

PHOTOVOICE GUIDE

USING PHOTOVOICE TO HELP
DEVELOP CULTURALLY SAFE
SERVICES FOR PERINATAL
DEPRESSION IN RURAL
RAJASTHAN, INDIA.

NOVEMBER 2022



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A PICTURE
IS WORTH A
THOUSAND
WORDS.

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WHAT IS PHOTOVOICE

As a unique method for participatory action research, Photovoice was first created in 1992 by health promotion researchers Caroline C. Wang and Mary Ann Burris. This method enabled people of marginalized groups to collaborate and to “identify, represent and enhance their community through a specific photographic technique”, as determined by Wang & Burris (1997).

The weaving of words and images is the core of Photovoice. Participants can consider and analyze the motivations, feelings, and experiences that influenced their chosen images. Photovoice offers individuals an opportunity to share their stories and make their voices heard through photography, becoming active contributors to improving their communities. The Photovoice method equips individuals with a camera to capture visual evidence and metaphors that will allow others to better understand the world through their eyes.

Images are intended to convey people's viewpoints, opinions, and feelings towards a particular subject. Participants select images to use as a stimulus in a group discussion. The discussion centers on why the photographs were chosen, what makes them meaningful and what participants think about each other's pictures.

Responsibilities of a Photovoice Participant

As a Photovoice participant, individuals take on the role of photographer, acting as the voice for their communities by capturing photographic evidence. The photographs are meant to communicate ideas and concerns about their experiences. Additionally, participants assume the role of co-researcher with responsibilities around setting research goals, data collection, data analysis and sharing research findings.

Three Main Objectives of Photovoice

The goal of Photovoice is to help individuals move away from the very margins of life. The following three main objectives of this Photovoice method may enable community members to:

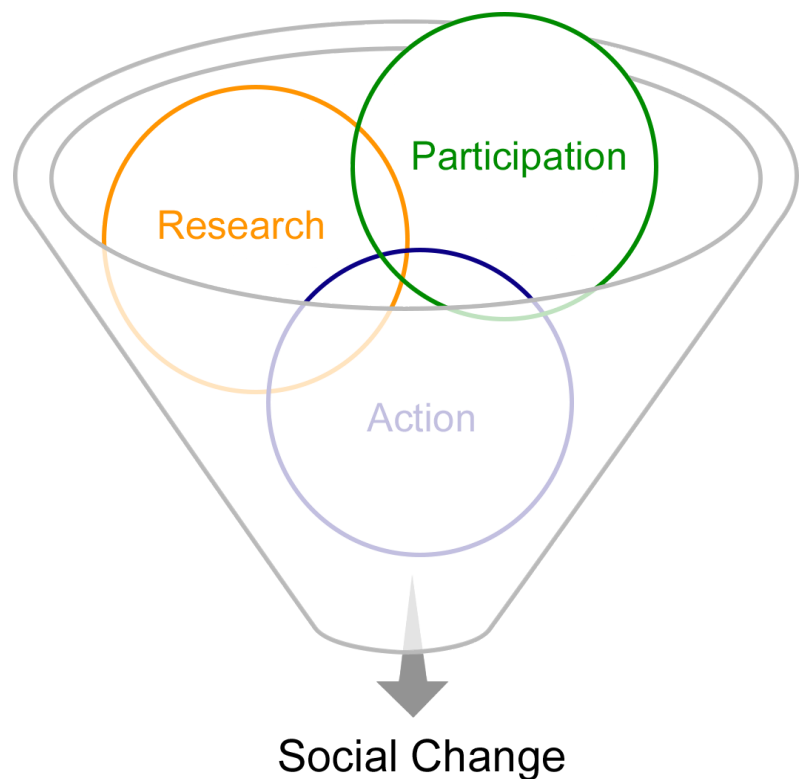
- identify and record their community strengths and struggles;
- explain their experiences through critical reflection and group dialogue; and
- inform **decision-makers** and influence policy. (This part will likely be done as part of our dissemination).

PHOTOVOICE IN ACTION

Photovoice has grown in popularity as a successful method of PAR: participatory action research and social change for social justice (see Figure 1). Photovoice is a creative method employed by numerous community researchers from all over the world to investigate various human experiences and promote societal and individual transformation. Photovoice is a flexible methodology that, by design, generates research that is as diverse and one-of-a-kind as the people and communities it engages. Although Photovoice allows for some flexibility, the following **six** fundamental ideas have been found to connect the various ways that Photovoice is used in research.

1) Photovoice Process

According to Linda Liebenberg and colleagues (2018), it is these three aspects of reflection through making photographs, exploration of meaning through collaborative interpretation and dissemination for change, that make up the core components of the Photovoice process (see Figure). The Photovoice process entails the production of photographs by participants so as to facilitate reflection on daily experiences. Images are then collectively interpreted, and finally, resulting findings and emerging knowledge together with identified issues and resources are shared with policy makers with the intent to promote social change.



2) Pictures Can Influence Policy

We are all influenced by visual images on a daily basis. The images we see in advertisements, billboards and social media influence what we buy, what we eat and or what services we use. The term “Documentary photography” usually refers to a popular form of photography used to chronicle events or environments both significant and relevant to his and historical events. The Photovoice method is quite similar in that it is used to record everyday life and to offer powerful concrete evidence of a reality in a way that words simply cannot capture.

Sharing what is learned through research is an important but often ignored principle of all types of investigation as determined by Flaskerud and colleagues (1998). A specific goal of Photovoice is to enable participants to reach local policymakers and decision makers through public forums and showings of their photographs, with the aim of stimulating social action and change.

Photovoice provides a more complete understanding of human experiences for policy-makers so they can make better decisions about public policy that can improve the lives of disadvantaged groups. The photographs force the viewer to see an experience from the standpoint of another person.

3) Community Members Role in Developing Public Policy

Photovoice involves more than just individuals taking pictures. It also involves marginalized people discussing and critically reflecting on what is represented in the images. Individuals must consider how they have portrayed and defined their communities and experiences as photographers. They must also consider how they relate to their community and how broader social issues influence their lived experiences in that community. Through this process, community members are empowered with a right and responsibility to have a say in shaping the public policies that influence their health and the health of their family and friends. Photovoice really creates an opportunity for people to get involved and do what they can to influence the decisions that affect their own lives.

4) Influencing Policy-Makers

Policy makers can't deny reality when it's staring them in the face. It is often easy for policy makers to assume – or to claim – that anyone with a need or problem is exaggerating it. When faced with photos or videos of actual conditions, they have to acknowledge reality as stated by Phil Rabinowitz (2019).

A critical component of Photovoice that needs to be handled with care is the sharing and exchange of information between members of the community and those who typically have the authority to make public policy. These influential decision-makers need to be the audience. They need to listen to the stories and view the photographs of the Photovoice project so that the ideas and experiences of community members can inform their policy decisions.

5) Photovoice Emphasizes Individual and Community Action

Photovoice and other forms of participatory action research emphasize action. This means that the information and evidence are produced for social action and social change rather than just for the sake of creating knowledge. The purpose of the Photovoice method is to identify community-based solutions and take the necessary action to put them into practice.

6) Photovoice Supports Community Research

Wang & Burris (1999) believed that Photovoice was designed as a flexible approach to research, suited to examine and reveal a wide variety of issues. It provides a way for marginalized and under-represented groups to represent their own lived experiences rather than having their stories interpreted and told by others.

From the perspective of Blackman & Fairey (2007), there are several reasons why Photovoice is an effective approach to community-based research with marginalized individuals. Photovoice is an empowering practice as it offers an alternative way for individuals to come together and reveal their concerns. Even though Photovoice is most often used to examine serious issues, the Photovoice method incorporates fun, creativity and collaboration, in a way that encourages participation from community members.

Photovoice emphasizes the importance of community members having a voice and taking action to inform decision-makers about their lives. The method's goal in providing this information is to influence public policy and improve people's lives.

While the majority of us would agree that the lives of those around us are rich and varied, we might not always be aware of the full breadth of the human experience. Through Photovoice research, experiences that are difficult for us to see or that are heavily stigmatized, such as poverty, homelessness, or mental health issues, can be brought to the attention of the greater public and policy-makers.

From Snapshots to Civic Action

The University of South Carolina and the Columbia Housing Authority strengthen the community and use Photovoice to help identify opportunities for change.

Watch here:

<https://www.youtube.com/watch?v=l4zAdktMUNg>



ADVANTAGES AND LIMITATIONS OF PHOTOVOICE

When considering the use of Photovoice, it is useful to evaluate both its benefits and limitations. Listed below and divided into categories are the benefits and limitations related to Photovoice participants, the research team, the Photovoice facilitator, and the community.

Advantages of Photovoice

Photovoice Participants

Photovoice offers an opportunity for everyday citizens to take part in collaborative research and work for community change. This opportunity is empowering and as a result, participants can experience significant, long-lasting personal growth. The following list offers some noteworthy benefits experienced by Photovoice participants as described by Blackman & Fairey (2007).

