*The characteristics of the participants*

<b>Gender</b>	<b>N=41</b>	<b>Age range</b>	<b>BYOD</b>	<b>Participation</b>
Male	16	19-20	Yes	Compulsory
Female	25	19-20	Yes	Compulsory

### The project

Local history is the central focus of this project, with sub-themes devoted to cultural sites, cultural heritage (prehistoric sites, old buildings, and rituals), and artefacts (relics or antiquities). This concept grew from the author's desire to pioneer pedagogical innovation in history education and incorporate authentic learning nuances that facilitate authentic, flexible, and collaborative learning experiences. The project was started by recruiting twenty-five history students enrolling in the "local history (ANA66121)" subject in the academic year 2021-2022. Six groups of four (one group consists five members) were created and led by a project team leader.

Table 3

*The pedagogical steps of digital photovoice on local histories*

<b>Stages</b>	<b>Descriptions</b>
Week 1 to 3	Participant recruitment Project introduction Workshop on doing digital photovoice
Week 4 to 8	Conducting the digital photovoice
Week 9	Project monitoring and evaluation
Week 10-14	Conducting the digital photovoice (continued)
Week 15	Group discussion
Week 16	Project dissemination Feedback and reflection

All groups were given instructions to conduct their digital photovoice projects based on the stages in table 1. We also adopted and modified a template to guide the participants organize their digital photovoice activities (Widodo, 2015, p. 287) (see appendices). A WhatsApp-mediated communication was created to facilitate asynchronous communication with all participants for progress monitoring and evaluation. It aimed at providing an online space for them to consult their project, post inquiries, ask for suggestions, and share the progress of their works.

### **Data collection**

A wide range of qualitative data was garnered from the PBL portfolio, student-created DP, and focus group interviews (FGI) with the participants. An Excel-based portfolio was designed to record the PBL activities. Firstly, each group must fill it out regularly as they work on their project. It records all the groups' activities from the beginning to the end of the project, such as group meetings, actions, obstacles, best practices, etc. Secondly, we collected the student-created digital photovoice as the project's output. Finally, we conducted a focus group interview (FGI) as a group reflection on the project, thus allowing the participants to give valuable input for developing the project-based digital photovoice in the future.

### **Data analysis**

The groups' portfolios, student-created digital photovoice, and interview recordings were analyzed through thematic analysis (Braun & Clarke, 2006). The first step of the analysis was the coding stage, where the researchers read the documents several times and got familiar with the data. This process

allowed the researchers to generate themes, sub-themes, and categories. It also requires careful coding because the data-informed multiple layers of data interpretations. The FGI recordings were analyzed using Atlas.ti version 9 that allowed the researchers to do coding and axial coding effectively. The analytical procedure refers to meta-categories, as shown in table 4, to simplify the coding and categorize data.

Table 4  
*The connection between meta-categories and categories*

<b>Meta-categories</b>	<b>Categories</b>
Learning values	Engagement Participation Collaboration Autonomy Digital literacy skills
Meaning-making practices	Challenges/obstacles Meaningful experiences
Cultural identity construction	Social Historical Cultural Educational Religious

### **Findings**

The project lasted for sixteen weeks, where each group completed their field investigation on local historical sites, traditional houses, and artifacts. The researchers collected and analyzed their projects’ portfolios, digital photovoice, and interview recordings. Their portfolios recorded the chronological activities from the beginning to the end of the project. Each group also created a series of digital photovoice documents based on the given template (see appendix). Last but not least, the researchers analyzed the FGI recording for a comprehensive understanding of the students’ historical and cultural identities. Therefore, this section presents the findings based on the three research questions stated previously.

#### **RQ1: Learning values of project-based digital photovoice**

Based on the groups' portfolios, the students were engaged in several meaning-making activities, such as project meetings, photo-taking activities, interviews with local people, group discussions, photo-editing, and photovoice presentations. All groups organized their projects independently and collaboratively. They were active in conducting several meetings at the beginning, middle, and end of their projects with different agendas as shown in Table 5 below.

