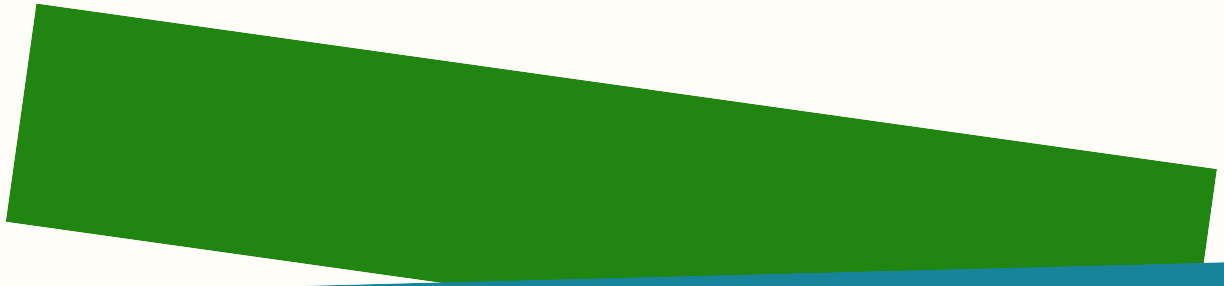


HOW TO GET STARTED WITH



PHOTOVOICE



This document is open access for print and online use.

For more information about photovoice and this toolkit, please visit:

PhotovoiceWorldwide at <https://www.photovoiceworldwide.com> and

Ohio Adult Allies at: <https://ohioadultallies.com/>

Notes for use: This toolkit has been designed for those trained in photovoice to use a guide for facilitation as either a printed document or a digital pdf with active links for navigating to the handouts and forms. The pages themselves are not intended to be shared directly with participants.

CONTENTS

- What is photovoice? Why do photovoice?
- Project preparation
- Photovoice steps
 - preparing to take photos
 - photo discussion and caption writing
 - theming
 - outreach
- Project Implementation
- Social media and photovoice
- Helpful Tools/Handouts:
 - A Photovoice Path
 - What We Will Do
 - PHOTO Questions handout
 - SHOWeD Questions Handout
 - Sample Consent forms

WHAT IS PHOTOVOICE?

Photovoice involves asking participants to:

- reflect on a topic or identify questions to answer,
- take photos that illustrate concerns and strengths,
- discuss their photos and write captions,
- identify emerging themes, and
- advocate for change.

With photovoice, young people can use a participatory visual approach to reflect on, and describe their realities, and advocate for change, acting as a resource for themselves and their communities.

WHY DO PHOTOVOICE?

Research has shown that young people benefit from the opportunity to make a difference in their communities, whether actual change occurs or not. With every photovoice project, you have an opportunity to support participants' development of critical and creative thinking skills, communication skills, and a positive identity as experts, community members, and change agents.

The photovoice path (pictured to the right below) provides a snapshot of the process and steps. Each photovoice facilitator adapts the steps to their own context and participants (e.g., spending additional time learning about topics of interest or photo discussion and captioning).

The photovoice process entrusts cameras to persons "who seldom have access to those who make decisions over their lives," (Wang, Burris & Ping, 1996) enabling them to act as recorders and catalysts for change in their own community.

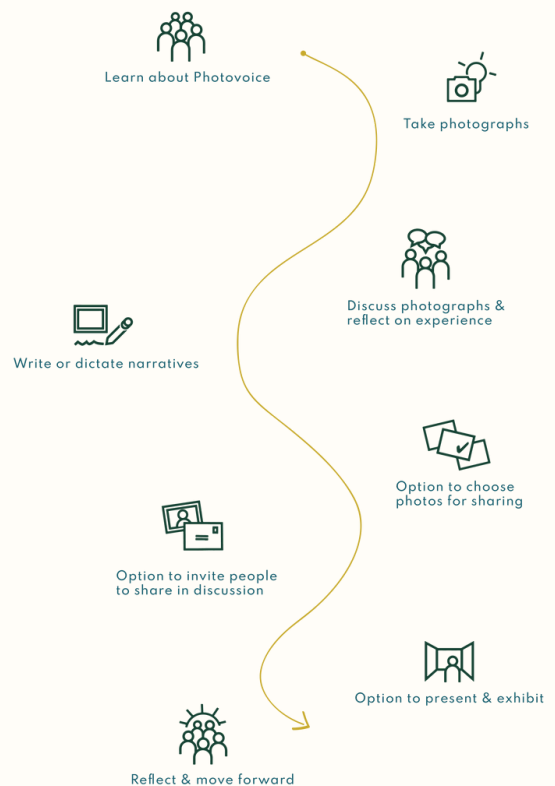
Oddball



That's me on the left, and my family on the right. You can see they are pulling away in front of me and I'm looking back. I feel a little forsaken by them sometimes. They don't understand, and I'm not sure they want to. I feel perturbed because I don't feel like they put forth the effort.

Kabel, 2017

A Photovoice Path



PROJECT PREPARATION

As you prepare for your project, you will need to make decisions about project staffing, objectives, facilities, timing and number of sessions, and budget.