Participants may:

- Gain valuable skills in reflecting on the realities of their lives, are supported to see both sides of an issue, to see what is not obvious, and to educate others about these things.
- Develop skills in reflecting on and understanding community functioning and how the community operates.
- Expand their knowledge of how the individual experience is part of the whole; the personal is political.
- Learn skills in critical thinking and critical analysis.
- Gain confidence in their ability to assert ideas and engage in self advocacy.
- Have improved self esteem from skill building, competently taking photographs and general participation.
- Understand the right to be heard and the responsibilities that come with sharing your voice and ideas.
- Participate in decision making and problem solving skills, collaboration and consensus through group processes.
- Stimulate creativity and learn photography skills for group members who may not otherwise have this opportunity.
- Explore their own reality, celebrate their joys and successes, and examine struggles.
- Discover ways to share ideas with others, advocacy, lobbying.

- Support other members of a group in the telling of their experiences; develop a sense of belonging.
- The process doesn't depend on your verbal skills, you can participate even if you're shy or haven't done this before. Photos can help because they are "accessible to all ages, cultures, and skill sets," Everyone can make a difference.
- Offer an opportunity to influence decisions that affect their lives.
- Engage in boundary crossing by narrowing the divide between community and policy and community and academia.
- Improve their ability for self-expression and use of language skills.
- Develop a better understanding of the influence of socioeconomic status and culture.

Research Process and Photovoice Facilitator

There are benefits for the Photovoice facilitator as well as the research, which is the body of knowledge created. As Palibrodia and colleagues (2009) indicate, these include:

- The active participation of community members as co-researchers provides a level of expertise and knowledge that would otherwise not be accessible to the Photovoice facilitator.
- The Photovoice facilitator gains valuable insight and understanding of important issues. The opportunity to learn from the actual lived experiences of the participant researchers is invaluable.
- If the Photovoice facilitator did not make room for co-researchers, and remained in the academic realm and position of power, information would be out of reach and unknown.
- Photovoice creates a power-sharing form of research that differs from traditional research.
- Valuable information is shared through Photovoice because participants are empowered to reveal their experience from behind the lens. Participants capture through photographs what may not have been revealed through other means.
- The collaborative nature of Photovoice produces meaningful results where individuals can offer varying skills. Local community members are valued for their specific knowledge and are empowered to get involved, not just to improve their own conditions, but the health and social conditions of others as well. They are in a position to inform others in their community. This helps to ensure project and research success as individuals are genuinely involved.
- Photovoice emphasizes empowerment and offers a non-oppressive way of engaging marginalized individuals and groups to gather their own research information.

Community

Because the Photovoice method identifies social change and social action as a primary goal, the community stands to benefit from the Photovoice process. According to Palibrodia and colleagues (2009), advantages to the community include the following:

- The opportunity for community growth and improvement based on the activities of Photovoice participants.
- When community members gain an increased understanding and awareness of community strengths and struggles, they are better equipped to get involved and work toward change.
- Armed with good information and a willingness to educate and inform others about what they have learned they can advocate for better services and programs along with policies that support community members' health and well being.
- If some community members are active around an issue, it is more likely that others will add their energy and help with the effort.
- A sense of belonging and working together is created and local community members work with each other to use resources to address problems in ways that are appropriate to that area. Genuine community involvement is a respectful way of investigating community issues.

Limitations of Photovoice

Every research method has certain limitations. Referring to Blackman & Fairey (2007), It is wise to consider the limitations of any approach to research in order to address the following limitations to help minimize the problems.

Photovoice Participants

- The time commitment may be taxing for some individuals or it might be difficult to commit to a project that continues over several weeks.
- Participants might have trouble presenting complex or abstract ideas through their photographs.
- Close examination of an issue of concern can cause negative feelings.

Research Process and Photovoice Facilitator

- Again, the time commitment necessary for Photovoice may be daunting. This needs to be considered carefully when planning a Photovoice project.
- Though the costs related to photography have come down in recent years, cost of equipment can be a concern.
- The loss of, or damage to, cameras is a possible risk.
- A wide range of skills is necessary to complete the Photovoice research and project activities. For some researchers community work may be a new and unfamiliar experience.
- Participants continuously make choices about what they select as subject matter for their photographs. They also make choices about what is not included in their photographs. These choices obviously influence the research findings.
- Due to ethical considerations and the process of seeking consent, participants may choose to take fewer photographs of human subjects.

Community

The actual outcomes of the Photovoice activities may not be as significant as community members anticipated.

ENGAGE WITH THE COMMUNITY

Like many forms of participatory action research, Photovoice relies on collaboration between community organizations, community members, researchers, and other groups. Photovoice should begin by building strong, respectful relationships among all parties involved. Good and healthy relationships require time and energy. For this reason, it's important to take your time throughout the community-engagement phase.

The community members will be ready to share their ideas, provide feedback, answer questions, and consult with the Photovoice facilitator about important and sensitive issues once the Photovoice facilitator has invested a good amount of time and energy in developing relationships. Good connections and fair consultation with the community will build a strong foundation for the Photovoice research and project. The next four sections help to establish community connection and consultation.

Establish Trusting Relationships

Trust is essential to all relationships, but it's especially important when engaging with community groups and marginalized individuals who might have reasons to be untrusting of others. It is crucial that the Photovoice facilitator gain the community's trust as well as the confidence of community members.

At first, groups may be wary or apprehensive about the research. According to Wang & Burris (1999), If trust is created and genuine connections are made, individuals will feel like they are a part of the process from the start and can more effectively contribute to a project in a meaningful way.

Identify Research Focus and Issues of Concern

It is likely that community members, community organizations or researchers will begin with some ideas or have certain project goals that they hope to accomplish. This is acceptable, but there must be room for other outcomes not already identified. The other outcomes will arise because of this phase of community consultation and relationship building.

Community members are in a position to share the best information. The identified issues of concern will come from the community not from an outside researcher. Community members have insight and knowledge that is only possible because of their position within that community. Community connections and consultation must define the research and generate the guiding research question.

Involve Community Members and Potential Participants

According to Palibrodia and colleagues (2009), Photovoice creates an opportunity for community members to voice their concerns about important issues, share ideas about community struggles and help to identify community strengths. Some people may already be active in the community. Others may have wanted to see changes in their community, but did not have a place to begin. This opportunity to speak directly to the Photovoice facilitator and be involved in Photovoice is an excellent way to encourage and nurture community involvement from a diverse group.

Meeting and consulting with the community shows potential Photovoice participants that they are a part of the process right from the beginning. Because of early involvement, a sense of engagement is developed and these individuals will be more willing to continue to be involved. Some possible roles for interested individuals include becoming a Photovoice participant,

providing guidance and feedback, offering program and policy advice, helping with strategic planning, or sharing networking skills and connections.

Different people fill different roles, creating a strong and diverse group that uses individual strengths for the research project. These connections will help you through the Photovoice research project and policy phases. Photovoice engages community members who understand their neighbors' issues. From the start to finding solutions and implementing changes, participants can meaningfully contribute.

How to Connect with the Community

Depending on the situation, it can be difficult for a Photovoice facilitator to begin building relationships in the community. Here are some hints to start this process:

- Plan to spend the time needed to get to know community members and for them to get to know you.
- Re-establish connections and relationships with individuals you already know or groups that you might have worked with in the past.
- Get involved in community meetings, planned activities, regular community events or even informal gatherings. You will develop new connections through your own community participation and will have opportunities to meet community activists and others.
- Gain allies by demonstrating genuine interest in learning more about community issues. Listen and learn carefully and respectfully.

Build a Bridge Between Research and the Community

The philosophy of collaboration between the co-researchers is essential to Photovoice. Photovoice participants must be empowered throughout the process and it must be known that the Photovoice research and project is their work.

Palibrodia and colleagues (2009) believe that by building a bridge between research and the community, sustainability is created. This means that even after the research and the project activities are over, project participants who have been involved in each phase are able to continue to work in the community to achieve and maintain changes. If the relationship with the Photovoice facilitator is strong, the bridge will remain.

ETHICS AND PHOTOVOICE

The Photovoice facilitator must ensure that all Photovoice activities are conducted in a fair, respectful, and ethical manner. Photovoice, like all research, must follow strict ethical guidelines. These ethical guidelines ensure that research provides potential benefits, that the benefits outweigh any risks, and that participants, as well as other individuals and groups, are not harmed during the research activities.

The following are ethical considerations that weigh-in heavily in terms of the Photovoice process.

Ethical Considerations — Photovoice Facilitator

As stated by Palibrodia and colleagues (2009), The Photovoice facilitator is responsible for providing all prospective participants with complete information about the Photovoice process. Participants must have the opportunity to consent to participate in the project, based on full and complete information about both the advantages and disadvantages of participating. Participants must be made aware of expectations of participation, including issues such as length of the project, time commitment and project activities. Participants must also be informed about how they can withdraw from participation.