Table 5  
*The group 1 meetings records*

<b>Meetings</b>	<b>Meeting agendas</b>	<b>Place/ Platforms</b>
Meeting 1	[Project planning] - Listing potential historical objects for the projects (e.g., historical sites)  - Discussing the potentiality of the objects and their relevance to the project's theme or subthemes	Google Meet
Meeting 2	[Field observations] - Visiting some potential historical objects (orientation stage)  - Meeting some local people for initial information	Onsite
Meeting 3	[Preparation meeting] - Selecting/deciding the targeted photovoice category  - Jobs distribution - Discussing the readiness of the photo-taking tools (e.g., camera, smartphone, recorder, etc.) - Creating the project's timetable	Google Meet
Meeting 4	[Conducting the photovoice] - Visiting the targeted sites - Short-briefing before taking photos of the sites - Taking photos - Interviews with the local people (e.g., the site-keeper, visitors, etc.)	Onsite

(Note: some visits were initiated to complete this step. It lasted up to three weeks)

Meeting 5	[Coordination meeting] <ul style="list-style-type: none"><li>- Progress meeting</li><li>- Ensuring the project is on track</li><li>- Identifying some challenges/obstacles during the activity</li><li>- Discussing the representation of the data</li><li>- Future actions</li></ul>	Google Meet
Meeting 6	[Follow up actions] <ul style="list-style-type: none"><li>- Site visit part 2</li><li>- Interviews with local authorities (e.g., village head or chief, local historian)</li><li>- Photovoice of relevant documents (e.g., script, artifacts, etc.)</li></ul> <p>(Note: some visits were initiated to complete this step. It lasted up to three weeks)</p>	Onsite
Meeting 7	[Data analysis] <ul style="list-style-type: none"><li>- Interview data transcription and reading the scripts several times</li><li>- A thematic approach to data (guided by the lecturer)</li><li>- Photos sortation</li><li>- Putting the photos into the templates</li></ul>	Google Meet
Meeting 8	[Online Group discussion] <ul style="list-style-type: none"><li>- Discuss the images and interview results</li><li>- Synthesizing the information</li><li>- Search for relevant literature to support the findings</li><li>- Narrating the photovoice</li><li>- Finalizing the template</li></ul> <p>(Note: this step lasted for two weeks)</p>	Onsite
Meeting 9	[Disigning and presenting the digital photovoice] <ul style="list-style-type: none"><li>- Designing the digital photovoice on Canva</li><li>- Presenting the photovoice in the digital format (Canva-based presentation)</li></ul>	Onsite

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- Sharing the presentation link to the WhatsApp group where other students can see them.

(Note: this process also lasted for two weeks)

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Other groups also did the same things, typically similar to what group 1 had done. The students were actively engaged in real-world and authentic activities. In meeting 2, for example, students participated in field observations, where they visited the sites to collect initial information about the historical objects they wanted to study. In this activity, the students experienced meaningful learning processes, where they had an opportunity to learn local histories from authentic sources. It encouraged them to search, study, and understand historical objects in their localities. They also had a chance to collect information from their efforts. Yet, they enjoyed interacting with the local people (e.g., site-keeper, local people, the village head, etc.), thus gathering relevant information about the studied objects. They also had a positive attitude toward this innovation, where they enjoyed doing the activity. Based on the FGI, students also reflected on the project and concluded that this learning method was more enjoyable and adaptable. This method introduces novel and distinctive learning aspects, particularly in studying history. The following excerpts were in Indonesian and had been mediated to English.

Filtini# [group 2]

I think this is an exciting method that I have experienced so far. I believe that other students also agree with me that learning beyond the class like this is very fun, self-directed, and more flexible. I enjoyed taking photos, talking to locals, and working with my team. Compared to reading books and other written sources, this activity is more engaging, meaningful, collaborative, and flexible. We planned, conducted, organized, and evaluated our own work so that we could learn from our mistakes. In other words, this project is fantastic and brings a new nuance to history learning.

Ervin# [group 6]

One of my parts in the group was filling out the activity portfolio, and I recorded all activities during the project. I was fully engaged in all activities, and the task encouraged me to be more disciplined, active, and responsible. Everyone has specific duties and responsibilities; thus, we must all work as a collective, solid, and collaborative team.

