

### Family in Pictures (FiB 2015): the Study's Methodology Report

Lück, Detlev; Diabaté, Sabine; Zehl, Franziska; Book, Astrid; Macke, Luca; Hüsgen, Fabienne; Muth, Lisa; Gnoth, Vanessa; Dupeyron, Maica; Dreschmitt, Kai; Brunnengräber, Miriam

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## Family in Pictures (FiB 2015) The Study's Methodology Report

### Abstract

The study "Family in Pictures" was conducted by the Federal Institute for Population Research (Bundesinstitut für Bevölkerungsforschung – BiB) in 2015. It aims to capture and describe in detail the individual and cultural family-related cultural conceptions ("leitbilder") of the participants. The study uses a multi method approach comprising three techniques of data-collection: (1) The participants were asked to draw a picture of a "proper" family. (2) With every participant a personalised semi-structured telephone interview was conducted with the intention to interpret this drawing accurately. (3) Participants filled out a standardised short PAPI ("paper-and-pencil-interview") questionnaire concerning their basic socio-demographic characteristics as well as their current and past family situation. The target population of the survey is the resident population of the Federal Republic of Germany with German citizenship, at the age of 16 years or older. Based on quota sampling and snowball technique, a gross sample of 136 persons was generated, who had expressed interest in participating in the study and to whom according documents were sent. By the end of the fieldwork, between February and October 2015, data was successfully collected for a net sample of n=101 persons.

### Zusammenfassung

Die Studie „Familie in Bildern“ wurde im Jahr 2015 am Bundesinstitut für Bevölkerungsforschung (BiB) durchgeführt. Ziel der Studie ist es, die individuellen und kulturellen Familienleitbilder der Teilnehmerinnen und Teilnehmer zu erfassen und detailliert zu beschreiben. Die Studie bedient sich eines Methoden-Mix bestehend aus drei Erhebungstechniken: (1) Teilnehmerinnen und Teilnehmer wurden instruiert, eine Zeichnung einer „richtigen“ Familie anzufertigen. (2) Mit jeder Teilnehmerin und jedem Teilnehmer wurde ein leitfadengestütztes personalisiertes Telefoninterview geführt, das der korrekten Interpretation dieser Zeichnung diene. (3) Jede Teilnehmerin und jeder Teilnehmer füllte einen standardisierten PAPI ("paper-and-pencil-interview")-Kurzfragebogen zu grundlegenden sozio-demografischen Merkmalen sowie zur aktuellen und früheren Familiensituation selbstadministriert aus. Grundgesamtheit ist die Wohnbevölkerung der Bundesrepublik Deutschland mit deutscher Staatsbürgerschaft im Alter von mindestens 16 Jahren. Mittels Quotensampling und Schneeballverfahren wurde eine Bruttostichprobe von 136 Personen generiert, die sich bereiterklärt haben, an der Studie teilzunehmen, und entsprechende Unterlagen zugeschickt bekommen haben. Am Ende dieser Feldphase konnten für eine Nettostichprobe von n=101 Personen alle Daten erfolgreich erhoben werden. Die Feldphase erstreckte sich von Februar bis Oktober 2015.

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## Table of contents

1	Introduction and aims of the study	6
2	The study at a glance	7
3	Formation and conceptual development of the project	8
3.1	Leitbild research at the BiB	8
3.2	Cultural leitbilder as theoretical concept	9
3.3	Project idea	9
3.4	Pilot study within a university seminar	10
3.5	Development of the survey procedures	10
3.6	Developing the instruction for creating a drawing	11
3.7	Technical questions	11
3.8	Pre-test	12
4	Target population, sample and recruitment	12
4.1	Quota sampling	13
4.2	Final sample	14
5	Conducting the survey	16
5.1	Initial contact by post	16
5.1.1	Information and instructions	17
5.1.2	Drawing of a “proper” family	17
5.1.3	Short PAPI questionnaire	18
5.1.4	Other	18
5.2	Administration and documentation	18
5.3	Evaluation protocol and ad hoc interpretation	19
5.4	Guideline-based telephone interview	19
6	Analysis	22
6.1	Analysing the drawing of a “proper” family	23
6.2	Qualitative content analysis of answers from semi-structured interviews	24
6.3	Common interpretation of drawing, semi-structured interview and short survey	25
	References	26
	Appendix A: Survey documents	27
	Appendix B: Drawings	38

## 1 Introduction and aims of the study

The study “Family in Pictures” (FiB stands for “Familie in Bildern” 2015) can be understood as accompanying research of the panel study *Familienleitbilder* (FLB 2012 (Lück et al. 2013)) und FLB 2016 (Wolfert et al. 2017)). Just like the panel study it is part of the agenda of the research area *Familienleitbilder* by the Federal Institute for Population Research (Bundesinstitut für Bevölkerungsforschung – BiB) in Wiesbaden.

The research on family-related cultural conceptions, here referred to as *leitbilder* (cf. section 3.2), conducted by the BiB aims to establish a modern cultural explanation in the field of family research, which can be operationalised quantitatively and broadens the scope of the current approaches by a cultural perspective. Our starting point is the impression that empirical family research (at least in Germany) is currently dominated by economic theories, which cannot explain family and fertility behaviour adequately (Tyrell 2006), which requires that additionally the influence of cultural factors are taken into account. Examples for this impression are the persistence of gender-specific division of paid and unpaid work despite a harmonisation of educational levels between women and men or the comparably high fertility rates in English-speaking societies despite marginal investments by the welfare state promoting the compatibility of family and work (Lück et al. 2017). For this purpose, the research group *Familienleitbilder* is refining the theoretic concept of “*leitbild*” as a cultural conception. It is also developing standardised measurement instruments for capturing personal as well as cultural family-related conceptions, as part of the panel study *Familienleitbilder*.

Just like every standardised survey the panel study *Familienleitbilder* has strengths and weaknesses. The strengths lie especially in the abilities to measure the prevalence of *leitbilder* based on a representative sample, in identifying differences in the prevalence of *leitbilder* between social groups based on statistical significance and in measuring statistical correlations between *leitbilder* and other characteristics. A first limitation of the panel study is the fact it can only measure those *leitbilder* which have been included into the questionnaire in terms of standardised items, which implies that their existence has been expected a priori. The identification of to date unknown *leitbilder* or overlooked aspects of *leitbilder* seems almost impossible. A second limitation is that the standardised items of the quantitative study only offer a weak base for the interpretation that they are actually measuring *leitbilder*. Therefore the validity of the study could be questioned. This is all the more true given that many *leitbilder* are only represented by very few items, due to the limited availability of interview time. Finally, answers to quantitative questions about *leitbilder* may be biased due to social desirability.

The accompanying study “Family in Pictures” reacts to these and further limitations. FiB is not designed as a fully qualitative study, but it mainly takes a qualitative, explorative perspective. It induces an impetus by asking participants to draw a picture of a “proper” family. This has the purpose of uncovering conceptions of families that are subliminal and nonreflective and therefore largely “unaltered” and unbiased by social desirability. In doing so, *leitbilder* could be revealed even if the participant him- or herself is unaware of them and consequently couldn’t have mentioned them in an interview.

Subsequent to the drawing, the participant is interviewed in a personalised semi-structured telephone interview and asked systematically about the own drawing and every aspect of it. Thus, the interpretation of the drawing is predominantly handed over to the person who has made it and who accordingly is the only one with insight into the thoughts, associations and feelings that are expressed in the drawing. This way, a relatively high validity of the interpretation can be provided: If the interview generates according statements, the interpretation that the drawing displays cultural conceptions of family can be accepted as safe. Furthermore, the unspecific impetus, asking to draw a “proper” family, as well as the non-standardised interview allow for identifying

family-related *leitbilder* and aspects of *leitbilder* that weren't predicted a priori, in an inductive way. And they allow identifying an unlimited number of *leitbilder* and aspects of *leitbilder*.

The study "Family in Pictures" chooses a methodological approach to subjective and cultural family-related *leitbilder* which, in many ways, is diametrically opposed to the quantitative approach of the panel study *Familienleitbilder* – and which for precisely this reason is able to supplement this study in many ways. Nevertheless, the study "Family in Pictures" stands on its own as an approach to study family-related *leitbilder*. It is an independent study claiming to offer empirical insights into the subjective and cultural conceptions of family of Germans.

## 2 The study at a glance

The study "Family in Pictures" was conducted at the Federal Institute for Population Research in 2015. It aims to measure and describe in detail the individual and cultural family-related *leitbilder* of the participants. The standardised measurement, applied at the panel study *Familienleitbilder*, shall be broadened by an explorative perspective. This study uses a mix of methods consisting of three measuring instruments: (1) the drawing of a "proper" family, (2) a semi-structured, personalised telephone interview to interpret the drawing as well as (3) a standardised short PAPI ("paper-and-pencil-interview") questionnaire filled out by the participants in a self-administered way. The target population of the survey is the resident population of the Federal Republic of Germany with German citizenship, at the age of 16 years or older. Based on quota sampling and snowball technique, a gross sample of 136 persons was generated, who had expressed interest in participating in the study and to whom according documents were sent. By the end of the fieldwork, between February and October 2015, data was successfully collected for a net sample of  $n = 101$  persons

The following project outline gives an overview of the most important characteristics of the study.



**Table 1: Project outline**

Name of the study	Family in Pictures (FiB)
Target population	German residential population with German citizen-ship, at the age of 16 or older
Sampling procedure	snowball technique and quota sampling
Net sample	n = 101 cases
Survey method	Mix of methods: 1.) instructed drawing of a “proper” family 2.) personalised semi-structured telephone interview 3.) standardised short PAPI survey
Method of analysis	1.) combination of image analysis of the drawing and content analysis of the interviews 2.) additionally: standardisation of features identified in content analysis, linkage with data from PAPI survey and bivariate statistical analysis
Recruitment period	from 11.02.2015 to 30.04.2015
Survey period	from 26.02.2015 to 12.10.2015
Research Institute	Federal Institute for Population Research (BiB), Germany
Project manager	Detlev Lück

### **3 Formation and conceptual development of the project**

The idea to conduct the study “Family in Pictures” has been developed over a longer period of time. This process is outlined below.

#### **3.1 Leitbild research at the BiB**

The research group *Familienleitbilder* (“family-related *leitbilder*”) at the Federal Institute for Population Research examines cultural conceptions of a family and their implications to family life. Family-related *leitbilder* are understood as ideas of a normal or ideal family life. These notions are typically perceived to be natural and self-evident, so that they are not questioned. However, they shape the planning and formation of family life substantially by promoting certain courses of action, apparently without alternatives, while at the same time leaving aside other options.

The research group has used survey research by collecting the panel study *Familienleitbilder* (FLB 2012 (Lück et al. 2013) und FLB 2016 (Wolfert et al. 2017)) to identify these *leitbilder* and examine their interaction with family trajectories. The present study “Family in Pictures” also has a quantitative component, but addresses the phenomenon mainly in a qualitative way. Therefore the study remains an exception of the research group’s general work in general and enhances its other studies in a complementary way.

### 3.2 Cultural leitbilder as theoretical concept

As a basis for empirical research of the research group, the little established theoretical concept *leitbild* was refined (Lück et al. 2017). The German term ‘Leitbild’ (plural: ‘Leitbilder’) is hard to translate and therefore mostly used as a Germanism. We also decided to use the terms ‘leitbild’ and ‘leitbilder’ (plural). The verb ‘leiten’ means to lead or to guide; the noun ‘Bild’ means picture or image. A reasonable translation for the compound word ‘Leitbild’ therefore could be ‘guiding image’. It expresses an idea or a conception of how things in a certain context should be, work or look like. As a scientific theoretical concept, a *leitbild* is defined as “a bundle of collectively shared and visually imagined conceptions of normality – with ‘normality’ implying that something is personally desired, socially expected, and/or presumably very widespread, that is, common and self-evident” (Diabaté/Lück 2014). There is a difference between personal *leitbilder* – meaning the subjective conception of family life for an individual person – and cultural *leitbilder* – meaning the ideas that are shared inter-subjectively by a majority within a society or social group and which have consolidated culturally. The theoretical framework is based on the concept of “common-sense knowledge” by Peter L. Berger and Thomas Luckmann (1991) as well as on the theory of gender arrangements by Birgit Pfau-Effinger (1998)

### 3.3 Project idea

The idea to conduct a study based on drawings of families, which eventually resulted in the study “Family in Pictures”, arose during the preparations for a talk: Detlev Lück and Sabine Diabaté (née Sabine Gründler) presented a first sketch of their theoretical concept of family-related *leitbilder* at the 36<sup>th</sup> Congress of the German Society for Sociology (Deutsche Gesellschaft für Soziologie – DGS). Visualising the theoretical presentation on Power-Point slides proved to be difficult. Therefore, our colleague Kerstin Ruckdeschel provided a family painting, drawn by a child, as illustration. Since the painting perfectly suited our needs to illustrate the study’s findings Katrin Schiefer, another colleague, organised three more drawings of families complementing the first one. All four pictures (shown below) show nuclear families with heterosexual couples having two children. Thus, we could not escape the impression that here family-related *leitbilder*, in a strict sense, had been put on paper. So, the question arose whether such drawings could be empirical data to measure *leitbilder*.



### 3.4 Pilot study within a university seminar

Before actually realising the project at the Federal Institute for Population Research, the idea to use drawings of families as an empirical approach to explore family-related *leitbilder* was tested as part of a university seminar. During the winter term 2012/2013 Detlev Lück had received a teaching assignment on the subject of “Family-related

*leitbilder*” at the Institute for Sociology at the Johannes Gutenberg University Mainz (Course number 02.149.224). The question whether drawings of families could show family-related *leitbilder* was originally addressed in one seminar session only: Homework to prepare for the following session on the 17/12/2012 were: “Ask a person, preferably without previous knowledge in social science, to draw a picture of a family (in DIN A4 format). The instruction should read as follows: ‘Draw a family’. Ask for permission to use the drawing for research and teaching purposes. Note age, gender, educational level and region (East or West Germany) or land of origin of the painter. Bring the drawing to the seminar”.

In the next session the drawings were sighted, compared and discussed. Although only few students brought drawings to the seminar, the students agreed that this approach seemed to be promising and were interested in continuing this project. During the Christmas holidays the seminar participants asked their relatives and acquaintances to draw more pictures. By January 2013 the seminar had collected 36 drawings. Since a systematic analysis would have been too time-consuming for the tight seminar schedule the lecturer offered the students to do a partial empirical evaluation for obtaining a seminar certificate instead of writing a term paper. Many students made use of the offer, so that an experiment with a teaching assessment turned out as something like a pilot study (Lück et al. 2018). It was ground-breaking for the following study “Family in Pictures” in two aspects – the motivation to conduct the study in the first place and to evolve the design of the study.