There must also be clear and open communication around the opportunity for social action, possible changes resulting from social action and best practices for working within the political arena, as stated by McIntyre and colleagues (2003). The potential for personal emotional responses resulting from participating in the Photovoice process must also be talked about. Participants should be informed that critical examination and reflection of sensitive issues may cause stress or other negative emotional responses. As well, the possibility of not achieving the desired response from the target audience may result in feelings of frustration or disappointment. Training during the Photovoice process must include examination of the possibility of unexpected outcomes.

The main takeaway is that before agreeing to participate in a project, individuals must be properly informed about it. Informed consent is an extremely important ethical issue.

Ethical Considerations — Photovoice Participant

The role of Photovoice participant also comes with a range of ethical considerations. Because Photovoice participants are co-researchers and co-creators of data, they must conduct themselves in fair, ethical and appropriate ways. They will need to be educated on the research process of informed consent and on the process of operating in political arenas as stated by Wang and colleagues (2001).

If photographers are taking pictures of human subjects, they must fully understand the notion of individual privacy and the process of gaining informed consent from subjects. Informed consent must be obtained correctly and written consent must be obtained from the subjects of the photo. This process ensures that privacy has not been invaded by the photographer.

The expectation of training photographers to obtain informed consent presents obvious methodological issues. Ensuring informed consent is obtained from the photographs may make photographers uncomfortable, causing them to produce more images without human content.

Further to individual representation of the issues in the photographs are the decisions around which photographs will be chosen for the presentation to the target audience. The photographers must also ensure the photographs taken not only accurately represent the issues, but also the people in the photographs are representative of the community as a whole, according to Wang and colleagues (2001). Sensitive issues, like the privacy of children, personal dignity, photographs of illegal activities or photographs that portray individuals in a negative way all must be handled ethically.

In addition, participants must remember that their own safety and well-being are vital. They will need to take extra care to maintain their own safety and learn skills to safely take photographs in the community. Wang (2003) recommends addressing possible risks, including physical harm and loss of privacy that may result from participation in the Photovoice project. Redwood-Jones (2001) mentions the importance of training about power and authority that comes with using a camera in the community.

Every research project will have specific ethical issues. This discussion of ethics is intended to prompt further thinking about possible ethical considerations in your own Photovoice research project.

PHOTOVOICE GROUP

Once the Photovoice project is underway and the Photovoice participants are ready to begin regular group meetings focussed on working together as a group, learning about photography and taking photographs and engaging in group discussion related to the issue of concern. All of these activities are opportunities for data collection that take place throughout the project. There are four things that must be accomplished during the early meetings. The group must be informed about the Photovoice process, they must discuss and understand the issue of concern (or research focus), identify goals as a group and finally each group member must provide informed consent to participate in Photovoice.

Photovoice Participants

First, the central role of each Photovoice participant and the value of what each person brings to the project should be emphasized. A sufficient amount of time should also be spent discussing the underlying issues around the use of the cameras in the community. Issues of the power they hold as a photographer, ethical concerns around taking photographs and the potential risks they may experience as a photographer participant must be talked about. Participants need to be fully aware of how to participate in Photovoice in a fair and ethical way. They also need to know how to minimize risks to themselves. Issues of photograph copyright will need to be discussed along with decisions around which methods participants are willing to have their photographs shared as suggested by Palibroda and colleagues (2009).

Issue of Concern

Second, the issue of concern or research focus of the Photovoice group needs to be discussed. From the point of view of Wang and Burris (1995), Photovoice participants should have a chance to explore how this issue influences their own lives and how they might capture photographs that reveal their life experiences related to this issue. Initially the Photovoice facilitator might need to present a theme for taking pictures as a way to stimulate ideas. You can even provide examples of potential photographs and discuss this as a group. Of course, Photovoice also involves exploration of group-identified themes on the key issue and the variety of ways that the group members can represent ideas in photos. The group members are an excellent source of ideas and they can learn from each other. Throughout this discussion, group members can also begin to brainstorm on possible solutions to the issue and the roles that they may play in igniting change at a local level.

The Photovoice participants can also be given a journal to write down their ideas around the central theme. Along with the journal entries, Photovoice participants can write down or sketch possible photographs to accompany their ideas. The journal entries provide room for the Photovoice participants to independently choose their own subjects and express their own ideas of what this topic means to them.

This combination of group discussion and individual effort creates a good balance that will aid in Photovoice success.

Identify Group Goals

Third, the group members will need a clear understanding of the general goals of the Photovoice project. There must also be room for additional goals as identified by the group members and decided on collectively. This collaborative goal setting strategy will help the group to function in a way so that the Photovoice participants can accomplish what they have set out to achieve.

Informed Consent to Participate

Finally, all interested Photovoice participants will need to read and sign plain language forms of informed consent for participation in Photovoice. Participation is voluntary and individuals are able to discontinue at any time throughout the project. It is good to offer encouragement for Photovoice participants to continue to attend meetings and stay involved. The group can be a good source of support and activities can be modified to meet diverse needs.

SPEAKING OUT THROUGH PHOTOGRAPHY

It is very important for researchers to both understand and emphasize to participants that this is their story, and that the expression of their lived experience can be whatever they choose.

This section will focus on how best to speak out and capture the issues of importance to Photovoice participants and the goals of the project. It is good practice for Photovoice participants to have some kind of guidance that can keep them focused on the 'issues at heart of the project'. If time and skills are available, facilitate a process where Photovoice participants develop and agree on a set of questions that can guide their photography and story-telling. The general questions are good for capturing a whole array of challenges and contextualizing them in everyday lives. For more detailed information, specific questions that relate explicitly to your thematic area and project goal may also be asked, as specified by Morten Skovdal and colleagues (2014). If however you are pressed with time, you can offer a small series of questions and ask for their approval or suggestions for changes. These could include:

- General
 - What is your life like?
 - What is good about your life?
 - What makes you strong?
 - What needs to change?
- Thematic examples
 - What health problems do you face?
 - Food and nutrition
 - Access to health professionals or services
 - Who makes decisions about your health
 - How do these health challenges impact you?
 - How do you feel?
 - What are the causes of these problems?
 - What are the effects of these problems?
 - What helps you cope with some of these problems?

The general questions are good for capturing a whole array of challenges and contextualizing them in everyday lives. Although these general questions, when asked in the context of clearly defined project goals, may be answered in relation to your thematic area and purpose, there is a risk that they may not provide you with the detailed information you require for your project. You can therefore develop more specific questions that relate explicitly to your thematic area and project goal. Regardless of how general or specific your guidance is, this approach does not pre-define then issues and you should allow the Photovoice participants to capture a range of issues they perceive to be relevant.

The Principles of Photography

Wang & Burris (1994) drew on the principles of documentary photography as a means of using visual representation for advocacy and social change. Their work was influenced by Ewald, Hubbard, Worth, and Adair, researchers who worked actively with communities, giving cameras to participants, to document and explore lived experiences.

Photovoice participants can adopt a variety of strategies to capture stories of interest to the project. They can for example:

- Document their **own experiences** and life circumstances, giving the pictures and captions a personal touch.
- Develop a **photo documentary** of another individual (e.g., a peer) or family where the Photovoice participants capture issues relevant to the project as they manifest within a household, through both interview and photography.
- Take the role of a **photojournalist** and walk around the community to capture the issues they find relevant to the project.
- **Stage the scenarios** they want to show through photography. This may be a good option if the topic they want to capture is sensitive and ethically problematic to capture 'in real life'.
- Adopt a mixture of the above.

Basic Use the Camera or Phone

'Photography literacy' differs substantially across contexts and social groups. In some contexts individuals have access to camera phones and upload images to social media sites on a regular basis. In other contexts, individuals have never held a camera in their hand. Within your team, it is useful to delegate the responsibility for giving a specific session on the use of cameras or smart phones as part of the facilitator's role, as recommended by Morten Skovdal and colleagues (2014). They also include examples of types of cameras you might use:

- **Disposable cameras** are useful for when you work with individuals who have never had a camera in their hands before, and who will only be taking a single roll of pictures (unless you will give them a new disposable camera each time). Disposable cameras are inexpensive and useful if the security of the cameras cannot be assured.
- **Regular still cameras** share many of the same benefits to disposable cameras, but are perhaps easier to access. If you plan to give individuals an opportunity to take many rolls of film, this would also be a preferred option.

- **Digital cameras** are more expensive, but allow your participants to take pictures, view them and delete as they wish. This, coupled with the advances of digital cameras, means that photographs taken with a digital camera tend to be of higher quality. It also means they can be reused in other contexts.
- **Camera phones** share many of the same benefits as digital cameras and are in some contexts readily available.

Regardless of what camera type will be used in the project, work with the participants to make sure they:

- Understand the different functions of the camera. This includes turning the camera on and off or using the flash.
- Understand the basic techniques of lighting, balance, contrast and composition.
- Know the rule of thirds, explained in Appendix A.
- Know how to use the camera and take pictures. They may not know the benefits of looking through the lens or which button to press. Some cameras need winding.
- Know how to change or charge the battery.
- Are aware of key elements of good photography, such as knowing what needs to be in frame to capture the story, the composition of the picture, holding the camera still, are considerate of the role of light, lines and movement, and make a deliberate choice of taking either a landscape or portrait photo.
- Practice using the cameras, both to learn from common mistakes and to explore different ways of taking 'good' pictures.
- Basic maintenance of a camera and smartphone.
- Make sure your co-facilitators know how to use the cameras so that they can provide technical advice when individuals are in the field.