Ilham# [group 7]

In simple words, I do like this method. I felt free and liberated in learning in which I chose and determined the object of historical study that was relevant to the goals and objectives of the study. My knowledge and understanding of local history increased, and I was surprised to know that there were so many historical sources that had not been included in the national history books.

In the FGI, the researchers asked the students to reflect on their project activities, prompting them to express their perceived experiences and obstacles they encountered during the process. They all agree that this method is an innovative approach to history learning that provides an anti-mainstream learning experience. They have the freedom and flexibility to manage their learning activities, which pushes them to become more active, independent, and collaborative. They became self-directed and autonomous, thus creating their own meaning-making experiences. It also raised their cultural and historical identities, where they revealed some obscure historical truths whose existence is not widely acknowledged in national history textbooks. The students’ perceived experiences and learning values are depicted in Table 6 below. These values were generated from a series of learning processes they underwent during the project.

Table 6  
*Learning values of project-based digital photovoice*

<b>Learning values</b>	<b>Activities</b>
Engagement	Students were engaged in field observation, social interaction, and teamwork. They experienced history learning beyond the classroom by exploring authentic sources such as historical sites, artifacts, ancient/historical buildings, etc. For example, in the field observation, they were engaged in some meaning-making activities, such as site visits, photo-taking, group discussion, and object investigation. They also used their socio-semiotic sense to understand the object they were investigating. They learned from what they saw, touched, heard, and observed.
Activeness, Participation, and	The project was planned, designed, organized, conducted, and reported by the students, thus



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Collaboration	encouraging them to be active and participative in the process. All students played different roles within the group, and they actively communicated through WhatsApp to maintain the progress of the project. They created and organized their schedule and activities collaboratively.
Autonomy and critical thinking skills	This project promoted the students' autonomy in history learning, where they became the planners, designers, organizers, and executors of their projects. They had to think critically to reach the goals and objectives of the project. They underwent a series of meaningful phases in which they shared ideas, suggested concepts, and provided solutions to the issues they encountered.
Digital literacy skills	Apart from pedagogical and content knowledge, this project also challenged the students' digital literacy skills. They were engaged in a technologically-oriented task, where they had to create a digital photovoice via Canva. Some meaning-making activities were identified, including image processing, web-based photo-editing, digital file storage, and digital presentation. They explored and created their own digital photovoice on Canva. In other words, this activity enhanced the students' technological and digital literacy skills, thus allowing them to share their works digitally and electronically.

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**RQ2: *Student-created digital photovoice***

Forty-one students were divided into ten groups of four, where one group consisted of five members. Before starting the project, these groups were given short training on conducting a digital photovoice. They then worked collaboratively with their team, starting from planning, designing, organizing, conducting, and disseminating the result of their projects. They created their digital photovoice on Canva based on the information generated from the template (see appendix).



Figure 2. Meaning-making processes in the project-based digital photovoice

Project-based digital photovoice is not merely about the photo-taking technique and the meaning behind the photos. It involves a social process where they have to extract information from relevant sources. Figure 1 shows how the students conducted the digital photovoice and gleaned information from sources pertinent to the object under study. First, they visited and observed the “old dutch cemetery” to discover the history of an old Dutch colonial cemetery. After observing the cemetery and collecting physical information about the relic (the size, shape, age, inscriptions, construction materials, etc.) (pictures 1 and 2), they continued approaching and interviewing the informants (pictures 3, 4, and 5) to glean relevant information about the relic. The informants are local people who have adequate knowledge of historical genealogies, historical facts, myths, and socio-cultural values related to the object. They are the site keeper, village head, and local people who have settled nearby the sites from generation to generation. They are culturally and historically intertwined with the existence of human civilization from the past to the present. With this in mind, the project has assisted history students in obtaining authentic information and expanding their awareness of the historical values of each object under study.

In this project, students completed ten digital photovoice products created and disseminated through Canva. They have gone through a meaningful learning process from each completed project, as shown in Table 7 below.