### 3.5 Development of the survey procedures

From the pilot study at the Johannes Gutenberg University Mainz some important conclusions were drawn regarding what needed to be taken into account in the consecutive study “Family in Pictures”. An important insight was that apparently most people in Germany are not too good at drawing, which leads to methodological restrictions and consequences:

- The recruitment of participants for the study is not easy: The statement “I cannot draw” is a frequent explanation for refusing to participate in the study. It needs to be reflected whether this leads to a bias. (Do participants with good drawing skills – who are more likely to participate in the study – have different family-related *leitbilder* from those who are less gifted?)
- Not every detail of what is drawn can be interpreted. Some parts of the drawing fail. Some details are drawn, because they are easier to draw than what the person actually wants to express. Accordingly, the interpretation needs to keep a critical-sceptical distance towards the drawing and must not be as detail-orientated as image analysis is usually applied. Furthermore, the interpretation absolutely requires the support of the person who has made the drawing.
- Due to these reasons, the drawing as empirical data and the image analysis as method of analysis cannot stand alone. They need to be combined with qualitative interviews with the respective participant who is able to tell what was drawn on purpose and what was drawn coincidentally or accidentally – and what the thoughts were behind the final picture. The interview is the even more important empirical approach: The purpose of the drawing is mainly indirect: to indicate issues which would have not been addressed in the interview and thus enabling the researchers to ask the proper questions.

The pilot study furthermore suggested the potential findings of the study “Family in Pictures”. However, this did not have any impact on the survey design.

### 3.6 Developing the instruction for creating a drawing

The instruction for the drawing is very crucial for the survey method. Depending on the exact wording the impetus can lead to a quite different outcome. Thus, the wording was discussed comprehensively in advance. Numerous variations were considered, i.e. “Draw a family”, “Draw a normal family”, “Draw a typical family” or “How should a family ideally look like?”.

The discussion about the most suitable wording emphasised the fact that there is no ideal or merely correct operationalisation: No phrasing can claim to lead to a perfect measurement result. Trying to keep the wording comparatively neutral, without any adjectives, (i.e. “Draw a family.”) might lead to drawing very uncommon families, which are neither culturally anchored nor perceived as normal. Phrasings trying to frame the basic idea of a family-related *leitbild* and predefining more precisely what shall be measured (i.e. “How should a family ideally look like?”), bear the risk that participants become aware of the purpose of the research project and start reflecting what they draw, leading to the wellknown biases due to social desirability. As a result, the drawing then could display a deliberately reflected, “political correct”, tolerant diversity – instead of expressing unthinking expectations which would have been less diverse. Using wordings containing evaluative adjectives also might suggest a normative interest of the researchers, which could lead to reactance.

Furthermore, it has to be decided in what way the wording should address the participant’s *individual* subjective perception of what is “normal” or socially desired or rather a perceived social norm or expectation of the *social environment*. In the first case the finding will rather be a personal and in the second case rather a cultural *leitbild*. Both are legitimate but not identical research interests.

Obviously, concerning the latter question a decision needed to be made and concerning the first question an as balanced as possible compromise needed to be found. The following wording was chosen: **“In your imagination, what does a ‘proper’ family look like? Please draw it!”** The task aims to reveal a *personal* family-related *leitbild*. Putting the word “proper” in inverted commas implies a weakened normative evaluation, leaving room for the participant’s own interpretation.

### 3.7 Technical questions

Since the study doesn’t claim to be representative, many *sampling strategies and survey modes* generally come into question. Recruitment in public spaces (i.e. in pedestrian zones) followed directly by a personal interview were taken into consideration. However, this idea was not realised since participating in the study is somewhat time consuming and we did not expect to find enough pedestrians with that much time. Besides, neither the drawing itself nor its interpretation should take place under time pressure. Furthermore, it seemed to be important to personalise and systematically prepare the interview guidelines as a group work, so that the drawing and the interview shouldn’t follow each other in immediate succession – although, it certainly also is desirable to keep the timelag short in order to avoid a memory gap. Based on this argumentation, the drawing – together with the short PAPI questionnaire filled out by the participants in a self-administered way – was requested *postally*. The subsequent guided interview was carried out *over the phone*, a few days after the receipt of the drawing. The interviews were recorded and transcribed, provided that the participants gave their permission (cf. chapter 5).

For the postal part of the fieldwork, an envelope containing documents was sent to all participants. (This process will be described further in chapter 5.) For standardising the technical equipment that was available for drawing and also for interpreting the participants' decision regarding a certain pen, it seemed to be useful to also provide *pens*. Three questions came up when composing the tool kit. First, it was necessary to decide how many and which pens are needed to not needlessly limit the technical options and the producible findings. It is quite possible that family-related *leitbilder* might also include ideas regarding typical colours or regarding sentiments that can be expressed by colours. Thus, a certain amount of pens shall be provided. Second, it should be taken into consideration that a large number of pencils might put pressure on the participants to actually use more than one pen or at least deliberately use a certain range of pens and to draw a technically ambitious picture. This should be avoided to not discourage people from participating. Third, economic and practical considerations played a certain role. A compromise was found by choosing six pencils in the colours yellow, red, violet, light blue, green and brown (cf. chapter 5 and appendix A-6).

### 3.8 Pre-test

A pre-test was conducted to detect ambiguities and difficulties of the drafted research question and materials. For this purpose, five test persons, aged 29 to 62 years, were chosen from the personal networks of the researchers. It was tried to reconstruct a realistic interview situation. Every test person received an envelope, equal to the ones used in the real fieldwork. The tasks were completed in the absence of the interviewer. After drawing a picture, filling out the questionnaire and signing the declaration of consent, the subsequent telephone interviews took place a few days later. In these, however, the discussion about the drawing was secondary. Above all, the participants were asked to communicate problems and difficulties while executing the instructions sent by post. The test persons were also asked to describe the tasks which they had been asked to do in their own words, in order to identify misunderstandings. The result was that none of the participants had problems of comprehension. In the questionnaire, a few questions and answer categories were improved based on the feedback from the pre-test.

## 4 Target population, sample and recruitment

The target population, from which the sample was drawn, is the resident population of the Federal Republic of Germany with German citizenship, aged 16 years or older. Regarding children under 16 years it was doubted that they would draw an abstracted picture, detached from their own family of origin. People without German citizenship were expected to deviate in their personal *leitbilder* relatively strongly from the culturally established *leitbilder* of the German majority society; accordingly, a high share of foreigners in the sample was expected to blur the measurement of these culturally established *leitbilder*. Capturing the diversity of Germany's resident population in total wouldn't have been possible given the relatively small sample size. Instead, the study therefore aimed to describe as precisely as possible the cultural *leitbilder* of the German majority society. Excluding all people with a migration background did not seem realistic. Therefore only people without a German citizenship were excluded from the target population.

Given the primarily qualitative and explorative research interest, that doesn't aim to describe the prevalence of *leitbilder*, but to provide a deep theoretical understanding

of the phenomenon, it was decided to use a comparatively small sample, not claiming to be representative. Nevertheless, the sample was supposed to enable a few simple bivariate comparisons on the basis of standardised measured characteristics. Therefore, a sample comprising at least 80 participants was aimed for. The gross sample includes 136 people who have been contacted; the net sample consisted of  $n = 101$  people who have participated in the study.

As sampling procedure, a non-probabilistic method was used: Participants were recruited using *snowball technique*: An appeal to participate in the study was passed on via personal and professional networks. For this purpose, an invitation letter was designed, which was mostly sent out via e-mail in PDF format, occasionally in a printed version (cf. appendix A-1). The letter was supposed to motivate volunteers to provide their addresses and phone numbers via e-mail so that they could be contacted by post and telephone. In the beginning, the invitation letter was distributed via e-mail among colleagues within the research institute with a request to pass it on to their families, friends and acquaintances. Later on other professional contacts as well as individual social networks were used to disseminate the invitation letter more widely. Recruitment efforts started on the 11<sup>th</sup> of February 2015 and were ceased after 30<sup>th</sup> of April 2015. The vast majority of people participated between February and April 2015; the last participant was interviewed on 12<sup>th</sup> of October 2015. In the beginning, it was tried to spread the invitation letters as widely as possible. After having recruited the first participants, the further engagement focussed on reaching groups that up to then had been covered insufficiently according to study's predefined quota.

#### 4.1 Quota sampling

The quotation, which was applied in combination with snowball sampling, is based on the presumption that family-related *leitbilder* may not only significantly differ between different societies or ethnicities but also between different social groups within the target population of the FiB study. The quotation has the first purpose of ensuring decent case numbers in various social groups for a comparison and for testing this hypothesis empirically. Its second purpose is to ensure that at least some of the heterogeneity of social realities within the target population is represented in the sample, despite the fact that the sample isn't representative.

Quotation followed three characteristics:

- sex (2 categories: female or male)
- region of origin: "Where did you (mainly) grow up?" (2 categories: East Germany or West Germany)
- phase of the family biography (5 categories).

Regarding the third characteristic, five family-related phases of life were differentiated:

- adolescents and young adults, aged 16 to 30 years, still living with their parents,
- adults without children, living in their own household – meaning without their parents but also without a or without their partner (yet),
- adults living in one household with their partner but not having children,
- adults living with their (step-) children in one household (with or without a partner),
- adults with children which already moved out ("empty nest phase").

From the two times two times five characteristics, 20 possible combinations of characteristics arise. The quotation intended to recruit *at least four participants for each of those 20 combinations*. However, despite intense efforts the minimum recruitment quota was partially not reached (cf. the following chapter). A minimum sample size of  $n \geq 80$  arises from these minimum recruitment quotas.

The three characteristics were collected preliminarily through the information provided by the contact person or the interviewer; later, after having completed the survey, those information were adjusted if necessary based on the short PAPI survey filled out by the participants themselves. We collected the number of recruited participants as well as their respective characteristics and the number of cases per combination of characteristics in an Excel sheet. Thus, we had an overview at all times in which categories more recruitment was still needed.

We refrained from quotation of educational level since the recruitment requirement then would have been too complex. However, we tried to achieve a certain variety of educational backgrounds in order to limit the educational bias, which was expected due to the academic background of all involved researchers. Furthermore, we deliberately tried to recruit participants without migration background.

According to the definition of the target population (see above) an additional criterion for recruitment and fulfilment of the minimum quota was the condition, that participants have the German Citizenship. The Citizenship was identified by means of the short self-administered PAPI questionnaire.

## 4.2 Final sample

The study documents (cf. appendix A) were sent to 136 persons, who had responded to our recruitment efforts and indicated interest in participating. Among these, 31 persons did not respond to the letter despite an official reminder. The remaining 105 persons sent back the documents, however the documents of three persons were too incomplete to use. One other person did not indicate a telephone number so that we were not able to carry out a telephone interview. We successfully conducted interviews with 101 participants, which can be seen as our realised net sample.

The composition of the final sample according to their quota sampling groups is displayed in the following table:

**Table 2: Intended minimum quota and final number of cases of the FiB sample**

Depiction in each cell: realised number of cases (intended minimum quota)	Mainly raised in West Germany		Mainly raised in East Germany		$\Sigma$
	female	male	female	male	
Adolescents and young adults (16-30), still living with their parents	6* (4)	3 (4)	1 (4)	1 (4)	11 (16)
Adults without children, living alone – singles or with partner in separate household	12 (4)	1 (4)	4 (4)	1 (4)	18 (16)
Adults living together with partner in the same household, without children	5 (4)	4 (4)	6 (4)	1 (4)	16 (16)
Adults with (step-)children in the same household	9 (4)	5 (4)	13 (4)	4 (4)	31 (16)
Adults with children who have moved out (“empty nest phase”)	5 (4)	4 (4)	13 (4)	3 (4)	25 (16)
$\Sigma$	37 (20)	17 (20)	37 (20)	10 (20)	101 (80)

\* One participant (ID 23) is born abroad and was mainly raised there, but is living in West Germany today. Therefore she was assigned to this category.

Out of the 20 possible combinations of characteristics seven minimum quotas were not met. Nevertheless, there is no combination which is not represented at all. Male participants and children living with their parents are underrepresented. In contrast, especially the quotas for women and for parents with children in the same household were exceeded. Certainly the realisation of the intended minimum sample is not satisfying, but acceptable. In addition to our net sample of 101 persons with German Citizenship no other participant with a different citizenship was recorded.

**Table 3: Composition of final sample according to socio-demographic characteristics**

	Frequency	Percent
Total	101	100.0
Migration background		
(born abroad or at least one parent born abroad)		
doesn't apply	93	92.1
applies	8	7.9
Sex		
male	27	26.7
female	74	73.3
Age (in years)		
20 years and younger	11	10.9
21 to 30 years old	17	19.8
31 to 40 years old	21	20.8
41 to 50 years old	19	18.8
51 to 60 years old	14	13.9
over 60 years old	16	15.8
Educational level		
(still) going to school	6	5.9
primary or lower secondary education ("Hauptschule")	3	3.0
medium secondary education ("Realschule")	11	10.9
polytechnic secondary school of GDR	4	4.0
entrance qualification for university of applied sciences / A levels ("Abitur")	24	23.8
university degree	49	48.5
other degree	4	4.0
Religious beliefs / confession		
Roman Catholicism	25	24.8
Protestant	31	30.7
other Christian beliefs	2	2.0
other religious beliefs	0	0.0
none	43	42.6

The number of participants with a migration background in the broader sense is quite small with  $n = 8$  (7.9%). Among not quoted socio-demographic characteristics the expected educational bias is particularly noteworthy: With 48.5% the share of people with academic degrees is clearly overrepresented. Persons whose highest level of



graduation is the A levels (“Abitur”) or an entrance qualification for a university of applied sciences (“Fachhochschulreife”) also have a comparably high share with 23.8% of the sample. The share of participants who only have primary or lower secondary education (“Hauptschule”), in contrast, is very low with 3.0%. Other characteristics, such as the age or religious beliefs of the participants, were rather balanced.

## 5 Conducting the survey

Recruitment of the sample was started on the 11<sup>th</sup> of February 2015. The date of the first drawing is not documented. The first interview was conducted on the 26<sup>th</sup> of February. Until the end of April (30.4.2015) almost all participants were recruited and the respective interviews had been conducted. After that day all recruitment activities stopped. Later on, seven more people came forward interested to participate in the study. We allowed a late participation until October 2015. The last interview was conducted 12<sup>th</sup> of October 2015. Thus, the recruitment period lasted from 11<sup>th</sup> of February until 10<sup>th</sup> of October 2015 and the survey period (referring to the semi-structured telephone interviews) from 26<sup>th</sup> of February until 12<sup>th</sup> of October 2015.

In the course of the survey we collected three types of data: (1) drawings of a “proper” family, (2) open information explaining the drawing from personalised semi-structured telephone interview, as well as (3) socio-demographic characteristics of the illustrator from a self-administered, standardised short PAPI questionnaire. The data collection was organised in two phases: First, participants were contacted via post and asked to draw a picture and to fill in the standardised short PAPI questionnaire. Afterwards, the qualitative telephone interview was conducted in a timely manner. We explain the steps in detail in the following.

### 5.1 Initial contact by post

Due to recruitment measures (cf. chapter 4) interested persons got in touch with the researchers – either directly or via the multipliers, who supported the researcher team in recruiting –, indicated their willingness to participate and submitted their postal address. As soon as this was done, the data collection for this person started.