Please refer to Tips to Consider When Using A Camera (Appendix B) which illustrates the basic parts and functions of a camera, as well as Tips to Consider When Using A "Vivo Y51" smartphone (Appendix C).

Taking Photographs

There is no right or wrong way to capture a subject. Stephanie Amos and colleagues (2012) determined that participants feel most proud about what they produce for the project when they

have the freedom to engage in self expression, be creative with their photographs, and represent their experiences, strengths and struggles.

Provide participants with enough time to capture their photographs, as some participants may need more time than others. Additionally, participants might find it helpful to complete a Photo Caption Worksheet (Appendix D) once they take their photographs. This might assist them in explaining what the picture is of and why it is important to them.

Subject Matter and Theme

Some participants may feel hesitant to begin and may be unsure about how to capture photographs of the subject. It is recommended that participants should arrange photographs to represent their ideas and how they can also capture images that are unplanned and natural, yet perfectly represent an experience.

Writing Photograph Captions

After having pulled out the major themes, participants can write small descriptions or captions for the photographs that help to explain the meaning behind them. These captions will be useful when sharing the results of the study and/or exhibiting the photographs to others. This process is flexible and can be done in different ways. According to Stephanie Amos and colleagues (2012), if in the discussion the participants connect over the photographs through shared experiences or feelings, it may make sense to have the group write captions for the photographs together. That way the captions will represent the overall themes that are shared across the group. However, if the participants have taken pictures that others in the group cannot relate to or feel differently about, you may want to facilitate a process where each individual writes a caption to go with their own photograph. In this case, the captions will represent the individual meanings behind each photo. If you are unsure, you can ask participants whether they feel connected enough to all the photographs to write a caption for each photograph together; or whether they feel more strongly about their own and would like to write it individually.

Through the Eyes of Our Survivors

Five childhood cancer survivors share their stories through photography.

Watch here:

<https://www.youtube.com/watch?v=wDMdKznQ0L4>



SELECTING PHOTOS

There is some flexibility in the process of selecting photographs and telling stories about them. Some researchers have developed less structured and more open-ended techniques, whereas others use a structured set of specific questions to promote dialogue. The group members and Photovoice facilitator can discuss the options and select the best technique.

SHOWeD Method

Caroline Wang (1999) suggested a structured technique of photo selection and guided dialogue. Each photographer is to select five to seven favourite photographs. The dialogue around the photographs is guided by a Photovoice technique called, “SHOWeD”. See the text box below for the examples of guiding questions.

SHOWeD - Wang (1999):

- *“What do we See here?”*
- *“What is really Happening here?”*
- *“How does this relate to Our lives?”*
- *“Why does this situation, concern or strength Exist?”*
- *“What can we Do about it?”*

The letters of this acronym each correspond to a question and the series of questions prompts the participants to critically analyze the content of their photographs. The participants then organize their photos into categories of issues, themes or theories that emerge from the photographs and the discussions that arise from the photographs. For example, when examining the issue of people with disabilities, themes that may arise include accessibility to buildings, information, transport, health services. The group needs to determine realistic outcomes and desires, according to Tonderai Washington Shumba (2011).

Another less structured and effective technique, as determined by McIntyre (2003), is where each participant selects five to seven favourite photographs and discusses why those photographs are the most significant. She also suggests that photographers rely on instinct when choosing photographs. The participants then interpret and analyze the photographs by responding to more personal questions. See text box below for the examples of guiding questions. Although the questions stray from Wang's (1999) set of questions, the importance of dialogue is still emphasized in order to help the participants gain a clearer sense of the stories they want to accompany their photographs.

McIntyre (2003):

- *“What did the photographs mean to them?”*
- *“What was the relationship between the content of the photographs and how the women perceived the community?”*
- *“How did the women see the photographs as reflecting issues that are salient to them as women in their community?”*

In this less structured manner, the photographer tells the story in the picture to the small group of other photographers and the Photovoice facilitator. In this story, the photographer explains why they chose the picture and tells of any stories shared of the person photographed. In the second round of analysis, the small group chooses two to four photographs and organizes them into topic groups. Through open dialogue, Lykes (2001) suggests that the group members cluster their ideas, identify similarities across photographs, and construct a holistic analysis of the clusters of photos.

Whether the group uses a more structured or less structured method of dialogue, other members are likely to be able to relate to the stories and find similarities in their own experiences. This is an important step in recognizing the connections between personal and shared experiences. The discussion, sharing and recognition of common experiences reflected in their photographs is a process that takes great courage.

AFFECT CHANGE WITH PHOTOVOICE

Photovoice doesn't end here. There are ways to take the Photovoice outputs further for more advocacy purposes and according to the need of the programme. Organizing further dissemination events targeting community leaders and officials at all levels of government to introduce the programme and its objectives.

Social Action and Policy Change

Photovoice emphasizes social action. This means that the actions of Photovoice participants are intentionally chosen to bring about lasting social change that extends beyond their own experience. Actual changes will take much time and continued involvement of participants and others to create changes in policy, as believed by Palibroda and colleagues (2009).

The photographic evidence and accompanying captions that Photovoice participants have created will go a long way to presenting credible policy advice and program recommendations. The aim of public policy is to promote a set of guidelines and practices that will maintain the well-being of all members of the population. Not all members of the population have the same opportunity to provide input into policy. Obviously, individuals and groups have differing needs and the policies that shape our experiences should be fair and equitable in meeting these needs, yet they often are not. Fortunately, public policy does change as our society changes and Photovoice is one means of influencing that change from a grassroots community level.

Photovoice activities influence policy by:

- Promoting questions about which policies are fair and which policies create disadvantages.
- Developing and strengthening links between community members and influential policy-makers.
- Empowering and supporting Photovoice participants, as co-researchers, to bring forward concerns and policy advice.
- Fostering community discussion and collaboration on the issue of policy recommendations based on research done within the community.
- Sharing knowledge with existing systems so that planning and programming can be more effective and responsive to identified needs.

SUMMARY

Photovoice is a powerful, unique, and innovative way for people to learn about and change issues that affect them in their communities. Photovoice participants are knowledge creators who play a crucial role in several important activities:

- Learning photography skills,
- Telling stories and sharing ideas,
- Creating rich research data,
- Offering critical reflection,
- Working with group members,
- Engaging in social action,
- Influencing public policy; and
- Increasing awareness of personal and community issues.

The pioneering work of Wang and colleagues (1999) has given marginalized individuals who are most often excluded from public discussion a voice and say about what they want, in their own words, to an audience with the potential to create positive change. Because of the versatility of Photovoice and its approach, the methods can be applied in a variety of settings and with a variety of groups. All Photovoice projects, however, should adhere to the document's key concepts and general goals.

Palibroda and colleagues (2009) have learned that Photovoice offers numerous, and often long lasting, advantages for individuals, communities, academic researchers and community researchers. Photovoice also creates a unique opportunity to bridge the gaps between research, community and public policy development. Interestingly, even when Photovoice ends, it does not mean that the work toward improved social conditions ends.

Some Photovoice groups may continue to work together and offer Photovoice presentations and displays. In this way, Photovoice participants go on to educate and inform more audiences about their issue of concern. Through ongoing discussion, there is the possibility to generate new ideas and solutions.

APPENDIX

(A) What is the Rule of Thirds?

The rule of thirds is one of the most useful framing techniques in photography. This is an important concept to learn because it can be used for any type of photography to create more interesting and balanced images.

The rule of thirds involves mentally dividing your image into thirds using two horizontal and two vertical lines, as illustrated below. You then position the scene's important elements along these lines or at their intersections.