Table 7  
*Student-created digital photovoice*

<b>Groups</b>	<b>Project Topics</b>	<b>Lesson learned (Values)</b>
Group 1	Ancient/Old Dutch Cemetery	<ul style="list-style-type: none"> <li>- The existence of Dutch colonization in the past</li> <li>- The architecture of the Dutch cemetery/relic</li> <li>- As a means of historical education</li> <li>- Dutch cultural beliefs and identity</li> </ul>
Group 2	Fort <i>Lipu-Kulisusu</i>	<ul style="list-style-type: none"> <li>- Understanding of prehistoric and archaeological sites</li> <li>- The philosophy and architecture of the ancient fort</li> <li>- Understanding of myths, beliefs, and cultural identities of the people in the past</li> <li>- Understanding of sociological background of the people in the past</li> </ul>
Group 3	Dutch Administrative Office	<ul style="list-style-type: none"> <li>- The characteristics of typical European buildings (Dutch)</li> <li>- The history of how the Dutch colonized Indonesia in the past.</li> <li>- The building has been renovated several times, but the government still retains some of the characteristics of the house as historical evidence for history education in the future.</li> </ul>
Group 4	Ancient Mosque of Muna (1716)	<ul style="list-style-type: none"> <li>- The oldest mosque in Muna</li> <li>- Understanding of the role of the mosque in spreading Islam in the past</li> <li>- Knowledge of the philosophy and architecture of the mosque</li> <li>- Knowledge of the role of local kingdoms in building the mosque and their struggles in spreading Islam in Muna</li> </ul>
Group 5	Mortar (Japanese Weapon World War II- 1942)	<ul style="list-style-type: none"> <li>- Knowledge and understanding of the characteristics of modern weapons in the past</li> <li>- The existence of the Japanese occupation period in the past</li> <li>- As the authentic artifacts for the tourism industry and history learning</li> </ul>
Group 6	A French AMX-	<ul style="list-style-type: none"> <li>- The tank history and its mass production during</li> </ul>

	13 Tank	<ul style="list-style-type: none"> <li>the cold war</li> <li>- Knowledge of the model of the tank (e.g., manufacturer, mechanical construction, machine type, speed, acceleration, weapons, etc.)</li> </ul>
Group 7	Fort Keraton Buton (16 <sup>th</sup> Century)	<ul style="list-style-type: none"> <li>- The history of the fort and its struggle values for education</li> <li>- relics of the kingdom of Buton and their philosophical values behind the Butonese character building</li> <li>- Understanding the historical and social life of the Buton kingdom and its role in the growth of Islam in Buton.</li> </ul>
Group 8	Old City of Kendari	<ul style="list-style-type: none"> <li>- Knowledge of how Chinese education develops in Kendari and its social role in the community</li> <li>- Knowledge of its historical values as the capital city of Kendari in the past (e.g., education, trade, culture, and social construction)</li> <li>- Knowledge of the old building and typical construction in the past (e.g., style, functions, construction materials, etc.)</li> </ul>
Group 9	Liang Kobori Cave (a prehistoric site)	<ul style="list-style-type: none"> <li>- Know-how concerning the former lives and methods of food gathering and life support used by prehistoric people of Muna</li> <li>- Knowledge about authentic evidence of patterns of thought, behavior, customs, and socio-cultural systems, as well as reflecting technological and cultural aspects (art and religion)</li> <li>- As the original source for history education</li> </ul>
Group 10	Sorong (ancient coffin)	<ul style="list-style-type: none"> <li>- Knowledge of how people in the past used to carry out funeral rituals</li> <li>- Knowledge of the types of ancient coffins and the philosophical values behind these artifacts (beliefs and identity)</li> </ul>

Table 7 displays the results achieved by students who created ten different digital photovoice products. In other words, this simple activity has broadened their understanding of the surrounding historical sources and ideals. The students' work was evaluated through a PBL portfolio, product exhibition, and interview that recorded their meaning-making practices

during the project. As a result, through the projects they work on, they gain genuine knowledge that enables them to comprehend historical values from social, cultural, economic, religious/spiritual, and security perspectives. They also had an opportunity to share their work with other students in the college. Based on the FGI, they all had a positive attitude toward the DP project; thus increasing their engagement and participation.