Persons having indicated their willingness to participate received an envelope by post, which contained the following study documents, recorded in appendix A:

- a cover letter explaining the purpose and procedure of the study and once again inviting to participate in the study,
- a sheet of paper with detailed instructions how the participants should proceed,
- a privacy statement and a statement about the absolute confidentiality of all shared information,
- four pre-printed paper-sheets for the drawing (three in reserve),
- a pencil case with six coloured pencils for drawing (in the colours yellow, red, violet, light blue, green and brown),
- a declaration of consent to be signed, allowing the BiB to use the attached drawing for scientific purposes,
- a blank form (on the same sheet), on which the participant could advise us when and under which telephone number he or she wishes to be contacted for the interview,

- a four-page short PAPI questionnaire to be filled out by the participants,
- a stamped and addressed return envelope in DIN A5 format.

### 5.1.1 Information and instructions

Dispatched were not only the tools for data collection which participants were supposed to send back later on, but also documents for informing, recruiting and instructing the participants. This especially applies to the cover letter, the notes on data protection as well as the instructions (cf. appendix A).

Instructions advised the participants to proceed as follows:

#### **Step 1: Draw a picture**

*In your imagination, what does a “proper” family look like? Please draw it!* Please use one of the white paper sheets from the envelope and the enclosed coloured pencils (which you can keep afterwards).

Please send us back only one drawing of a family. The remaining paper sheets are enclosed, in case you were not satisfied with your first attempt.

#### **Step 2: Short questionnaire**

Please fill in the questionnaire attached. In general, each question requires just one answer. We explicitly state, if multiple answers are permissible.

#### **Step 3: Declaration of consent**

Please sign the declaration of consent! (Otherwise we are not allowed to use your drawing for our purposes.)

#### **Step 4: Interview appointment**

Please let us know when and how we may contact you for the interview via telephone. You can either name a concrete appointment or just a generally convenient time or day.

#### **Step 5: Return the documents**

Please put your drawing, the questionnaire and the declaration of consent in the addressed return envelope and sent it back to us. The BiB is covering the postal charges as a matter of course.

#### **Step 6: Telephone interview**

As soon as we receive your drawing, we will contact you – according to your requested appointment – and ask a few questions on the telephone.

### 5.1.2 Drawing of a “proper” family

The dispatch campaign aimed above all at elevating the drawing, the key element of the study. The participants received the instruction “In your imagination, what does a ‘proper’ family look like? Please draw it!”. The task could be found in the general instructions (cf. last subchapter) as well as on top of each of the four paper sheets for the drawing (cf. appendix A). We tried to persuade the participants to draw a personal *leitbild* of a family without reflecting what and why they were drawing it.

Each participant respectively had four sheets of paper at their disposal, hence three are kept in reserve if the first drawing was not satisfactorily accomplished and they wanted to start a new attempt. Furthermore, the participants had six coloured pencils for the drawing. By supplying the pencils we wanted to make sure, all drawing were made under the same conditions, also with regard to the available equipment, and the technical execution could be compared and interpreted. Besides, the coloured pencils can be

considered an unconditional incentive, which hopefully increases the willingness to participate (Pforr 2015).

The drawing was supposed to be sent back to the BiB – together with the short PAPI questionnaire and two forms (cf. the following subchapters) – in a stamped and addressed return envelope. The return ended the first postal phase of the survey.

### 5.1.3 Short PAPI questionnaire

In the dispatch documents a four-page standardised short questionnaire was included, which was supposed to be filled out by the participants in a self-administered way (cf. appendix A-8). The questionnaire was printed on paper and to be filled out with a pen (“paper and pencil interview”, short: PAPI).

The first purpose of the questionnaire was to collect data that either was relevant for defining quotas (cf. chapter 4) or that was able to inform about the socio-demographic composition of the sample. Its second purpose was to enable simple bivariate comparative analyses, such as regarding differences between East and West Germans regarding their family-related *leitbilder*. A third purpose was to clarify whether the drawing – instead of displaying an abstract family-related *leitbild* – also might show part of the actual family situation of the illustrator: either the family of origin or the current family of procreation or the intended family of procreation. This is relevant because, the *leitbild* is ought to be an abstraction and the mere depiction of the own current or former family situation cannot be necessarily interpreted as a *leitbild*.

The short questionnaire is structured as follows: The first section surveys general socio-demographic personal characteristics: sex, age, citizenship, country of birth, country of birth of the parents, highest educational level, religious denomination, religiosity, as well as the value-orientation between materialism and post-materialism according to the Inglehart index. The second section covers the current family situation: the existence of a steady relationship, children, childbearing desires, family status and household composition. The third section deals with the family of origin and the life conditions during adolescence and childhood: the region or country, in which the participants grew up, as well as the household composition and the housing situation of the family of origin at the time.

The short questionnaire also was supposed to be sent back to the BiB via post at the end of the first postal survey phase.

### 5.1.4 Other

Aside from the drawing and the short PAPI questionnaire the participants were asked to fill in a sheet with two forms and send it back (cf. appendix A-7). The first form was a declaration of consent, which assigned the image rights to the research team and gave permission to use the drawing for research purposes and publication of research results. The participants used the second form to communicate their preferred date and time for the telephone interview as well as a suitable telephone number.

## 5.2 Administration and documentation

All documents that should be returned to the BiB were provided with an individual *ID number* beforehand. At the same time, contact details of the participants were gathered in an Excel database under the same ID number.

Beyond that, information relevant for the organisation of data collection were documented in this database, such as information on the dispatch status of the documents, date and time of contact attempts via telephone, the outcome of each attempt and the respective interviewer. In addition, we recorded to which subgroup, covered by minimum quota (regarding sex, region of origin and family-related life stage), the participant belonged, in order to control which quotas had already been fulfilled and which group still needed further recruitment. If available this information was recorded already in advance, before the return of the questionnaire; however, the information provided by the participants themselves in the questionnaire was decisive for the final allocation.

### 5.3 Evaluation protocol and ad hoc interpretation

In order for the telephone interview – the last step of data collection – to take place, the drawing of the participants had to be available, since the drawing was used to personalise the guidelines for the telephone interview. The drawing was analysed by a group of at least two, mostly three researchers (cf. chapter 6.1). The evaluation was initially carried out by each researcher separately. The results were then compared and merged into a synthesis. A detailed formal description and an ad-hoc interpretation afterwards were carried out in the course of the analysis. Both were recorded in key points. The following table with orientation examples serves this purpose:

Based on this, we defined, in a next step, the elements of the picture, which might be interpreted as part of a family-related *leitbild* and which should therefore be explained by the respective participant during the telephone interview. A corresponding question was included in the interview guidelines for each aspect (cf. the following subchapter). In this way, the guidelines were completed and personalised for each participant.

The prior examination, discussion and interpretation of the drawing had the purpose of preventing important details from being overlooked. However, the actual analysis and interpretation of the drawing was done after the telephone interview, in conjunction with the answers from the interview and with information from the standardised questionnaire. The previous ad hoc interpretation provided a possible recourse option for a more authentic and realistic interpretation of the drawing, in the event that the answers from the telephone interview were found to be distorted or not authentic.

### 5.4 Guideline-based telephone interview

The telephone interview was organised in a semi-structured way, with the help of interview guidelines, which indicated the questions to be asked in substance. These guidelines defined the same initial questions for all interviewers. They had the purpose of ensuring that the correct person was interviewed and he or she recalled the drawing sufficiently well. Moreover we assessed to which extent the drawing actually reflected something like a family-related *leitbild* and could be interpreted as such – or whether it displayed, for example, the own current family situation. Subsequently, personalised interview-specific questions were asked about the participant's drawing. We asked about all details, i.e. what it means that he or she drew exactly two children and neither one child nor three or four children; if it was just a coincidence the woman was depicted slightly smaller than her husband, etc. We defined these questions beforehand within a small group of researchers based on a description and an ad hoc interpretation of the drawing (cf. previous sub-chapter).

In detail, the guideline laid down the following discussion:

PRIME EXAMPLE		ID: XXX
Examination characteristic	Description	Ad hoc-interpretation Interpretation by the participant
<b>Depiction of human beings</b>	Yes / No: ...	
<b>Execution</b> - colour design - quality - style	- i.e. black and white - detailed, realistic - Stick figures, stylised simplified depiction - pencil drawing - Particularities of the execution?	
<b>Positioning</b> - ... of the family - ... of the drawing as a whole	i.e. spread over the whole picture, centred, concentrated on a certain spot	
<b>Family constellation</b> + roles or „functions“ of the depicted persons	i.e. parents + 3 children (+ pets) i.e. mother, father, children, grandparents	
<b>Features of portrayed persons</b> portrayal of proportions, hairstyle, clothing, items held in the hand, symbols assigned to persons	i.e. stroller, briefcase, height, long hair, red dress, toys	i.e. gender coding; assignment of gender roles: mother with shopping basket = housewife, father with briefcase = breadwinner
<b>Relationship between individuals</b> - disposition - nearness/distance - eye contact - atmosphere - interaction - symbols or text	i.e. holding hands i.e. Individuals standing far apart i.e. protecting hand i.e. smiling i.e. hearts, wedding rings“	i.e. holding hands = emotional connection, shelter (if children are taken by the hand)
<b>Setting</b> - background and environment - weather	i.e. in the nature, family portrait, in front of the garage, outside/inside i.e. sunshine, rain	
<b>Focus</b> - positioning - colour design - style - height of persons or and size of objects - depiction of past/future	i.e. nuclear family in the foreground or centre i.e. colourful/grey, light/dark i.e. detailed – stylised	i.e. focus on nuclear family
<b>Other</b> - additional symbols, words or text passages	i.e. question marks	
<b>Comparison between own family situation according to questionnaire and depicted family in the drawing</b> Similarities and Differences?	<b>Which elements of the drawing are interesting for a specific cultural leitbild</b>	

### Start of conversation

1) **Clarification of identity of the interlocutor**

Good Morning! My name is XXXXXX. I am calling on behalf of the Federal Institute of Population Research in Wiesbaden.

Am I talking to Mrs / Mr XYZ?

*[If no:] Is Mrs / Mr XYZ available?*

*[If not:] When would be a good time to talk to Mrs / Mr XYZ?*

2) **Welcoming**

*[If interlocutor changes repeat:]* Good Morning Mrs / Mr XYZ! My name is XXXXXX. I am calling on behalf of the Federal Institute of Population Research in Wiesbaden.

You participated in our study "Family in Pictures". I am calling to ask, if you would be willing to do a short, conclusive interview. Would now be a convenient time?

*[Upon request:]* The interview will approximately take 10 minutes.

*[If not:]* When would be a good time to talk??

3) **Thanks**

First of all, I would like to thank you very much for participating in our study!

4) **Get permission to record**

*[Switch on dictation machine!]* Would you mind if I were to record our conversation for protocol purposes? Of course, we will use all statements anonymously and will ensure they cannot be associated with your name or contact details.

*[If not: Switch of dictation machine! Note most important statements by hand and minute immediately after the interview.]*

5) **Introductory question**

Do you recall the picture you drew? Could you describe once again what is in it?

*[If not: Give the participants some details so he or she can recall the drawing.]*

*[Check whether you are talking about the same picture and have the right person on the phone!!]*

6) **Key question**

Please recall the situation when you started drawing the picture:

Which thoughts crossed your mind first? And why did you then draw what?

*[If hesitant or upon request: Encourage participant to talk about his or her thoughts and sentiments elaborately and about all details in the picture and why he or she drew them.]*

### Pattern for the following course of conversation

While participant is answering question (6) tick the details already explained. Ask about remaining details afterwards. Examples:

- a) You drew a man and a woman as a couple. Did you plan on drawing exactly this set up?  
*[Upon request: Could it have been also a single-parenting person or a same sex couple, for example?]*
  - b) You drew four children. Is there any reason why you chose to draw exactly four?  
Is it important to you there are children in the picture?
  - b) Out of four children two there are two boys and two girls. Was that a deliberate choice?
  - c) Both girls are wearing a skirt and have long hair. Is that for a reason?
  - d) In the background there is a house with a garage. Why did you draw this?
- etc.

[In case of ambiguity or imprecise answers: It is decisive to what extent a detail...

- is *essential*, since the picture would not display a "proper" family without this detail,
- is *typical*, because it is typically associated with a "proper" family, or
- is *unimportant*, since the detail was drawn randomly or for reasons which are not related with the personal leitbild of the participant (i.e. because he/she could depict a girl as a girl only by attributing her a skirt and long hair, or because he/she felt embarrassed to have placed the painting far too left and therefore drew a house on the right part of the sheet to fill in the blank space).]

### **Final questions**

I) ***Question about chronological order***

Do you remember which items you drew first and which last?

II) ***Question about an actual sample***

Did you have a certain family in mind while drawing the picture? For example your own family?

III) ***Farewell***

That brings us to the end of our interview. *Mrs / Mr XYZ*, thank you very much for the interview! You have helped us a lot!

Do you have any further questions? Are you interested in the results of our study?

We would be happy to provide the most interesting findings of our study – most easily by e-mail, if you wish also by post. Are you interested?

*[If yes: note e-mail if necessary.]*

We will publish the results next year. You may also obtain regular information in advance on our website ([bib-demografie.de](http://bib-demografie.de)).

*[Farewell!]*

The interview guidelines allowed for changes in the order of questions and phrasings depending on the course of conversations as well as omitting aspects which were already mentioned by the participants. The main purpose of the guidelines was to ensure every aspect listed therein was addressed. If the participants mentioned additional interesting issues, the interviewer could and should inquire about and elaborate on those.

The interview was recorded with a dictation machine and transcribed later on, provided that the participant gave his or her consent at the beginning of the interview. If the permission was not given or the recording failed for technical reasons, the interviewer would draw up minutes of the key messages from their memory. This was necessary in a total of three cases.

When the interview was finished, the last part of data collection was completed. Thus, we could start with analysing and interpreting the data. In doubt, the answers gathered in the telephone interviews were considered to be the most valid database to capture the family-related *leitbilder* of the participants. Therefore this data was interpreted in a content analysis. The ad-hoc interpretation of the researchers prior to the telephone interviews was supposed to be relied on only if the answers from the interview seemed to be implausible, inconsistent or incompatible with the drawing.

## **6 Analysis**

We do not wish to anticipate the data analysis in this report. However, the survey design is partly based on a corresponding strategy for data analysis, which will be outlined below. It specifies the basic methodological procedure for the evaluation.

The method of analysis provides that the measurement and description of family-related *leitbilder* is based, as far as possible, on the assembly of all data from the different survey techniques for the same participant. However, these are not to be seen as equal in importance, but complement each other in specific ways.

## 6.1 Analysing the drawing of a “proper” family

First of all, the advantage of the drawing of a “proper” family is the probably unthinking realisation of the task. Authentic associations can be found, which are not biased by social expectations regarding a “political correct” family image. Secondly, these associations might offer an insight into the little or non-reflected sub-consciousness of the participant, which could not be communicated in an interview in such way. For these reasons the drawing is a highly valuable data source, although by itself it is quite hard to interpret. Therefore, the researchers are asked to do an own picture analysis, a content analytical ad-hoc interpretation, as a first analytical step – prior to the telephone interview. (cf. chapter 5.3). On the one hand, this serves to formulate assumptions about possible family conceptions, which could be reflected in the drawing. In this way, these assumptions can specifically be addressed and verified in the semi-structured interview. Secondly, we can grasp the concepts of the participant’s family-related *leitbilder* approximately, so that we can assess whether the answers given in the telephone interview are mainly credible and authentic. Third, the ad-hoc interpretation gives us at least one plausible interpretation we can fall back on, if we were under the impression, the answers from the interview are mainly *not* credible and authentic.