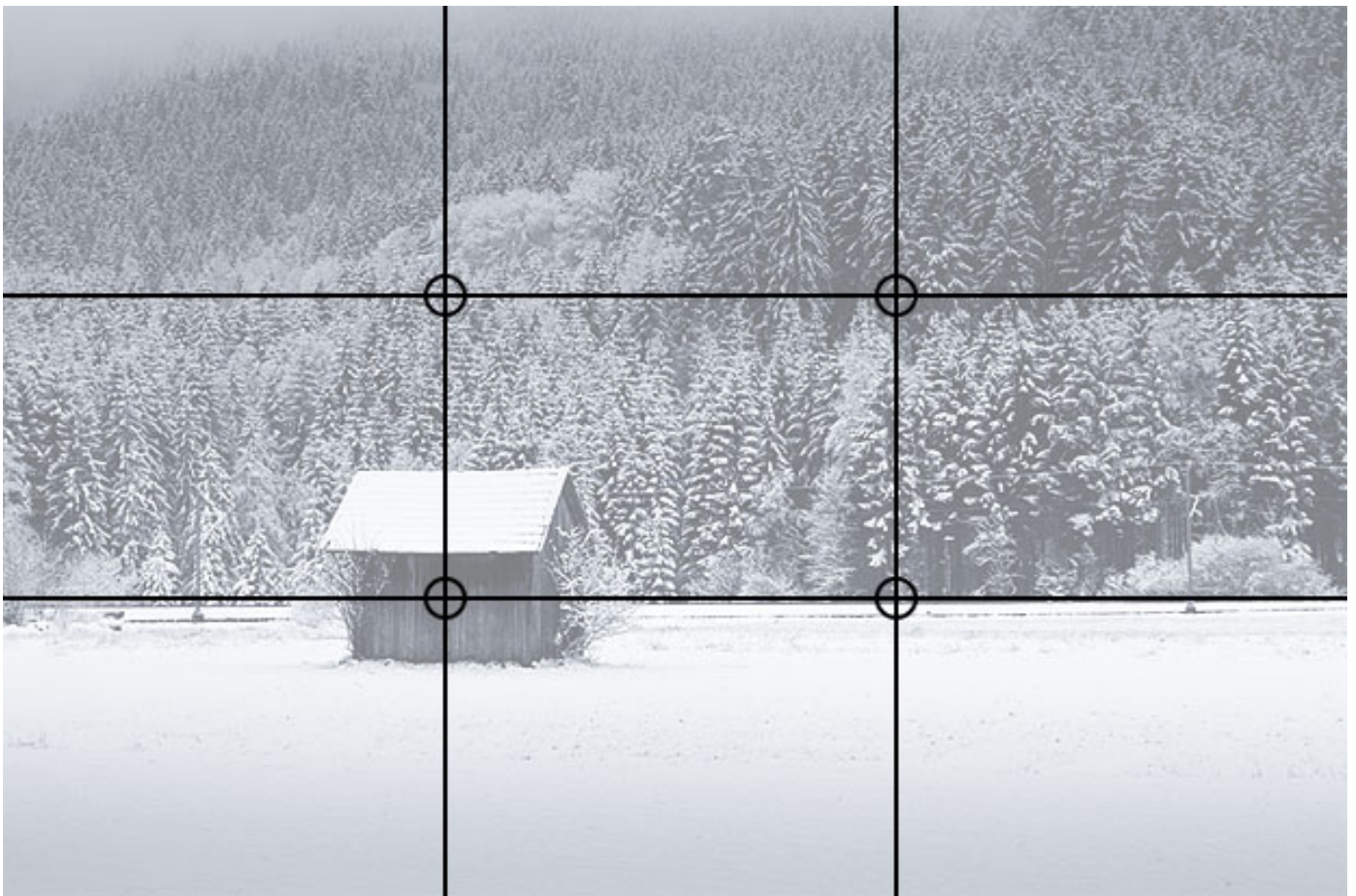


Image by Martin Gommel

The idea is that an off-center composition is more aesthetically pleasing and appears more natural than one in which the subject is positioned in the exact center of the frame. It also encourages you to utilize negative space, the empty areas surrounding your subject, in a creative manner.

How to Use the Rule of Thirds

When framing a photograph, divide the scene as shown above. Consider which elements of the photograph are most vital, and try to position them along or near the grid's lines and intersections. They need not be perfectly aligned so long as they are close.



Image by K Praslowicz

You may need to move around to get the best composition. This forces you to consider the shot more carefully and is a good habit to develop whether or not you use the rule of thirds. Some cameras have a setting that displays a rule of thirds grid onto your photograph. This eliminates all guesswork and allows for more accurate positioning.

Example 1

The rule of thirds is very versatile and can be used on any subject. Below are some example of it being used effectively in different types of shots.

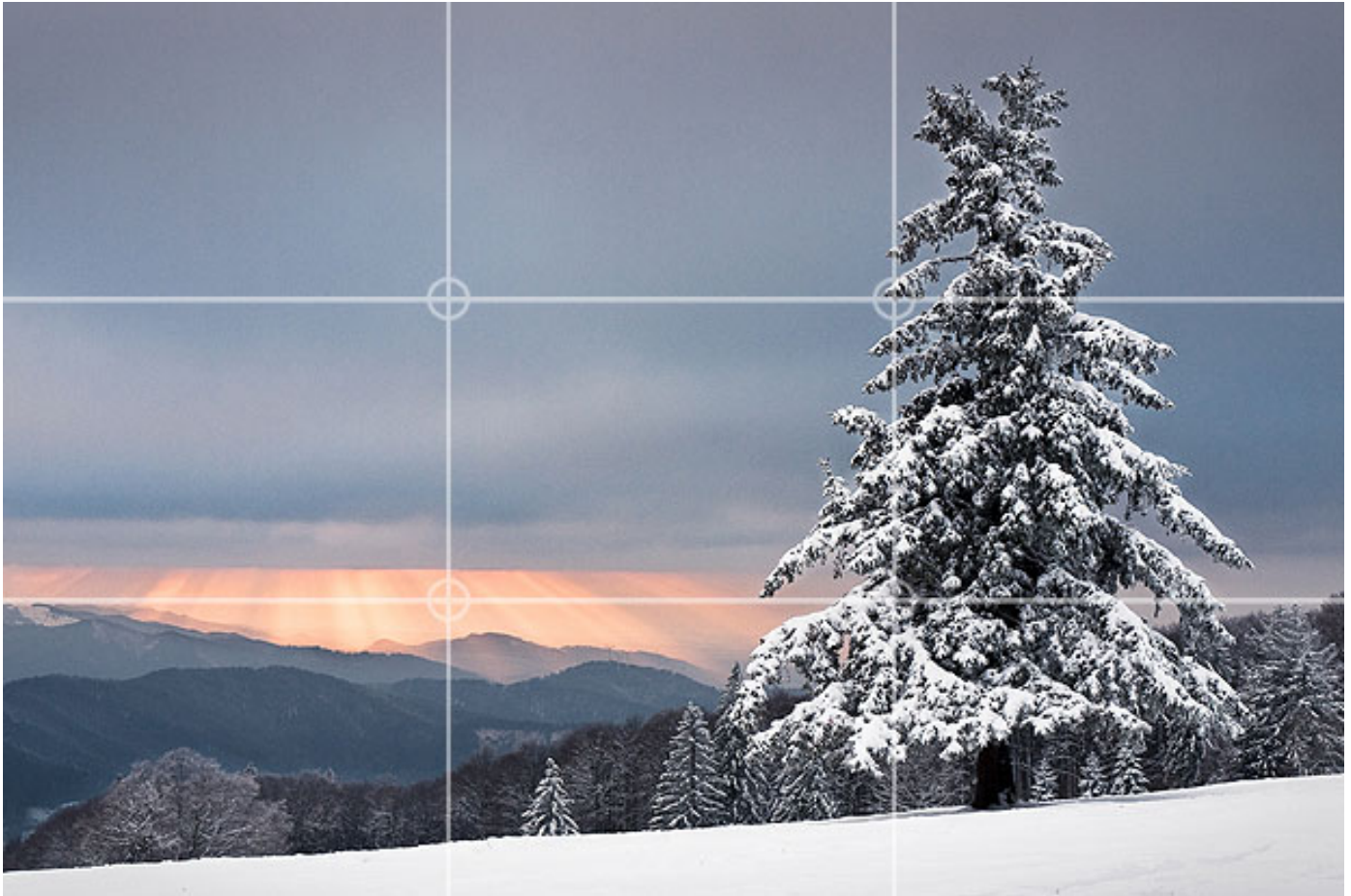


Image by Andreas Wonisch

It is common in landscape photography to position the horizon in the middle of the frame, but this can give the image a "divided" appearance. So it's best to place it along one of the horizontal lines instead.

Try to include another interesting object, such as the tree in the above photograph, and position it using the rule of thirds. This provides an "anchor," the scene's natural focal point.

Example 2

In portrait photography, we are naturally drawn to people's eyes. To establish a focal point, the person can be positioned off to the side of the frame and at one of the intersections of the rule of thirds grid. This provides "breathing room," reveals the subject's surroundings, and prevents the photograph from appearing like a mugshot.