**RQ3: History students' perceived values and identity construction**

The student-created digital photovoice and its cultural, educational, and social values have shaped the students' historical and cultural identities. A series of learning processes that they have gone through during the project foster their awareness of the richness of local cultural heritage, thereby increasing their sensitivity to meaningful values representing their ancestral civilization. They all agreed that the project-based history learning activities encourage them to have a sense of pride in their own history and culture. They are also aware that historical relics marketed as tourist attractions contain philosophical values that have molded the character and behavior of their community over time.

Citra [group 1]

This project is a new breakthrough and innovation in history education since my team and I received an incredible experience regarding my ancestry. It helped me realize that my culture has its own distinctive qualities of which I should be proud.

Hasyim [group 9]

We visited two prehistoric caves, Liang Kabori and Metanduno. These sites have similar characteristics representing the ancient civilization. We saw a lot of ornaments on the ceiling and walls of the cave that told the past life of the Muna people. We also just realized our origins and how the socio-cultural values of the past have a role in shaping the character of the current generation.

They all realized that the relics, ornaments, weapons, forts, cemeteries, and structures they photographed had social, cultural, educational, and religious values as inseparable historical identities of the local people. Students involved in the project indirectly encouraged them to understand these values as part of their identity. As a result, they recognized their historical and cultural identity as community members.

Table 8  
*Students' perceived values and identity construction*

<b>Perceived values</b>	<b>Perceived identity construction</b>
Social	They all had opportunities to know and understand a particular community's characteristics, norms, beliefs, and behaviors. They know how people in the past maintained lives, socialized, communicated, and interacted in their community. Thus, they can relate them to the current sociological perspective and shape their social identity.
Cultural	They all learned and understood the cultural values and philosophies behind the sites, relics, artifacts, inscriptions, and other relevant objects, such as morals, rituals (beliefs and myths), spirituals, and arts.
Educational/intellectual	They all believed that the way they live, socialize, interact, and communicate today strongly relates to their past. They could connect their learning characters with the philosophical and intellectual values that shaped their educational identity.
Religious	Most of the historical objects have a solid connection to the Islamic faith and struggles in the past. The spiritual values contained in each historical object have shaped the students' religious identity.

The participants perceived this project-based digital photovoice as valuable and innovative. They cultivated meaningful values related to their historical and cultural identity construction. By all means, they received rich information about the historical facts about the objects, and at the same time, they also learned important values for their learning. The following section discusses these values and their significance for history education and how this pedagogical innovation contributed to history pedagogy and continuing teacher professional development.

## **Discussion**

Drawing on the previously presented findings, it is vital to discuss how students executed their projects. What can be gained from their experiences, and what contribution will this innovation make to the teaching of history?. This pedagogical innovation has increased the students' engagement, participation, activeness, collaboration, autonomy, critical thinking, and digital literacy skills. The field investigation (site visits), interviews with the local people, and a series of meaningful activities (photo-taking, editing, and production) have helped them to be more constructive, goal-oriented, and reflective learners (Kokotsaki et al., 2016). The learning values presented in table 6 indicate that students have positive attitudes toward the project. It confirms the theory of engagement in which learning must emphasize students' collaborative efforts, project-based, and authentic focus (Kearsley & Shneiderman, 1998). On the other hand, it also encourages the students' historical thinking and problem-solving skills (Apaolaza-Llorente & Arquero, 2019). They had the opportunity to interrogate the implicit meanings of the investigated objects.

Considering the variety of digital photovoice products created by students (Table 7), there are numerous advantages to this activity, in which students: 1) learn directly from authentic sources; 2) plan and build their knowledge and understanding of local history; 3) create a collaborative learning culture; and 4) gain new experience and knowledge about local history. Authentic or primary sources can help students understand their own history and connect it to larger contexts (Veccia, 2004). The students' experiences in doing a site visit, conducting the interview, and creating the Canva-based digital photovoice correspond to Garg's concept of teaching local history (Garg, 2007, p. 49). Teaching local history should focus on the students-centered learning approach, thus encouraging the students to learn by doing (Phillips, 2008). The students must be exposed to real-world learning by investigating historical objects directly. Site visits, observations, and interviews will provide the students with authentic sources to foster their historical and critical thinking.