Our approach is inspired by several well-established methods. However it does not strictly follow any method, but was developed specifically in the course of the project. We proceeded in this way, because to our knowledge there is no approach for the evaluation of a self-made drawing in the context of family-sociological research. Other approaches can only be partially transferred to our project. Most methods of image analyses refer to images in the sense of artwork, posters, photographs or cinematographic films. The cultural-sociological picture hermeneutics by Stefan Müller-Doohm (1993) or image interpretations by Ralf Bohnsack (2003) or Regula Valérie Burri (2008) can be sources of inspiration from the social science context. Furthermore, our method is oriented towards psychological or rather psychotherapeutic analysis methods, which are used for diagnosis of developmental or personality characteristics or behavioural disorder (cf. for example Seidel 2007; Crotti/Magni 2002; Blank-Mathieu 2001). These are indicative, because here *drawings* are interpreted and these interpretations are supported by further information. The third research area relevant for our project is an approach from media research about the emotional processing of movies by children, which proceeds similarly (cf. for example Neuß 2005).

The method we apply assumes the participant had either a personal or cultural *leitbild* in mind. In other words: We assume, that the drawing shows either a family seen as “appropriate”, “typical” or “normal” by the participant him- or herself or a family which the participant perceives as culturally and normatively established in society. The purpose of the method is to identify all aspects of the drawing which might be relevant or give a hint. Specific attention is paid to the following dimensions, which were also predefined as categories in the protocol sheet:

- Does the drawing display persons? Is “family” associated with a group of people or could it be seen as a feeling, a function or another phenomenon?
- Which constellation of persons is drawn (if people are depicted)? Which positions or constellations are relevant? Does a family include i.e. typically a constellation of parents and child/children or (also) a (married) couple? Should this couple be heterosexual? Is the number or gender of children relevant? What is the significance of grandparents, other relatives, acquaintances, or pet?
- Which attributes are ascribed to the persons in the drawing? Are there i.e. height differences which could express actual body height, age difference, social status or relevance for the family? Are there i.e. professional tools or household



items, which could express the division of labour? To what extent are clothing, hairstyles, colour design, jewellery etc. depicted? And to what extent do those characterise the members of a “proper” family?

- Are there any references to the relationship between family members? I.e. who stands closely together and who further apart? Do people hold hands? Do they touch each other? Who interacts with whom in which way? Do people look at each other? And what does that say about the social structures within the family?
- Which setting is depicted? Do people stand in an “empty space” or was background drawn as well? If so, where were the persons placed – in an apartment, in a lively city or in nature? How can this place be characterised? Is it, for example, a particularly spacious apartment – or an especially child-friendly environment? Are there indicators regarding the socio-economic situation of the family?
- How does the technical realisation of the drawing look like? Was it drawn true to detail (depending on the skills of the respective participant) or rather vaguely? Are there various parts of the drawing which differ in this respect? What does this say about the relevance of the particular detail for the idea of a family?
- How is placement and focus organised? What is centred or placed at the bottom of the image (“in the foreground”), what is put in the background or at the edge? What is depicted relatively big, what rather small? What does this say about the relevance of a particular detail to the concept of a family? Which meaning does it have for the roles of the family members and their relationship with each other?
- Are there additions to the drawing – i.e. symbols, words or a text? Were, for example, hearts drawn to symbolize love? Are explanations written, what can (not) be found in the drawing? What do these say?

To answer these questions, the picture analysis often relies on speculations: Firstly, people might not be able to draw exactly what is on their mind due to technical shortcomings. For example, long hair and a red dress could symbolize a woman without claiming that all women need to have long hair and wear red dresses. Second, it is hard to tell which details of the drawing are relevant for the respective family conception and what was drawn arbitrarily. For example, if a person believes that children are a vital component of a family, but has no particular idea regarding a certain number of children, he or she has to draw at least any specific amount of children.

Third, the interpretation of a drawing – just like interpreting a text – is strongly influenced by the subjectivity of the researcher. Depending on what the researcher pays particular attention to, what she or he thinks or sees in it, and how the drawing is evaluated, very different impressions emerge. For this reason, the picture analysis needs to be based on the intersubjective interpretation of a team of researchers. In a first step, every researcher analysed the drawing on their own. Only then the interpretations were compared, discussed and brought together. This could and should not deny uncertainties in the interpretation or the competition of various possibilities, but rather emphasise them. Given the amount of drawings we needed to interpret, the minimum size of a research team analysing one drawing was quite low: At least two researchers were supposed to be involved; three researchers were involved in most of the times.

## 6.2 Qualitative content analysis of answers from semi-structured interviews

In addition to the drawing of a “proper” family, the most important data of the FiB study are the semi-structured interview and the answers given by the participants (cf. also

chapter 5.4). The interview could not have been conducted without the drawing and therefore cannot be evaluated independently. However, it supplements the data base with a decisive quality, namely the most valid and accurate interpretation of the drawing which can possibly be made. Even though, the participants might not always be aware of their own family-related *leitbilder*, they are still the only ones with a cognitive access to them and are able to give a reasonably reliable, empirical confirmation or correction of possible speculations. Presumably, the interview is able to initiate a reflexion process on the imaginations, beliefs and associations, which otherwise rarely takes place in the participant's everyday life. In this course a person *becomes* more aware of his or her *leitbilder* even if he or she was not before. The drawing and the specific questions about every detail in it were necessary to put the reflexion process in motion. This stimulus leads to the most valid possible measurement of the family-related *leitbilder*.

To evaluate the transcribed interviews, a common, comparatively simple variant of a qualitative content analysis (Mayring 2002) should be chosen. This allows for summarizing the core aspects of the statements of the participants (*summary*), enriched with concrete or explanatory information (*explication*), and sorted according to relevant criteria, including the dimensions used in the image analysis (*structuring*). However, the statement made should be able to stand as an interpretation alone – especially since the questions were very explicitly related to concrete details of the drawing, so that the answers could in many cases already be regarded as an image interpretation of the drawing, pre-structured by the interview guidelines.

### 6.3 Common interpretation of drawing, semi-structured interview and short survey

If the researchers find that the participant gave honest, self-reflective and truthful answers and did not embellish anything, the information from the interview should be used to describe their family-related *leitbild* either exclusively or to a significant extent. If doubts regarding the sincerity arise, the participant's word shouldn't stand alone as interpretation of the drawing, but (additionally) also the image analysis done by the research team.

To what extent the drawing is generally able to provide information about possible family-related *leitbilder* is answered by the first question in the semi-structured interview: "Please recall the situation when you started drawing the picture: Which thoughts crossed your mind first? And why did you draw what?" If the participant answered, that he or she drew a free association or something he or she would call desirable, familiar, normal or common, the drawing was classified as a valid measurement of a *leitbild*. If a reference was found, that the inspiration for the drawing was no *leitbild* – but the family of origin by the time of their childhood or the current family of procreation – we considered the drawing to be a non-valid measurement. In that case, also the extent to which the semi-structured interview was able to provide information on family-related *leitbilder* had to be questioned.

In this context, the short PAPI survey gave some hints: Here, the family and household situation, in which the participant grew up as well as the current family situation, were recorded. Both could be compared with the drawing to check whether it shows either the participant's current or a previous family situation.

Inasmuch as aspects of identified *leitbilder* could be standardised (i.e. reduced to the question whether or not a family is constituted by a parent-child-relation) the short questionnaire allowed for simple bivariate analyses with these standardised facets: for example regarding the question whether the idea, that a family is constituted by a parent-child-relation, is more common in Western Germany or in Eastern Germany.

## References

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## Appendix A: Survey documents

The documents used to collect the data are summarised below. These are:

*Used for the recruitment of participants:*

- 1) Call for participation

*Documents sent by mail to participants of the study:*

- 2) Cover letter
- 3) Instructions
- 4) Data protection declaration
- 5) Paper sheets for drawing (four copies included)
- 6) Coloured pencils
- 7) Form for assignment of image rights and date selection for telephone interview
- 8) Short questionnaire (four pages)

## 1) Call for participation



Bundesinstitut  
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Dr. Detlev Lück  
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E-Mail: [fib@bib.bund.de](mailto:fib@bib.bund.de)

### Teilnehmerinnen und Teilnehmer für die Studie „Familie in Bildern“ (FiB) gesucht

Das Bundesinstitut für Bevölkerungsforschung (BiB) in Wiesbaden sucht ab sofort Teilnehmerinnen und Teilnehmer für eine wissenschaftliche Studie rund um das Thema Familie. Mitmachen kann jede/r, die/der mindestens 16 Jahre alt ist und Lust hat, die Forschung am BiB auf kreativen Wege zu unterstützen.

Der Ablauf der Studie erfolgt in drei Schritten: Zunächst senden wir Ihnen per Post einen Umschlag mit den nötigen Unterlagen zu. Ihre erste Aufgabe besteht dann darin, ein Bild zu malen. Danach füllen Sie einen kurzen vierseitigen Fragebogen aus. Zeitnah nachdem Sie uns beides zurückgeschickt haben, werden wir in einem dritten und letzten Schritt ein etwa 10-minütiges Telefoninterview mit Ihnen führen.

Ihre Teilnahme ist für Sie nicht zeitaufwendig – für uns aber umso wichtiger.

Falls wir Ihr Interesse geweckt haben, freuen wir uns, wenn Sie an dieser Studie der etwas anderen Art teilnehmen! Bitte melden Sie sich unter [fib@bib.bund.de](mailto:fib@bib.bund.de) und teilen Sie uns Ihre Anschrift und Telefonnummer mit, damit wir Sie kontaktieren können.

Vielen Dank im Voraus,

A handwritten signature in black ink, appearing to read 'Detlev Lück', written in a cursive style.

Detlev Lück (im Namen des Projektteams)

## 2) Cover letter



Bundesinstitut  
für Bevölkerungsforschung

Dr. Detlev Lück  
Dr. Sabine Diabaté  
Franziska Zehl  
Astrid Book  
Kai Dreschmitt

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E-Mail: detlev.lueck@bib.bund.de

Sehr geehrte Dame, sehr geehrter Herr,

wir freuen uns sehr über Ihr Interesse an der Studie „Familie in Bildern“ und darüber, dass wir Sie kontaktieren dürfen!

Wir sind Wissenschaftlerinnen und Wissenschaftler am Bundesinstitut für Bevölkerungsforschung (BiB) in Wiesbaden. Wir betreiben Forschung zum demografischen Wandel und zu Bevölkerungsfragen, unter anderem auch zum Familienleben in Deutschland. Zudem ist das BiB für die Bundesregierung und die Ministerien beratend tätig und informiert die Öffentlichkeit. Häufig führen wir große repräsentative Befragungen zu verschiedenen Themen durch. Mit der Studie „Familie in Bildern“ wollen wir Beispiele dafür sammeln, wie Familien in den persönlichen Vorstellungen der Menschen in Deutschland aussehen.

Alle Angaben, die Sie machen, sind selbstverständlich freiwillig und werden von uns anonymisiert, so dass kein Rückschluss auf Ihre Person möglich ist. Auch geben wir keine Daten an Dritte weiter. Alle Namen und Anschriften, die wir erhalten, werden von uns nach dem Abschluss der Studie gelöscht. Anbei senden wir Ihnen eine Datenschutzerklärung, die Ihnen dies zusichert.

Die Erhebung, an der wir Sie bitten teilzunehmen, umfasst drei Teile. Jeder dieser Teile kostet Sie voraussichtlich nur einige Minuten: Als erstes bitten wir Sie darum, ein Bild zu malen. (Es muss nicht gut gemalt sein.) Anschließend gilt es, einen kurzen Fragebogen auszufüllen mit einigen Angaben zu Ihnen und Ihrer Familiensituation. Nachdem Sie diese Unterlagen an das BiB zurück geschickt haben, folgt der dritte und letzte Teil: Wir werden Sie zu einem von Ihnen gewünschten Zeitpunkt kontaktieren, um ein etwa 10-minütiges Telefoninterview mit Ihnen durchzuführen.

Sollten Sie weitere Fragen zu unserer Studie haben, zögern Sie nicht, uns zu kontaktieren. Wir bedanken uns sehr, dass Sie an dieser Studie teilnehmen und uns unterstützen. Wenn Sie möchten, werden wir Sie gerne über die Ergebnisse der Studie informieren.

Mit freundlichen Grüßen,

*Detlev Lück (im Namen des Projektteams)*

--- Bitte Rückseite beachten! ---

### 3) Instructions



Bundesinstitut  
für Bevölkerungsforschung

Bitte gehen Sie wie folgt vor:

#### **Schritt 1: Bild malen**

Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf! Bitte verwenden Sie dafür eines der beigelegten weißen DIN A4-Blätter und die von uns mitgeschickten Buntstifte (die Sie danach gerne behalten dürfen).

Bitte schicken Sie nur *eine* Zeichnung einer Familie an uns zurück. Die restlichen Papierbögen liegen nur bei, falls Sie Ihren ersten Versuch nicht für geglückt halten sollten.

\*\*\*

#### **Schritt 2: Kurzfragebogen**

Füllen Sie bitte den beigelegten Fragebogen aus. Prinzipiell ist bei jeder Frage nur ein Kreuz zu setzen. Wenn Mehrfachantworten zulässig sind, wird ausdrücklich darauf hingewiesen.

\*\*\*

#### **Schritt 3: Einverständniserklärung**

Bitte unterschreiben Sie die beigelegte Einverständniserklärung! (Sonst dürfen wie Ihr Bild nicht verwenden.)

\*\*\*

#### **Schritt 4: Interviewtermin**

Bitte teilen Sie uns in dem Kasten unterhalb der Einverständniserklärung mit, wann und wie wir Sie für das Telefoninterview kontaktieren dürfen. Sie können einen konkreten Termin nennen oder beispielsweise auch eine günstige Uhrzeit oder einen günstigen Tag.

\*\*\*

#### **Schritt 5: Unterlagen zurückschicken**

Bitte stecken Sie Ihr Bild, den Fragebogen und die Einverständniserklärung in den adressierten Rücksendeumschlag und schicken Sie diesen an uns zurück. Das Porto wird selbstverständlich vom BiB übernommen.

\*\*\*\*\*

#### **Schritt 6: Telefoninterview**

Sobald wir Ihr Bild in der Post finden, werden wir uns – Ihren Terminwünschen entsprechend – mit Ihnen in Verbindung setzen und Ihnen noch einige wenige Fragen am Telefon stellen.

*Besten Dank im Voraus!*

#### 4) Data protection declaration



### **Erklärung zum Datenschutz und zur absoluten Vertraulichkeit Ihrer Angaben**

Das Bundesinstitut für Bevölkerungsforschung (BiB) in Wiesbaden führt derzeit eine Studie zum Thema „Familie in Bildern“ durch. Sowohl die Erhebung als auch die Auswertung der Daten wird vom BiB übernommen.