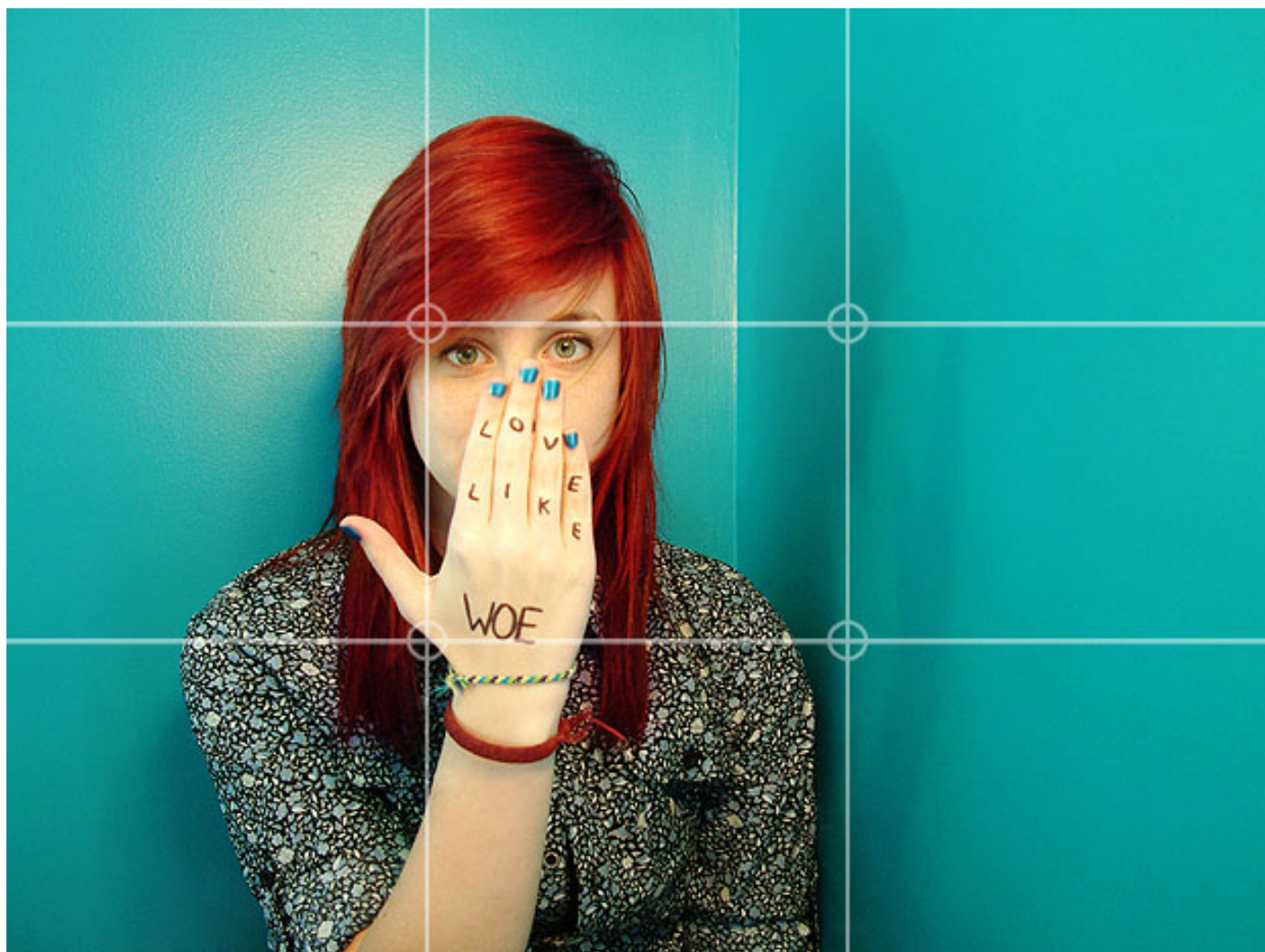


Image by Megan Leetz

Example 3

Here, the focus is located at one of the intersections and along one of the vertical lines. The branch roughly follows the top horizontal line. The empty space in the lower left corner provides balance and prevents the image from appearing cluttered.

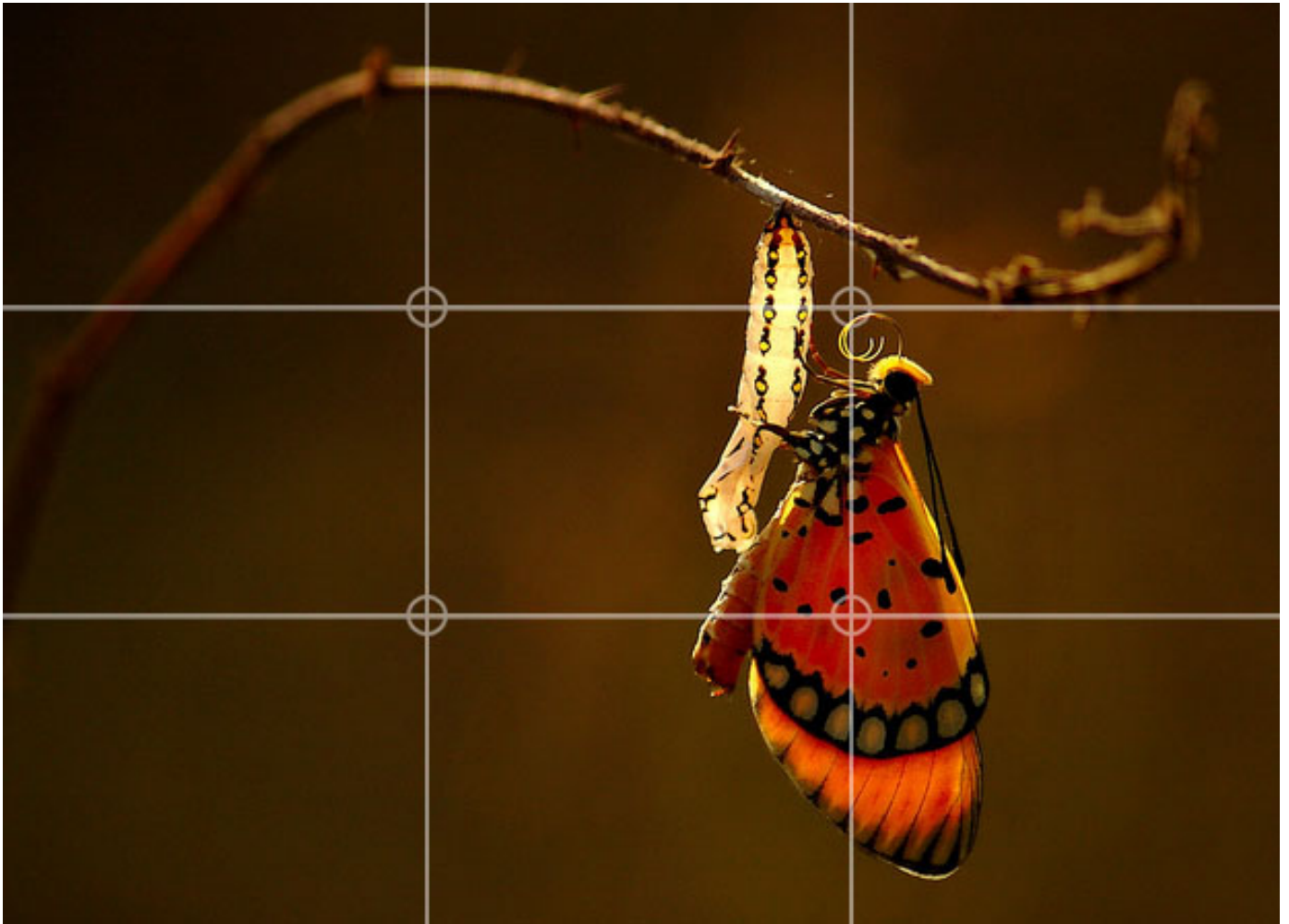


Image by Prem Anandh

(B) Tips When Using a Camera

Shooting

Hold the camera with both hands, with elbows against your body and feet spread apart and release the shutter carefully. This helps to avoid camera shake or vibration that leads to blurry pictures. Avoid putting your finger in front of the lens.

Lighting

When taking pictures, make sure the sun is behind you. You also may want to use the flash if you feel there are too many shadows on your subject. The photo on the right shows a poorly lit man's face. In this situation, the photographer should have the natural light behind them or they should use the camera flash.