Moral learning and its values are fundamental in history education (Peterson, 2011). The students study not only the historical background of the objects but also cultivate their social, cultural, educational, and religious values (Table 8). The findings indicate that these values have shaped their

historical and cultural identity construction. With this in mind, they will be able to understand the social norms, beliefs, and behaviors, thus shaping their social identity to interact and communicate within the community. They will grow to appreciate and respect their own heritage, develop a stronger sense of national identity, and understand the significance of conserving local history (Epstein, 2009). In other words, it increased the students' ability to connect historical events to their own experiences and concerns (Turk & Berman, 2018).

Project-based digital photovoice has helped history students shape their learning, creativity, and identity construction. They produced creative and informative digital photovoice through project-based activities. They become more critical, adventurous, collaborative, investigative, and imaginative during the project. They were highly engaged in nurturing, creating, and disseminating their digital photovoice. However, implementing this strategy in history education was (and will be) daunting and challenging for history teachers, who had inadequate knowledge and digital literacy skills to transform digital photovoice into instruction. To prepare them for implementation, they must be equipped with digital photovoice pedagogy and technological/digital literacy skills. In language learning, for example, Anas et al. (2022) investigated four aspects of teachers' digital literacy skills development, where they must have self-efficacy to explore, communicate, collaborate, and reflect on their teaching practices. Therefore, history teachers must be self-directed and motivated to explore pedagogical innovations, engage with historians and practitioners, collaborate with history education stakeholders, and reflect on their works to create meaningful learning experiences for their students. There is a call for a pedagogical framework to assess and understand history education's current problems and challenges (van Hover & Hicks, 2018). From the student's perspective, based on the FGI, they all encountered problems in conducting interviews with the residents. The students still have inadequate interviewing abilities; therefore, they require instruction in behavioral skills to improve their performance with interviewees (Stocco et al., 2017). Furthermore, continuing research in this area must be well-acknowledged by history teachers, researchers, and history teacher educators. For example, examining the potential and relevance of project-based digital photovoice in other aspects of history teaching is essential.



This DP project was conducted in a higher education context (university context); however, it carries a broad pedagogical concept that can be adopted in various educational contexts (Latz & Mulvihill, 2017), such as young learners (Nugroho & Sakhiyya, 2022; Strack et al., 2004; Zenkov & Harmon, 2009), adult learners (de los Ríos, 2017), aviation (Kotla et al., 2021), and health professionals (López et al., 2005). To measure its effectiveness, further research will need to investigate the project from the affective (feelings and emotions), cognitive (knowledge and beliefs), and behavioral (actions and reactions) perspectives.

### **Conclusion**

Project-based digital photovoice is a newly adopted pedagogical method in history education. It is an innovative, flexible, and adaptable approach to teaching history, thus yielding meaningful learning experiences and promoting learners' engagement, participation, purpose-driven investigation, self-directed learning, self-determination, problem-solving, and critical thinking skills. Although this method is perceived as meaningful and innovative, it has several limitations that can hamper the students' actual implementation of digital photovoice. First, this strategy will not operate effectively in an educational setting with inadequate technology resources. Second, students with inadequate digital technology skills will find it challenging to carry out this project. Third, participants lacking basic interviewing skills will find it challenging to get factual information about the explored historical object. Therefore, the implication of this study suggests infusing project-based digital photovoice in history pedagogy and continuing professional development. Moreover, developing an evaluation rubric for assessing DP products is also necessary.

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**Appendix. Digital Photovoice Template**

<p>Photograph(s) Taken/ Assembled</p>
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Orientation (historical sites, old houses/buildings, artifacts, inscriptions, etc.)

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**Lesson learned**

Historical, social, and educational values/perspectives

--

**Understanding**

--

Struggles, successes, and actions needed

--