Das BiB hat damit als alleiniges Institut Ihre persönlichen Angaben zur Verfügung. Kein externes Sozialforschungsinstitut wird mit in die Erhebung oder Auswertung der Daten einbezogen. Das Bundesinstitut für Bevölkerungsforschung ist damit auch allein für die Einhaltung der datenschutzrechtlichen Bestimmungen verantwortlich. Wir sind an das Bundesdatenschutzgesetz (BDSG) und alle anderen datenschutzrechtlichen Vorschriften gebunden.

Ihre Anschrift, die Sie uns freiwillig mitgeteilt haben, besitzt nur das Bundesinstitut für Bevölkerungsforschung und ausschließlich zum Zwecke dieser Befragung. Ihre persönlichen Daten (Name, Anschrift und Telefonnummer) werden von Ihrem Bild und Ihren Angaben im Fragebogen getrennt gespeichert und sind nur während der Erhebungsphase über eine anonyme ID-Nummer verknüpfbar. Sie werden spätestens acht Wochen nach Beendigung der Befragung gelöscht.

Die Teilnahme an der Befragung ist selbstverständlich freiwillig. Es steht Ihnen frei, Ihre Teilnahmebereitschaft nachträglich zu revidieren oder die Beantwortung einzelner Fragen abzulehnen.

Die Erhebung erfolgt zunächst postalisch und anschließend telefonisch. Nach Ende der Erhebung werden die erhobenen Daten anonym gespeichert. Die Angaben im Fragebogen sowie in der telefonischen Befragung werden ausschließlich für den Zweck der wissenschaftlichen Auswertung verwendet und in anonymisierter Form dargestellt. Die Zeichnungen werden darüberhinaus auch zur Illustration in wissenschaftlichen Publikationen sowie ggf. in der Berichterstattung über das Projekt veröffentlicht, in jedem Fall jedoch anonymisiert. Die Angaben, die Sie machen, können Ihrer Person nicht zugeordnet werden. Veröffentlichungen der Studienergebnisse werden keine Informationen enthalten, die eine Identifizierung der Befragten ermöglichen.

Sollten Sie darüber hinaus noch Fragen zum Datenschutz haben, zögern Sie nicht, nachzufragen: Dr. Detlev Lück, Tel.: 0611-75-2866, E-Mail: [detlev.lueck@bib.bund.de](mailto:detlev.lueck@bib.bund.de).

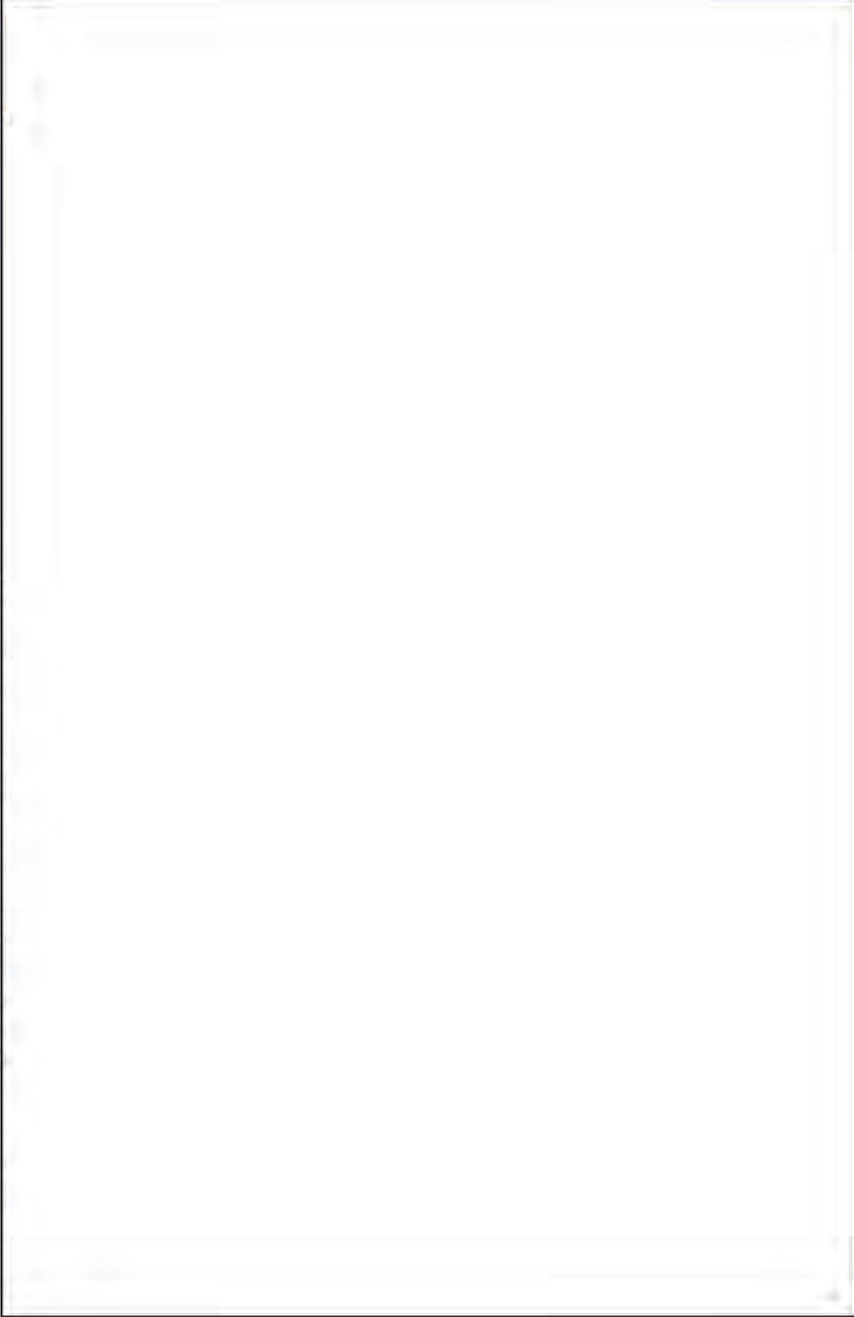
*Wir danken Ihnen herzlich für Ihr Mitwirken und Ihr Vertrauen in unsere Arbeit !*



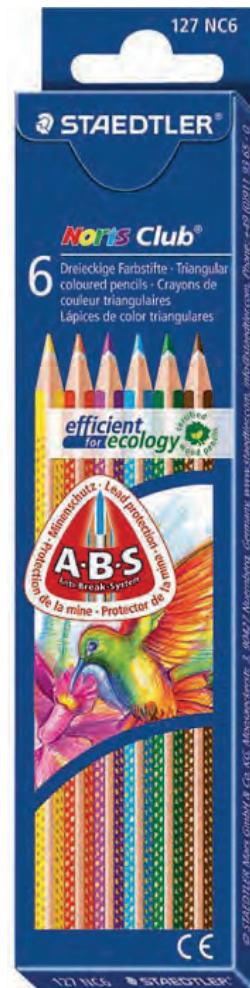
5) Paper sheets for drawing (four copies included)

**ID:**

*Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!*



6) Coloured pencils



Brand: Staedtler

Product: Coloured pencils Noris Club 6-er etui

Product number: 127 NC6

Colours according to manufacturer: 1 yellow, 2 red, 30 light blue, 5 green, 61 red-violet, 76 von-Dyke-brown

7) Form for assignment of image rights and date selection for telephone interview



Bundesinstitut  
für Bevölkerungsforschung

ID:

<b>1. Personenmerkmale</b> <i>Bitte machen Sie zunächst ein paar Angaben zu Ihrer Person.</i>	
1.1	Bitte geben Sie an, welches Geschlecht Sie haben. <input type="checkbox"/> Männlich <input type="checkbox"/> Weiblich <input type="checkbox"/> Keine Angabe / weiß nicht
1.2	Wie alt sind Sie? _____ Jahre <input type="checkbox"/> Keine Angabe / weiß nicht
1.3	Besitzen Sie die deutsche Staatsbürgerschaft? <input type="checkbox"/> Ja <input type="checkbox"/> Nein <input type="checkbox"/> Keine Angabe / weiß nicht
1.4	Sind Sie in Deutschland geboren? <i>Gemeint sind auch ehemalige deutsche Gebiete vor 1945.</i> <input type="checkbox"/> Ja <input type="checkbox"/> Nein <input type="checkbox"/> Keine Angabe / weiß nicht
1.4.1	Falls Sie nicht in Deutschland geboren sind: In welchem Land wurden Sie geboren? In _____ <input type="checkbox"/> Keine Angabe / weiß nicht
1.5	Sind Ihre Eltern beide in Deutschland geboren? <i>Gemeint sind auch ehemalige deutsche Gebiete vor 1945.</i> <input type="checkbox"/> Ja, beide <input type="checkbox"/> Nein, nur der Vater <input type="checkbox"/> Nein, nur die Mutter <input type="checkbox"/> Nein, keiner von beiden <input type="checkbox"/> Keine Angabe / weiß nicht
1.5.1	Falls Ihr <b>Vater nicht</b> in Deutschland geboren ist: In welchem Land wurde er geboren? In _____ <input type="checkbox"/> Keine Angabe / weiß nicht
1.5.2	Falls Ihre <b>Mutter nicht</b> in Deutschland geboren ist: In welchem Land wurde sie geboren? In _____ <input type="checkbox"/> Keine Angabe / weiß nicht



1.6	Welchen <b>höchsten</b> allgemein-bildenden Schulabschluss bzw. Bildungsabschluss haben Sie?	<input type="checkbox"/> Ich bin noch Schüler-/in. <input type="checkbox"/> (Qualifizierender) Haupt- oder Volksschulabschluss <input type="checkbox"/> Mittlere Reife / Realschulabschluss <input type="checkbox"/> Polytechnische Oberschule der DDR mit Abschluss <input type="checkbox"/> Fachhochschulreife / Allgemeine Hochschulreife <input type="checkbox"/> Universitäts- / Hochschulabschluss <input type="checkbox"/> Sonstiger Schulabschluss: <hr/> <input type="checkbox"/> Keinen Schulabschluss <input type="checkbox"/> Keine Angabe / weiß nicht
1.7	Welcher Religionsgemeinschaft gehören Sie an?	<input type="checkbox"/> Der römisch-katholischen Kirche <input type="checkbox"/> Der evangelischen Kirche (ohne Freikirchen) <input type="checkbox"/> Dem Islam <input type="checkbox"/> Dem Judentum <input type="checkbox"/> Einer anderen christlichen Religionsgemeinschaft <input type="checkbox"/> Einer anderen nicht-christlichen Religionsgemeinschaft <input type="checkbox"/> Keiner Religionsgemeinschaft <input type="checkbox"/> Keine Angabe / weiß nicht
1.7.1	Falls Sie einer Religionsgemeinschaft angehören: Als wie religiös würden Sie sich selbst bezeichnen? <div style="display: flex; justify-content: space-around; text-align: center;"> <div>Sehr religiös <input type="checkbox"/></div> <div>Eher religiös <input type="checkbox"/></div> <div>Eher nicht religiös <input type="checkbox"/></div> <div>Überhaupt nicht religiös <input type="checkbox"/></div> </div> <input type="checkbox"/> Keine Angabe / weiß nicht	
1.8	Im Folgenden finden Sie einige Ziele, die man in der Politik verfolgen kann. Wenn Sie zwischen diesen verschiedenen Zielen wählen müssten, welches Ziel erschiene Ihnen persönlich <i>am wichtigsten</i> , welches <i>am zweitwichtigsten</i> . Welches Ziel käme an <i>dritter</i> , welches an <i>vierter</i> Stelle? A) Aufrechterhaltung von Ruhe und Ordnung in diesem Lande B) Mehr Einfluss der Bürger auf die Entscheidungen der Regierung C) Kampf gegen steigende Preise D) Schutz des Rechtes auf freie Meinungsäußerung	am wichtigsten: _____ am zweitwichtigsten: _____ am drittwichtigsten: _____ am viertwichtigsten: _____ <input type="checkbox"/> Keine Angabe / weiß nicht



<b>2. Familiensituation heute</b> <i>Bitte machen Sie nun ein paar Angaben zu Ihrer aktuellen Familien- und Haushaltssituation.</i>	
2.1	Haben Sie derzeit eine feste Beziehung?  <input type="checkbox"/> Ja, mit einem Mann <input type="checkbox"/> Ja, mit einer Frau <input type="checkbox"/> Nein  <input type="checkbox"/> Keine Angabe / weiß nicht
2.2	Haben Sie Kinder? Wenn ja: Wie viele?  <i>Gemeint sind sowohl leibliche Kinder als auch Adoptiv- oder Stiefkinder, egal, wo sie momentan wohnen.</i>  <input type="checkbox"/> Ja, ich habe _____ Kinder <input type="checkbox"/> Nein  <input type="checkbox"/> Keine Angabe / weiß nicht
2.3	Möchten Sie (noch weitere) Kinder? Wenn ja: Wie viele (weitere) Kinder?  <input type="checkbox"/> Ja, ich möchte (noch) _____ (weitere) Kinder <input type="checkbox"/> Nein  <input type="checkbox"/> Keine Angabe / weiß nicht
2.4	Welchen Familienstand haben Sie?  <input type="checkbox"/> Ledig <input type="checkbox"/> Verheiratet und lebe mit (Ehe)-partner zusammen <input type="checkbox"/> Verheiratet, dauernd getrennt lebend <input type="checkbox"/> Geschieden <input type="checkbox"/> Verwitwet  <input type="checkbox"/> Keine Angabe / weiß nicht
2.5	Mit wem leben Sie derzeit in einem Haushalt zusammen?  <i>Bitte kreuzen Sie alle Personen an, die derzeit mit Ihnen in einem Haushalt zusammenleben.</i>  <input type="checkbox"/> Mit meinem Partner / meiner Partnerin <input type="checkbox"/> Mit meinem Kind/meinen Kindern <input type="checkbox"/> Mit meinen (Schwieger-) Eltern / mit einem (Schwieger-) Elternteil <input type="checkbox"/> Mit sonstigen Personen, und zwar:  <input type="checkbox"/> Ich lebe allein  <input type="checkbox"/> Keine Angabe / weiß nicht



<b>3. Familiensituation früher</b> <i>Bitte machen Sie zum Schluss noch ein paar Angaben zur Familien- und Haushaltssituation in Ihrer Kindheit und Jugend.</i>	
3.1	Wo sind Sie (überwiegend) aufgewachsen? <input type="checkbox"/> In Ostdeutschland <input type="checkbox"/> In Westdeutschland <input type="checkbox"/> ehemalige deutsche Gebiete <input type="checkbox"/> In einem anderen Land <input type="checkbox"/> Keine Angabe / weiß nicht
3.1.1	Falls Sie nicht in Deutschland aufgewachsen sind: In welchem Land sind Sie aufgewachsen? In _____ <input type="checkbox"/> Keine Angabe / weiß nicht
3.2	Wie haben Sie und Ihre Familie in Ihrer Kindheit und Jugend (größtenteils) gewohnt? <input type="checkbox"/> In einer Mietwohnung <input type="checkbox"/> In einer Eigentumswohnung <input type="checkbox"/> In einem Reihenhäuser <input type="checkbox"/> In einem freistehenden Haus <input type="checkbox"/> In einer anderen Wohnform, und zwar: _____ <input type="checkbox"/> Keine Angabe / weiß nicht
3.3	Wer hat in Ihrer Kindheit und Jugend (überwiegend) mit Ihnen in diesem Haushalt gelebt? <i>Kreuzen Sie bitte alle Personen an, die mit Ihnen zusammengelebt haben!</i> <input type="checkbox"/> Meine (leibliche) Mutter <input type="checkbox"/> Meine Stiefmutter <input type="checkbox"/> Mein (leiblicher) Vater <input type="checkbox"/> Mein Stiefvater <input type="checkbox"/> _____ Bruder/Brüder (Anzahl) <input type="checkbox"/> _____ Schwester(n) (Anzahl) <input type="checkbox"/> Meine Oma <input type="checkbox"/> Mein Opa <input type="checkbox"/> Sonstige Personen, und zwar: _____ <input type="checkbox"/> Keine Angabe / weiß nicht
<b>Vielen Dank für Ihre Teilnahme!</b>	

## Appendix B: Drawings

Hereafter, all 106 drawings are depicted, which were produced in the course of the study and handed over to our research team. In the top right corner, the respective ID-number can be found. The drawings are sorted by ID-numbers.