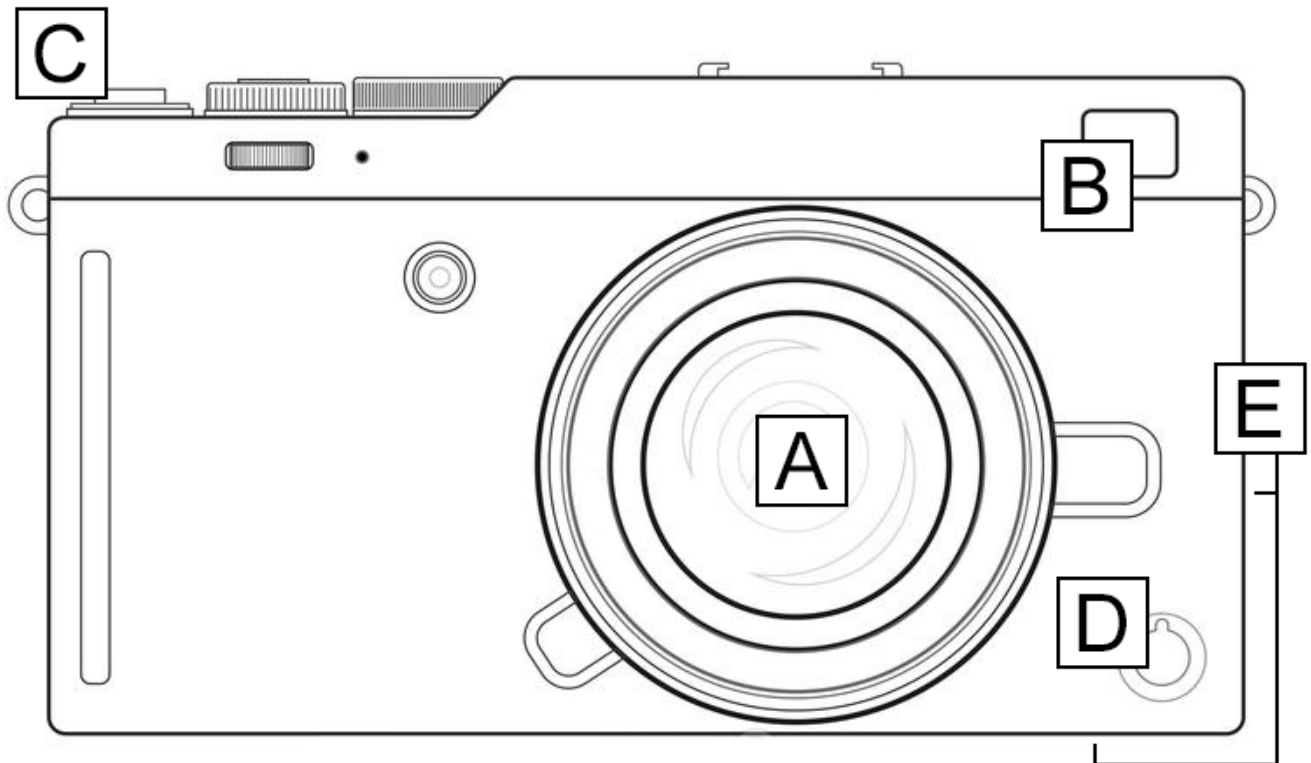


Composition

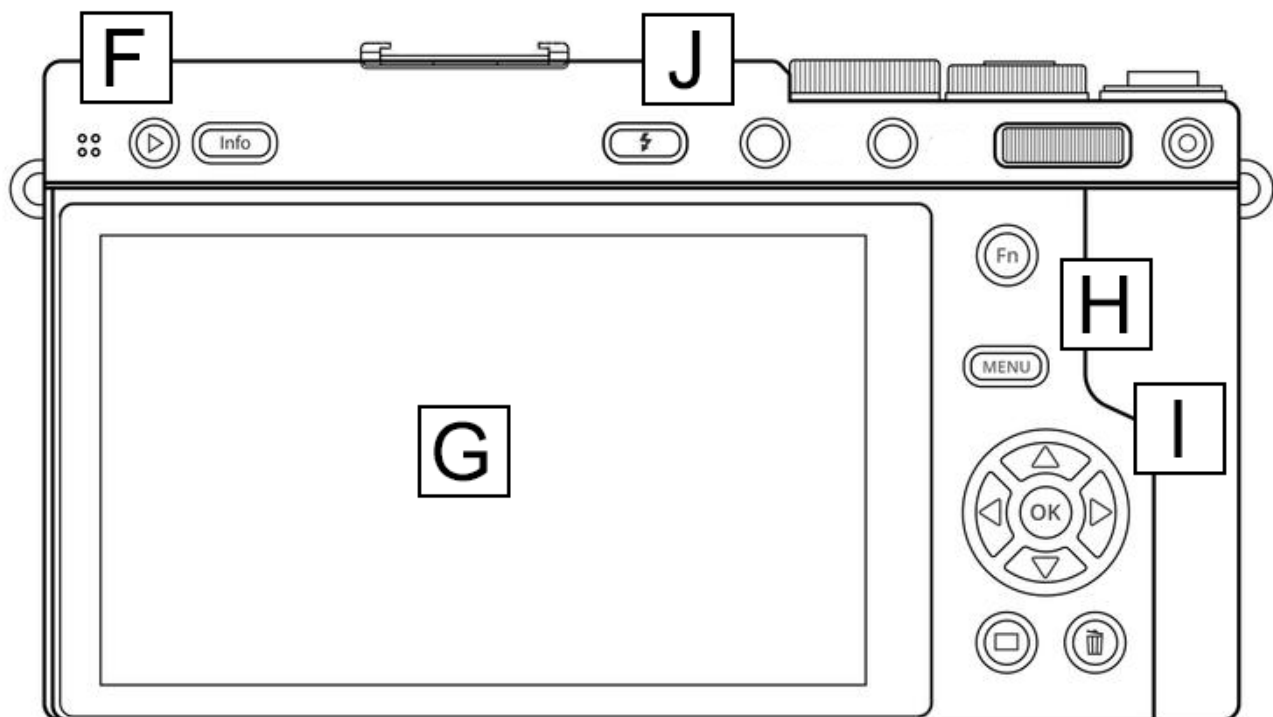
Pay attention to how you arrange the people, objects, and the environment in your photograph and don't always think that you have to put the object in the middle of the frame. However, always consider where the subject's next steps will be. The photo on the left is leading the audience's eyes out of the photo. The subject here should be further to the right of the photo to create an open path.

General Overview of Camera Parts and Functions

- A. A camera can have two types of lenses: A prime lens which has a fixed focal length and a zoom lens which can take pictures at various focal lengths.
- B. A viewfinder is what the photographer looks through to compose, and, in many cases, to focus the picture.
- C. The shutter-release button is a push-button found on many cameras, used to record photographs.
- D. Focus Modes: Single, Continuous and Manual. Use single-area focus for portraits and still objects and use continuous for moving objects. Manual Focus helps you capture your subject in low-light situations.
- E. Camera Battery and SD card slot.



- F. Play Button allows you to view photos and playback video.
- G. In a digital camera, the LCD works for reviewing photos, displaying menu options and serving as a live viewfinder. This is also where the rules of third can be displayed.
- H. Menu button is where you can access and change image quality, autofocus settings, and everything else about your camera.
- I. Control pad to navigate the menu items and to also browse photos in preview mode (F)
- J. The flash button is present on cameras with a built-in pop-up flash. Its main functionality is to force the flash to open before triggered. You can also activate the flash from the camera menu.



(C) Tips When Using a "Vivo Y51" smartphone

Understanding Photography Composition

Vivo Y51 features "Framing Lines and Portrait Farming" whose function can help to produce portrait photos with the right composition between objects and frames.

Lighting

You also have to pay attention to the incoming lighting and where it's coming from in order to produce the perfect photo. During the day, users can use sunlight for lighting. There is also a Portrait Light Effect feature to maximize daylight. If the light position is too dark, Vivo Y51 is supported by the Super Night Mode and Stylish Night Filter features that can produce perfect images even in low light conditions.

Find The Best Angle

Y51 users can take advantage of the Super Wide-Angle Camera feature that can shoot landscapes or family portraits even though the photos are very close.

Editing Photos

The final step to maximize the result is to edit the photo to adjust brightness, colour, contrast and saturation.

General Overview of Vivo Y51 Camera Functions

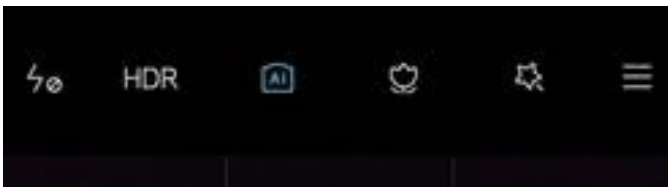
For mobile photography on the Vivo Y51, the standard Camera app is used. Its icon is located on the home screen, and after tapping on it you'll be taken to the camera control interface.