Meine ~~Art~~ Art der Familie schließt andere Konstellationen nicht aus!  
Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 4



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 5





Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 6

Gäbe es eine „richtige“ Familie, was wäre dann eine „Falsche“?  
Leider kann ich ihrer Bitte nicht nachkommen, weil in meinem Kopf keine Vorstellung einer „richtigen“ Familie existiert. Vielmehr beanspruchen viele verschiedene gleichberechtigte Formen von Familie nebeneinander ihren Platz für sich.

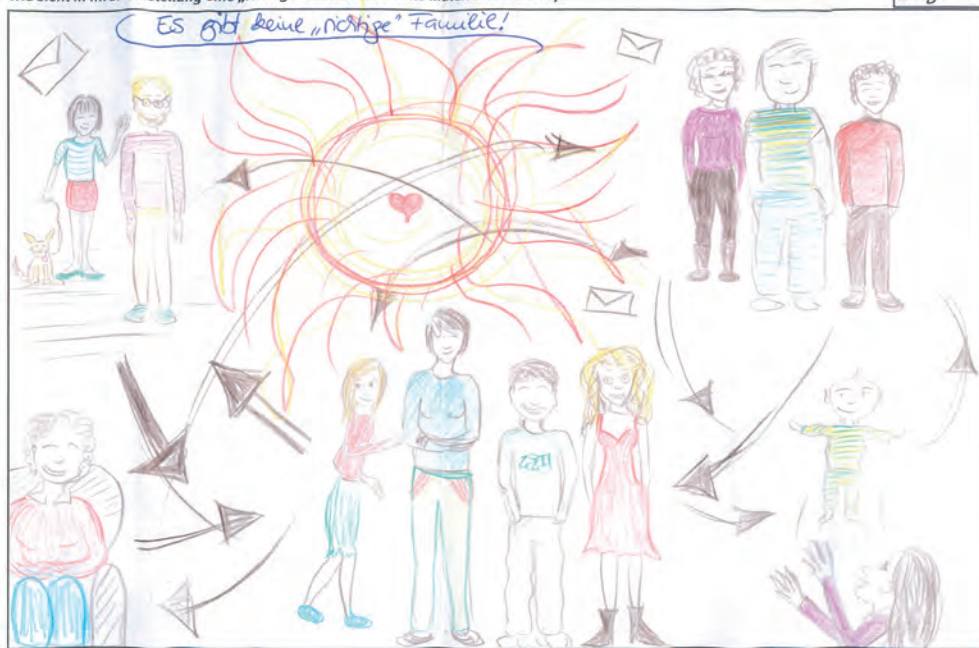
Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 7



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 8



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 9



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 10



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 11



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 12



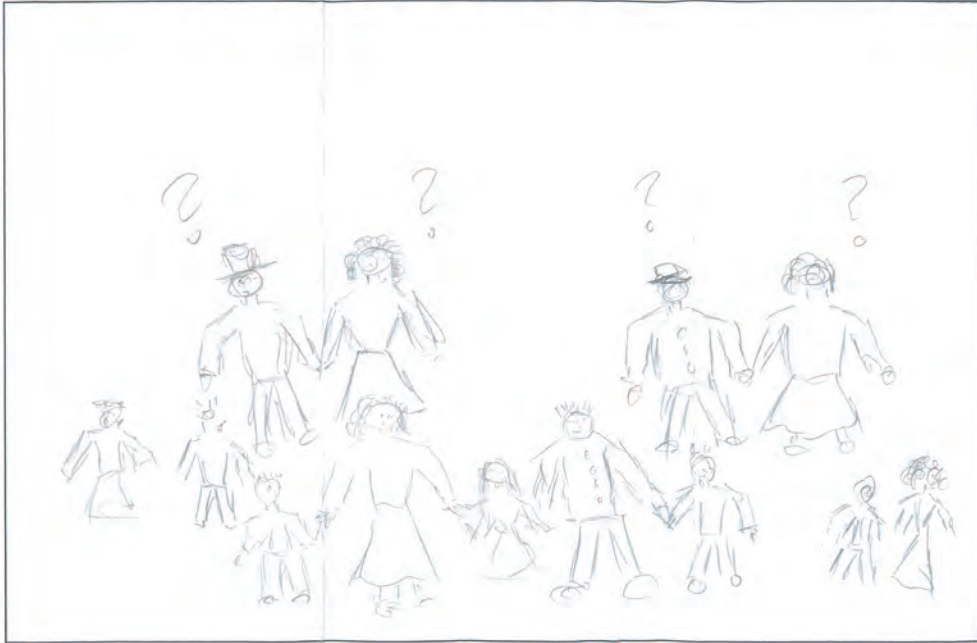
Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 14



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 15



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 16



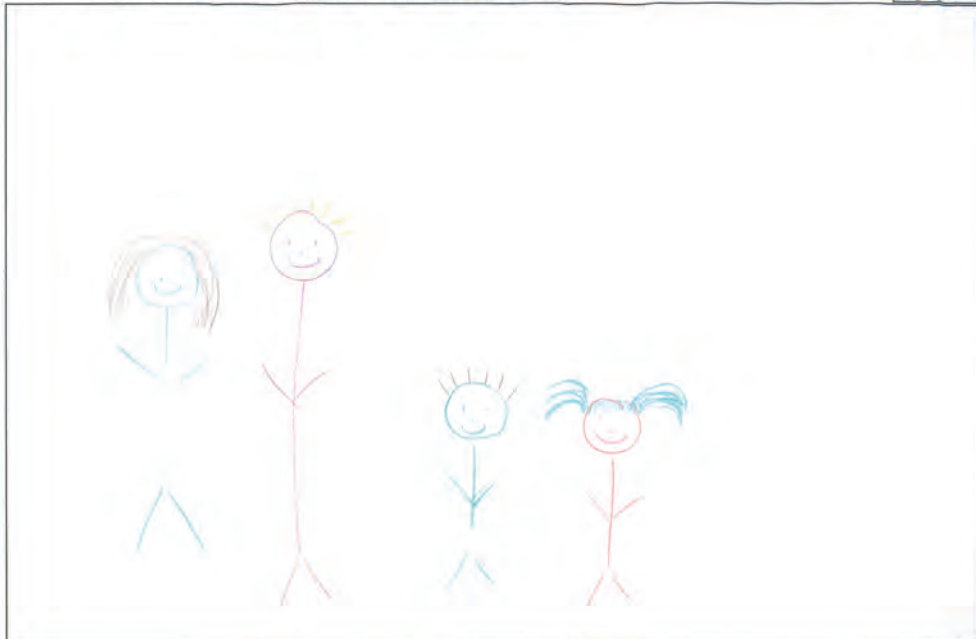
Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 17



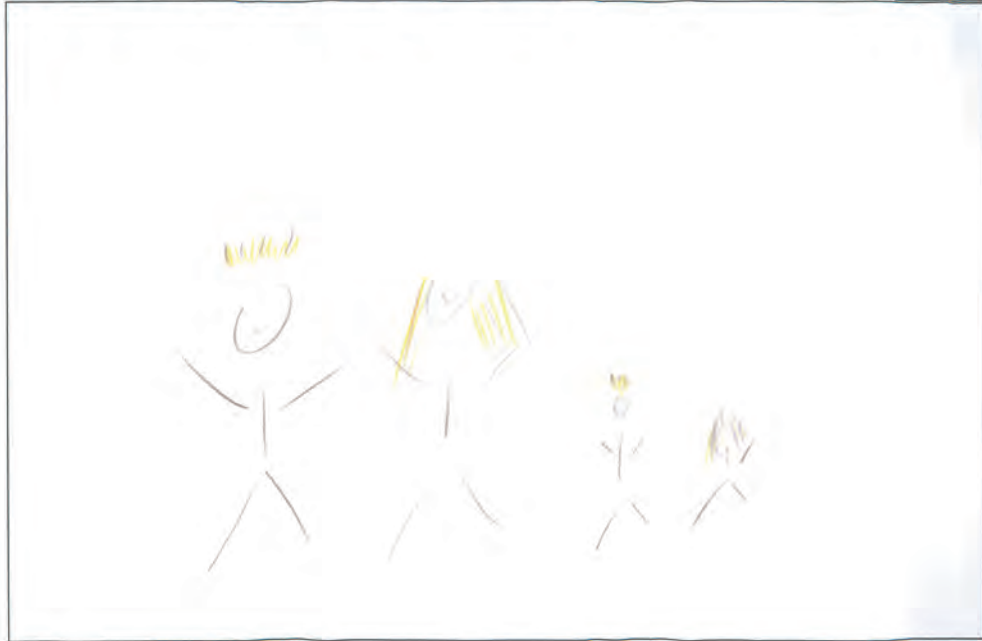
Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 18



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 19



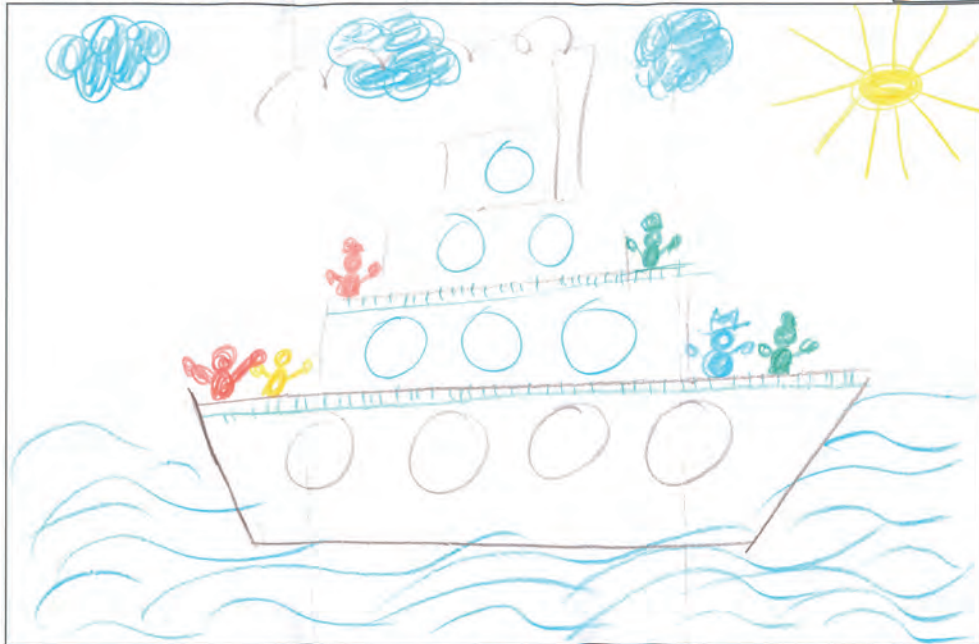
Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 20



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 21



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

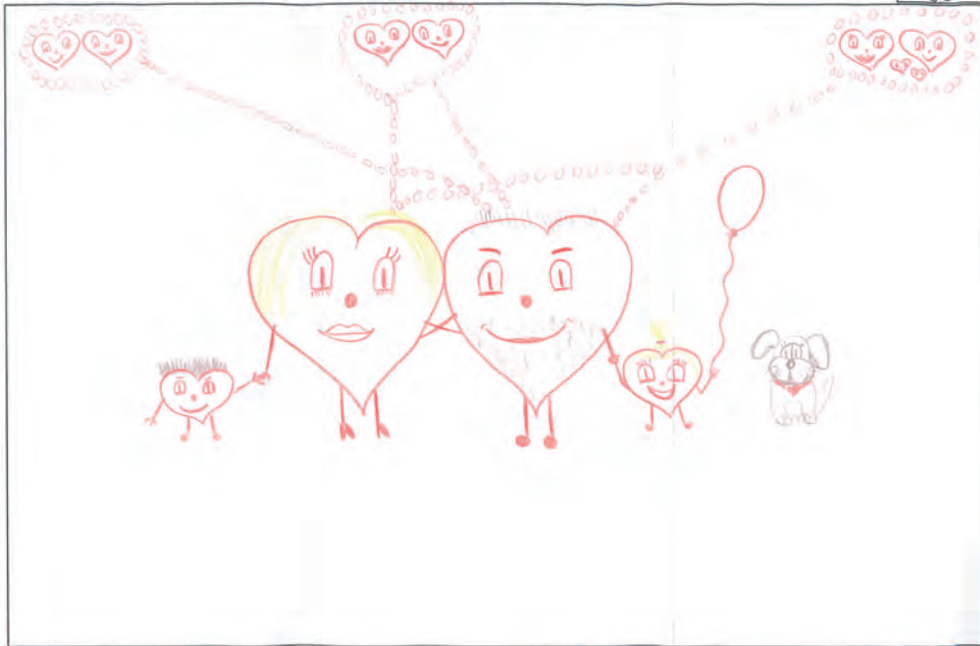
ID: 22





Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 23



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 24



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 26



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 27



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 28



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 29



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 30



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 32



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 33



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 34



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 35



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 36



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 37



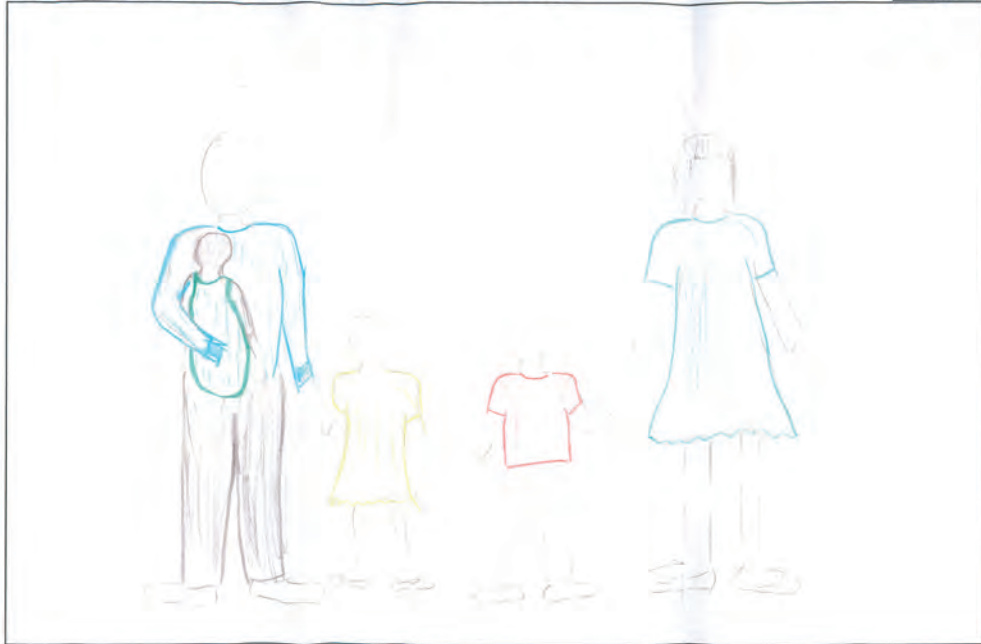
Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 38