Standard camera mode

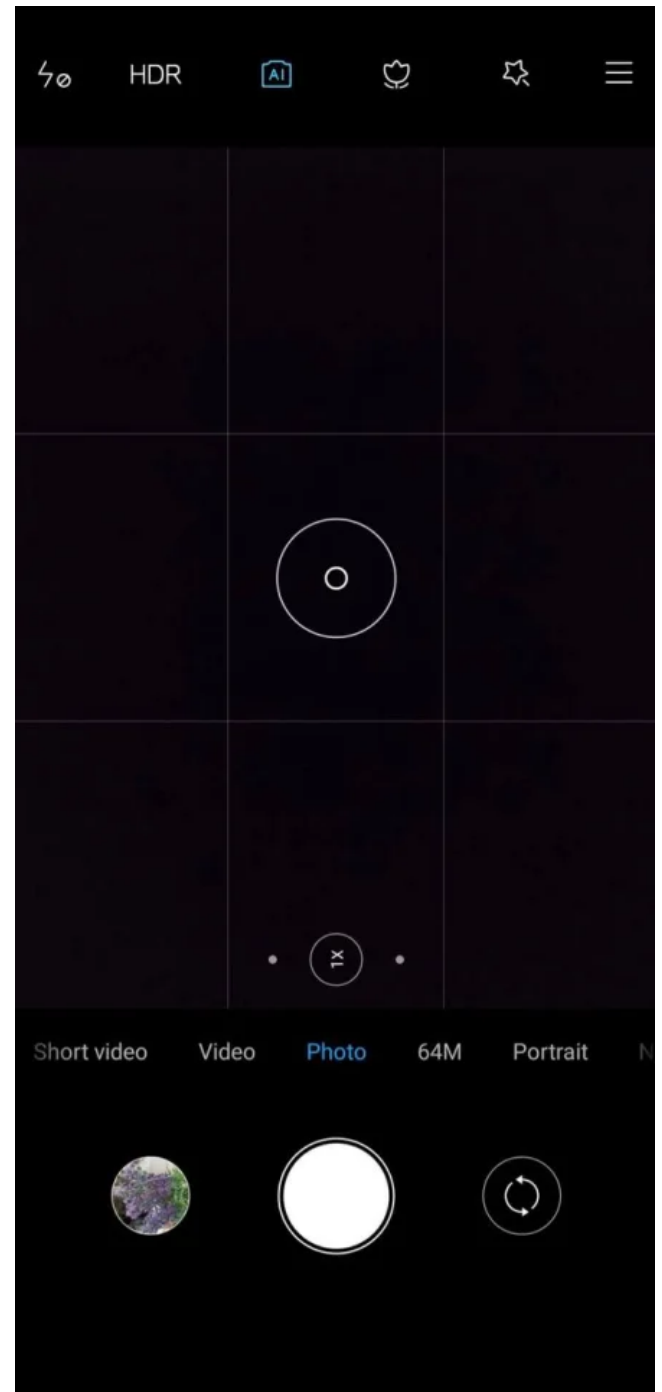
After launching the app, you are in automatic mode. It may be called "Auto" or "Photo". This mode is designed to create photos with the optimum balance of all settings so that they have good clarity and colour reproduction. A photo is created by pressing the circular shutter button as shown in the following image.



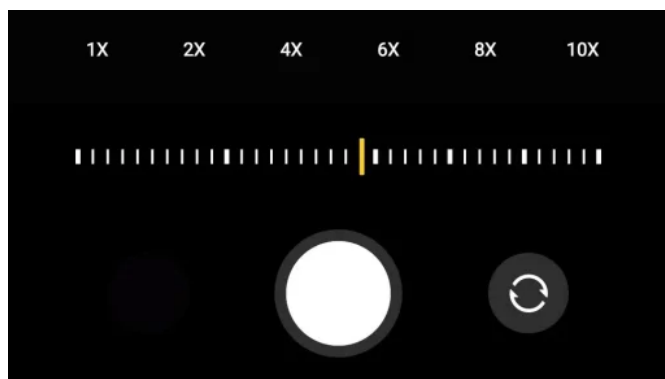
The image below shows the top of the screen where you will see additional options that may come in handy when taking pictures. In particular, you can activate HDR for more accurate colour reproduction of overly bright and dark areas of the frame, apply Artificial Intelligence (AI) effects or activate the flash, for example.



Normally, the Vivo Y51's camera focuses well on the subject itself. But if you see that the focus isn't good, you can force focus on the desired subject by tapping on the smartphone screen.

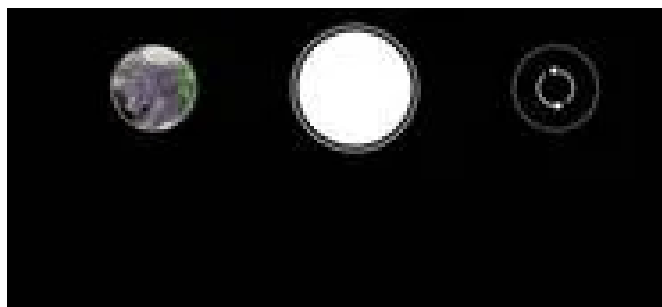


To zoom in on a picture, you can use the zoom function. Move your fingers from the center of the screen to the edges and the interface displays a handy bar that allows you to adjust the degree of zoom.



Switching to a front camera

You can shoot not only with the main camera but also with the front camera. To switch to the front lens, press the arrow circle button to the right of the shutter button. Here you can also adjust the front camera for optimum shooting by selecting additional effects or activating AI.



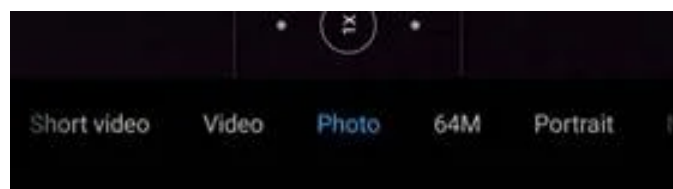
You can switch to **night mode** to make your pictures brighter in the evening, or to 'Portrait' mode to create pictures with a blurred background effect (bokeh).

The 'Pro' section, which contains options for manual adjustment for photos, allows the user to adjust settings such as white balance, image focus, ISO and more.

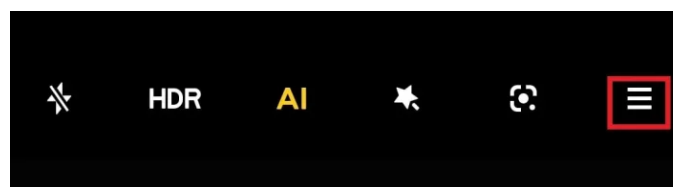


Switching between lenses

The Vivo Y51 camera allows you to switch between the rear and front lenses. For example, to switch to the wide-angle module, you need to tap on the 0.6X.



If you want to switch to macro mode, you'll have to go to an extra menu (three-bar button).



Here you will find the "Macro" mode and other settings such as horizon line and grid activation.

(D) Photo Caption Worksheet**Photographer Name:**

Describe your picture?

What is happening in your picture?

Why did you take a picture of this?

What does this picture tell us about your life and your community?

How can this picture provide opportunities for us to improve?

(E) Photovoice Terms

Photovoice: is a participatory action research method that employs photography and group dialogue as a means for marginalized individuals to deepen their understanding of a community issue or concern. The visual images and accompanying stories are the tools used to reach policy- and decision-makers. The aim of this research method is to improve conditions by making changes at the community level.

Co-Researcher: a member of a group who shares responsibility for planning and carrying out a research project. In Photovoice, community members are co-researchers along with a Photovoice facilitator. Together, they make decisions about the focus of the project, collect and analyze data, create new knowledge and share findings with others.

SHOWeD Method: a structured technique of photo selection and guided dialogue developed by Caroline Wang (1999).

Decision-makers: Those members of the community who have the ability or power to influence and make decisions on behalf of others. The group of decision-makers includes policy-makers, those who determine public guidelines and policy. The target audience in Photovoice includes decision- and policy-makers.

Ethical Guidelines: all research is governed by strict ethical considerations and guidelines. Researchers are expected to do no harm through research activities. The ethical principles ensure that Photovoice participants and other individuals or groups are not harmed as a result of Photovoice activities.

Experiential Participants: refers to participants who have firsthand experience and knowledge. Photovoice participants are involved in examining an issue of concern or focus of research. Participants are considered experiential if they have gained knowledge from actual lived-experiences.

Informed Consent: agreement to do something or allow something based on having all the facts and being educated on risks and benefits. Photovoice participants must be educated about the complete Photovoice process, the multiple roles and responsibilities and the advantages and the possible risks of participation. Only then, once fully aware can community members agree to participate.

Marginalized Groups: groups of individuals who are most excluded from public discussion and who have limited access to centres of influence and power. Through Photovoice, community members from marginalized groups are able to have their voices heard and bring forth ideas to influence the decisions and policies that affect their lives.

Participatory Action Research (PAR): a method of collaborative research that involves increased understanding of an issue of concern and efforts aimed at improving social conditions through individual and group action. Photovoice is a form of PAR.

Photovoice: is a participatory action research method that employs photography and group dialogue as a means for marginalized individuals to deepen their understanding of a community issue or concern. The visual images and accompanying stories are the tools used to reach policy- and decision-makers. The aim of this research method is to improve conditions by making changes at the community level.

Photovoice Facilitator: an individual that has a range of skills necessary to facilitate the form of participatory action research called Photovoice. The Photovoice facilitator requires knowledge of the investigative research process, ethical guidelines and the Photovoice method. The facilitator assumes the role of co-researcher and works closely with community members.

Photovoice Participant: an individual community member representing a marginalized group who agrees to take part in Photovoice. A Photovoice participant fulfills several roles in order to achieve the goals of the Photovoice project.

Research: a methodical investigative process that seeks to gain information and insight into a specific subject area. Photovoice includes setting research goals, data collection, data analysis, determining research outcomes and sharing of research findings on a specific issue of concern.

Target Audience Members: members of a group who are selected to hear the message about the issue of concern conveyed through Photovoice. Target audience members are selected based on their ability or power to influence decisions and policies and to make changes that can improve the lives of community members.

VOICE: an acronym for Voicing Our Individual and Collective Experience. This acronym is used during guided discussion to remind participants to think, not just about their own life conditions, but also about shared life events and conditions.

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