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 39



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

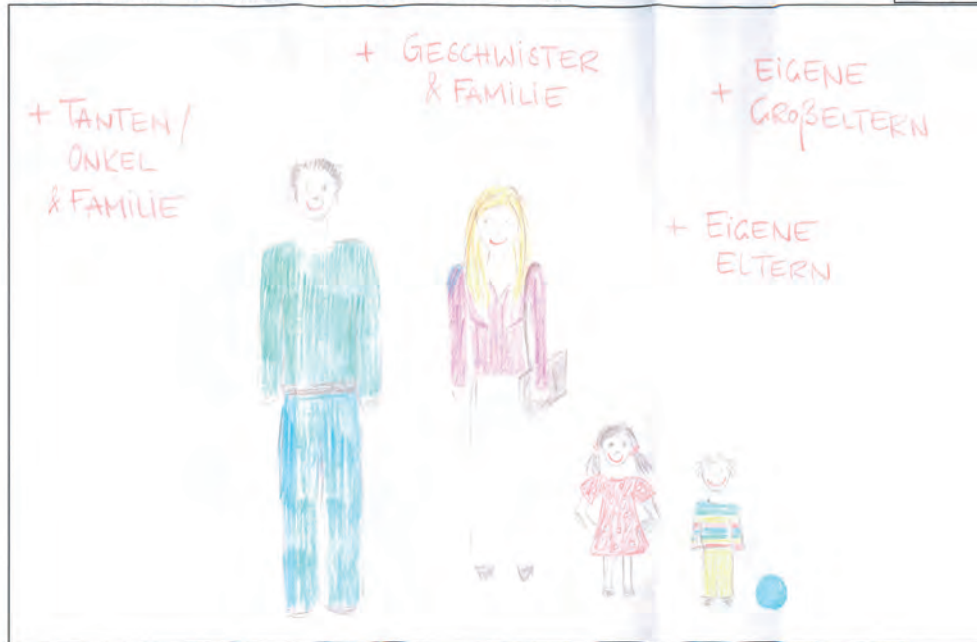
ID: 40





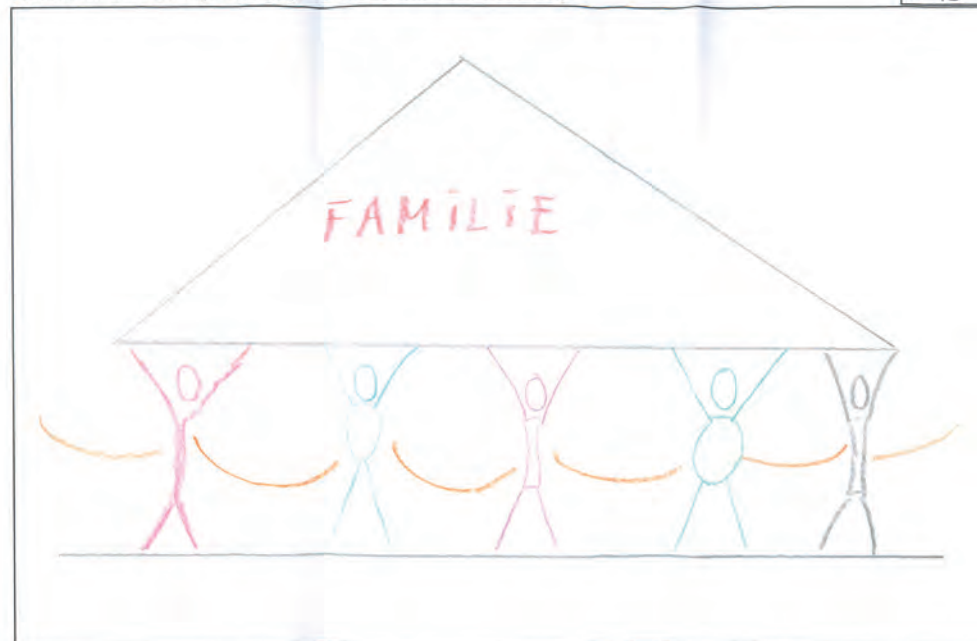
Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 42



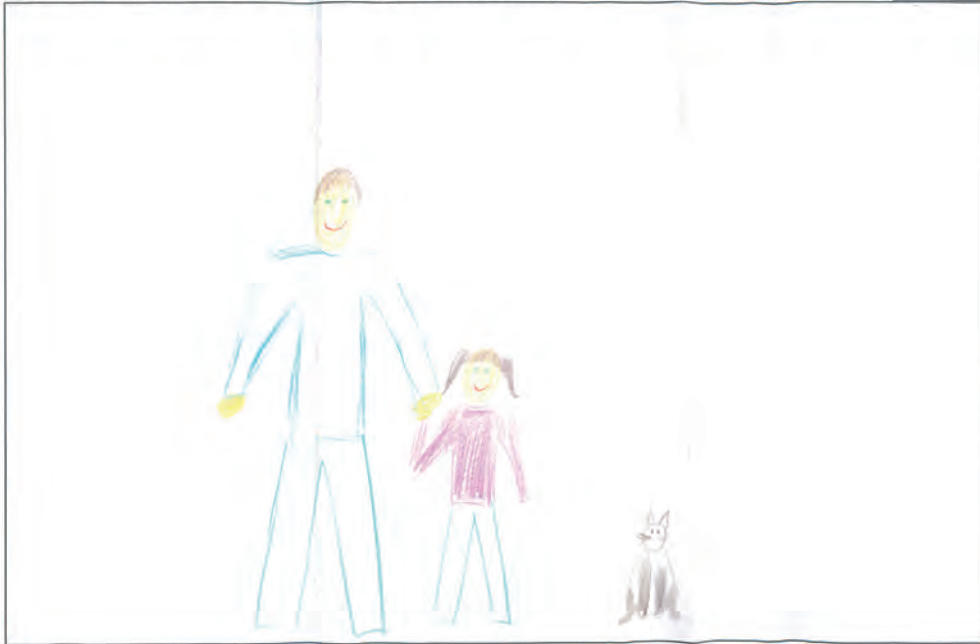
Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 43



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 44



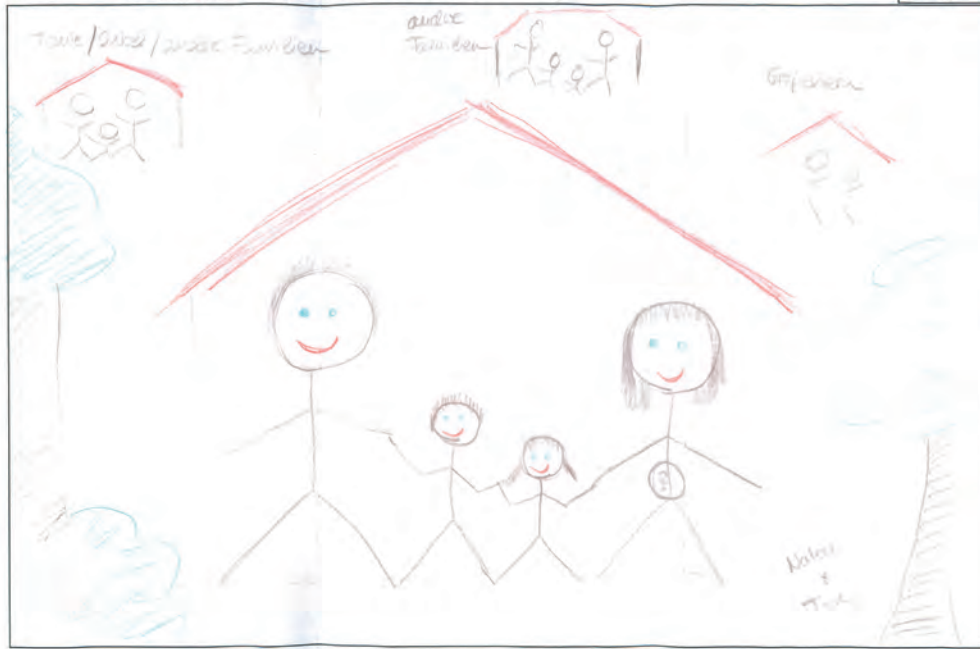
Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 44



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 46



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 47



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 50

in einer  
eine vierköpfige Familie in einem Haus o Wohnung  
ggf mit einem Hund oder anderen Haustieren  
Sie haben Spaß, verstehen sich sehr gut u. unternehmen viel  
gemeinsam.



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 51



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 52



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 53



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 54



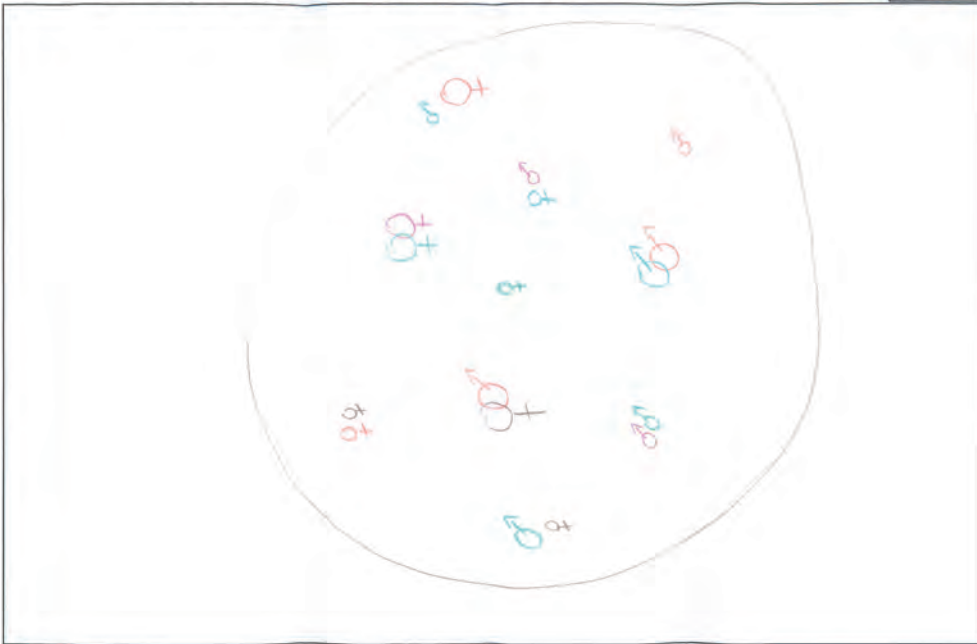
Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 55



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 56



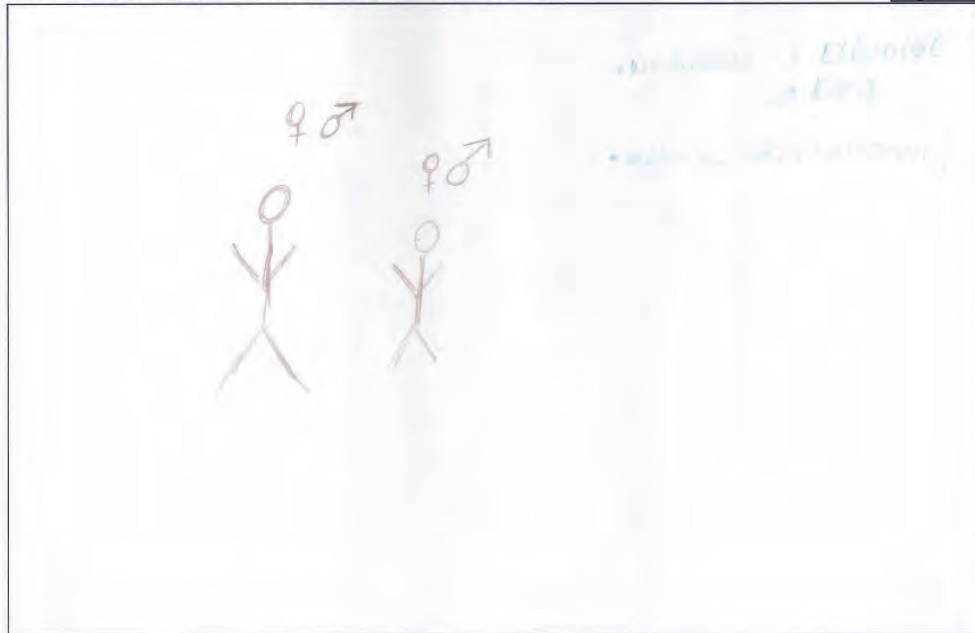
Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

Bild 1  
ID: 57



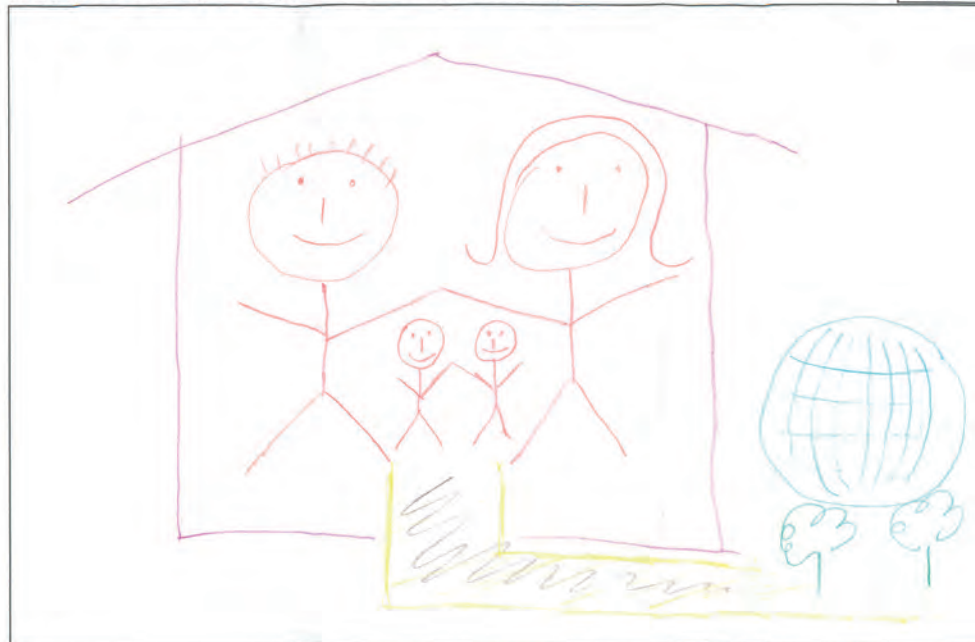
Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

Bild 2  
ID: 57



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 58





Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 59



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 60



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 61



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 62



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 63



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 64



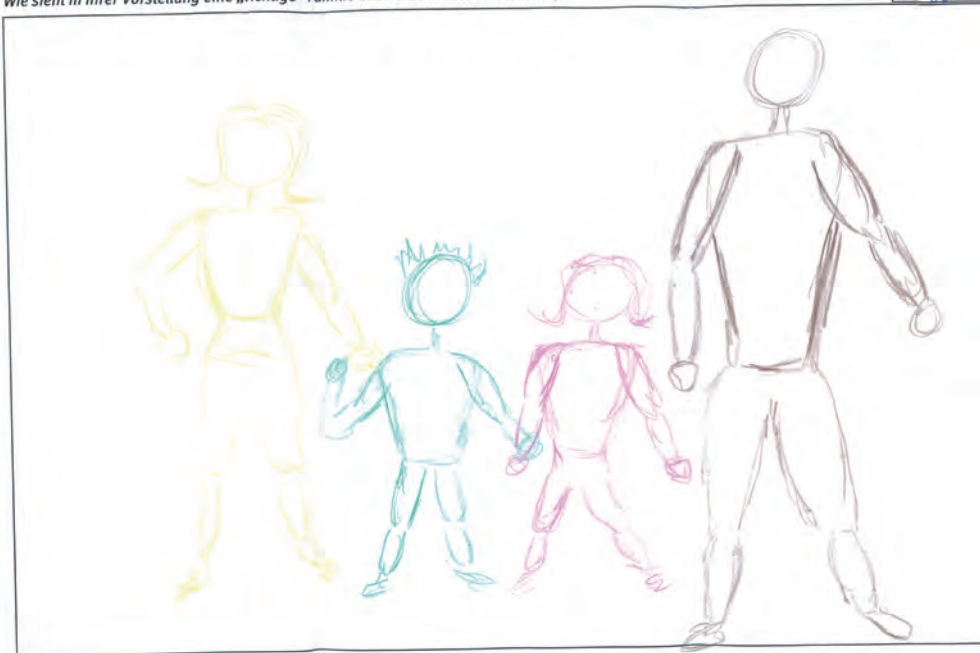
Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 65



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 66



ID: 68

Alle unter einem Dach.

Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 69



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 71



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

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Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 74



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 75



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 76





Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

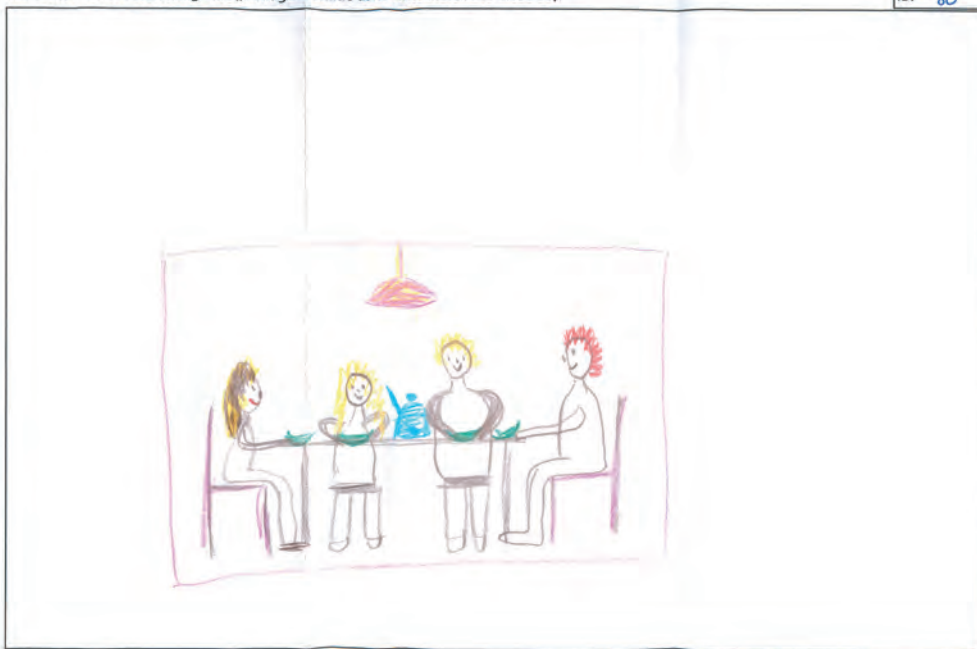
jeder geht seiner Ausbilder-  
Schulung nach

ID: 79



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 80



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 81



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 82



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 83



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 84



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 85



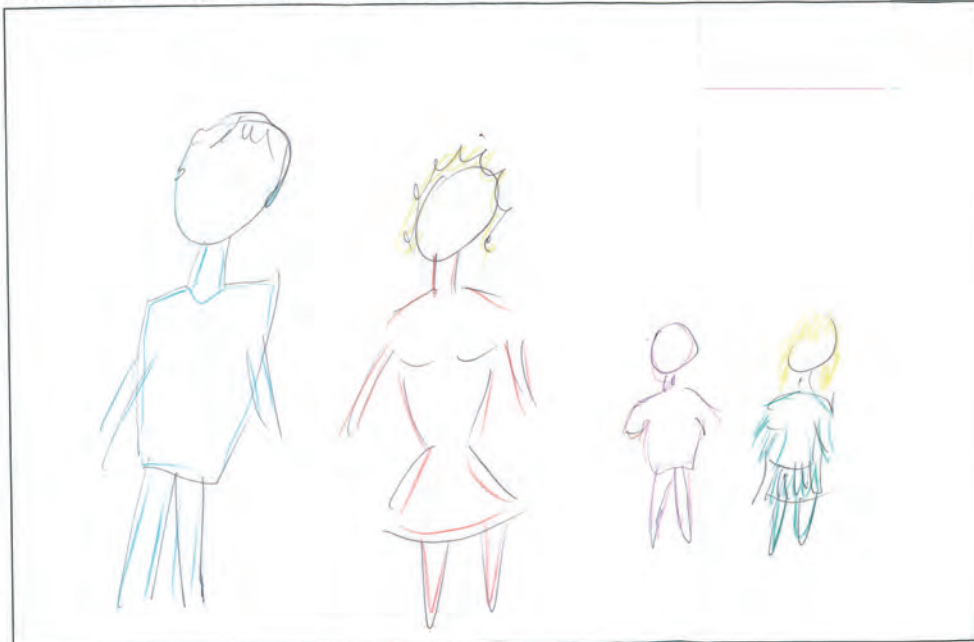
Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 86



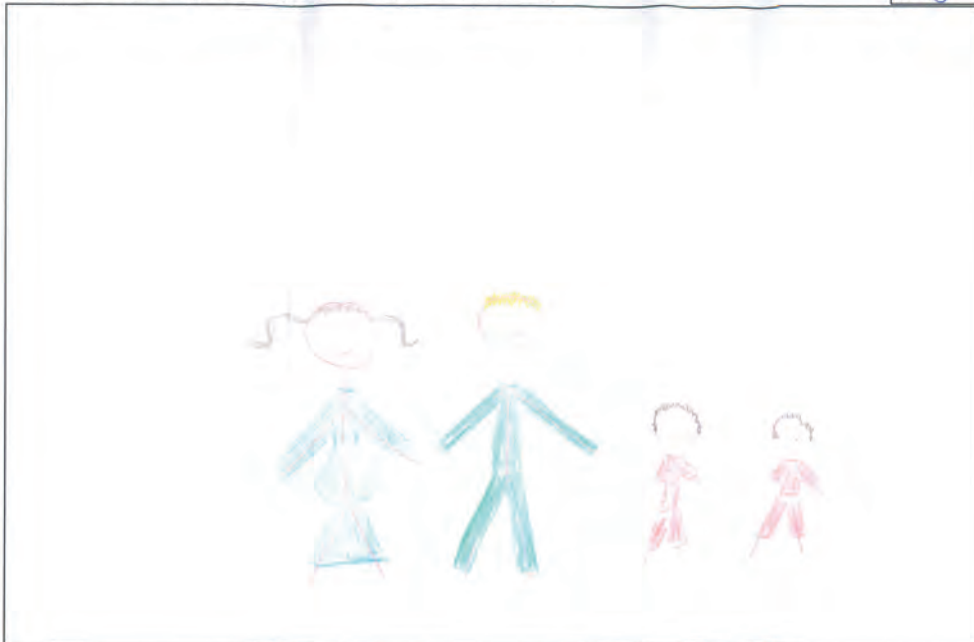
Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 88



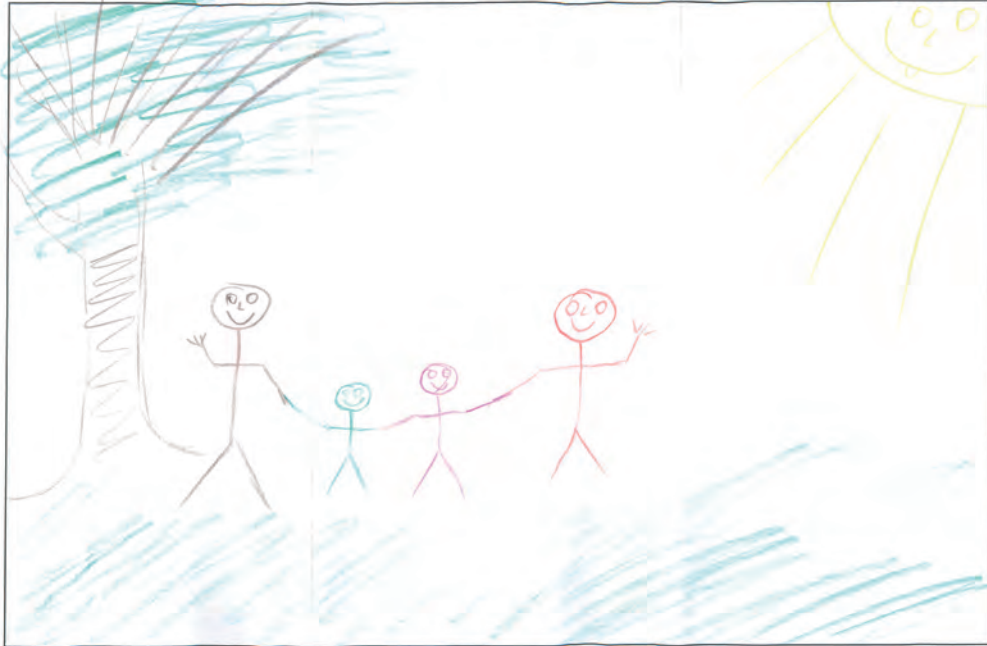
Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 89



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 30



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 31



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 97



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

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Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 99



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

*Zeichnen, malen ist mit Freude*

ID: 101





Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 102



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 103



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

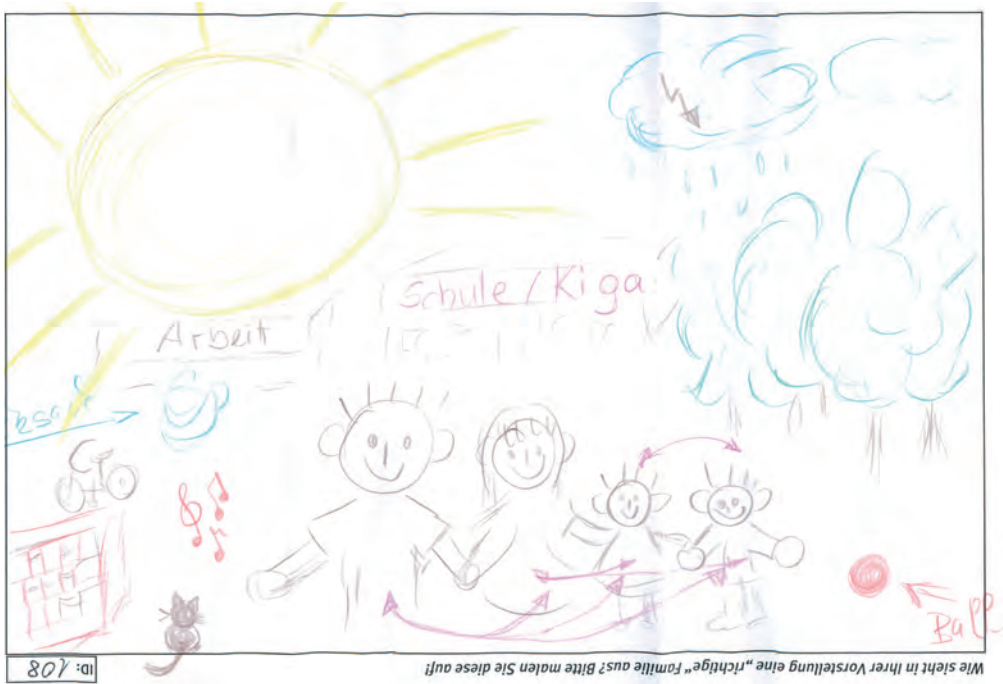
ID: 105



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 107





Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 110



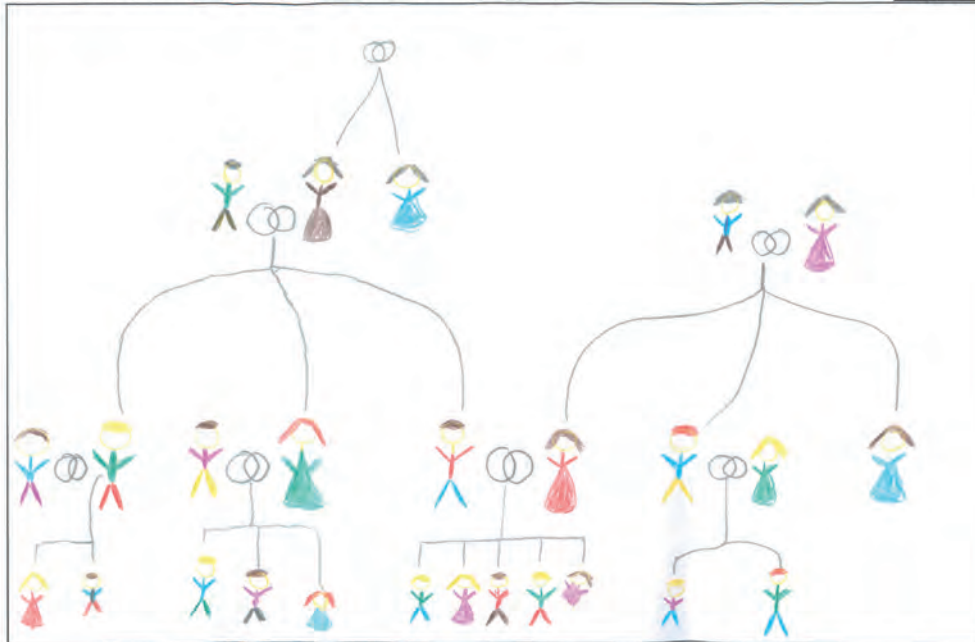
Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 111



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 120



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 121



ID: 122

Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 123



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

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Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

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Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 127





Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 128



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 129



ID: 131

Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 132



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 136



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 137



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 139



Wie sieht in Ihrer Vorstellung eine „richtige“ Familie aus? Bitte malen Sie diese auf!

ID: 140