STAFFING:

Your photovoice project needs a facilitator, and ideally also having a project assistant to help with logistics and work with participants one-on-one or in small groups. If your participants will feel more comfortable speaking different languages, consider hiring an interpreter who could facilitate sessions, translate text, and support analysis. And, if your project is on a sensitive topic, consider having mental health professionals available in case any photos or conversations are triggering for participants.

Consider bringing in a professional photographer to provide training, or giving each participant a photo journal to take notes and further develop their writing skills.

OBJECTIVES:

Your photovoice project objectives will depend on your project purpose(s), participants, and context. When working with young people, consider objectives such as:

- **Strengthening** observation, writing, critical thinking, and creative thinking skills
- **Providing** practice in civic engagement
- **Promoting** visual learning that is vital to understanding today's visual society
- **Encouraging** respect for different points of view
- Photovoice can be used as an **evaluation tool** by asking participants to take 2-5 photos that best represent where they are the end of the program, what they have learned, and what changes have resulted

TIMELINE/BUDGET:

Start planning how many sessions and for how long, several months in advance.

- Identify a project facilitator and assistant - will they do this as part of their job or do you need to pay them? Will participants receive a stipend as well?
- Decide on the type of cameras you will use (phones, digital cameras, film cameras, disposable digital or film cameras), and who will supply them? Ensure that every participant is using the same type of camera for the project, to avoid jealousy or discomfort in the group
- Determine what other materials you will need, for example, flip charts paper, markers and pens, stickie notes, handouts, etc.
- Identify decision-makers and other stakeholders who might be interested in your project and its findings. Who can provide funding, if needed? Who can visit a project session and hear what your participants have been working on and answer questions they may have? Who might be willing to provide a venue for hosting an exhibit or an event? What can they do to support future action?

IN-PERSON VERSUS ONLINE FORMAT

In-person format: Choose a project location that participants can easily access. An environment with tables and chairs will help to keep the focus on the tasks at hand. In addition, sitting in a circle during brainstorming sessions can encourage participation and a sense of team.

What timing will work best for your participants—during the school day, after school, on the weekend? Photovoice projects with youth often meet for 45- or 50-minute sessions. Older teens and young adults may be comfortable with 90-minute sessions. Your experience and context will guide your choices. And be ready to adjust “on the fly” as needed!

Online format: All of the photovoice steps can be adapted to online projects using Zoom or other platforms. As you consider online platforms, take into account your participants’ online access. Is it reliable? Will their computers or phones have the “bandwidth” to participate on the platform during project sessions? Options that have worked for other projects include a closed Facebook group, WhatsApp, and Slack.

Plan on meeting for 60-90 minutes per session, and using breakout rooms to work on project tasks in small groups. Consider using an asynchronous platform such as VoiceThread, where participants can upload their photos, work on captions, and comment on each other’s photos during non-project time.

CAMERA OPTIONS

Photovoice projects have been completed with all types of cameras (e.g., disposable, point and shoot film or digital, digital with manual options, cell phones, tablets). Your camera choice can make a difference in how your participants approach their photo-taking, and every option has pros and cons. For example, a disposable camera or cell phone might be less noticeable or less threatening than a professional-looking digital camera. With disposable cameras, participants will need to turn in their cameras to be developed before photo discussions. With digital cameras and cell phones, participants can see their photos ahead of time; they might doubt the value of their photos and delete images that would be valuable for discussion. No matter what type of camera you choose, establishing some ground rules for photo-taking can be an important step in your project.



FIGURE 1.
“The Childhood I Never Got to Experience”

When choosing a camera, think about:

- **Age, local context, cognitive/physical abilities**
- **Equity**, so that no member of the group feels “less than.” In a group where members might have access to different technology, consider using disposable cameras or a project-provided camera instead of personal cameras.
- **Safety**. For example, in a participatory photography project with youth experiencing homelessness, the safer choice was disposable cameras, which reduced the risk of assault or threat due to the cameras’ low financial value.

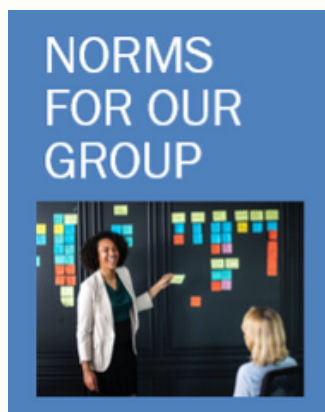
GATHERING YOUR GROUP

You may already have a working relationship with a group at a school, church, after-school program, or other context. Working with an existing group can be helpful, as no additional recruitment is required.

WELCOME

When you meet with your group for the first time, focus on helping participants to understand what photovoice is about, get acquainted with each other, feel comfortable in the group, and understand the project's topic, purpose, process, and timeline.

Remember:
As a facilitator, start a project with few assumptions about how it should end.



- ✓ Participatory
- ✓ Sensitive topics
- ✓ Conversation stays here
- ✓ Disagree respectfully
- ✓ Recording
- ✓ Use video
- ✓ Developed in partnership

GROUP NORMS

Group norms are ground rules that can govern how group members interact with each other, work as a team, make decisions, and they establish general expectations for roles. To encourage the group to work efficiently from the start, begin your first photovoice session by introducing norms for your group, and remind participants of the norms throughout your time together. ... Considering suggesting a few norms and then open the discussion to the group to add their own.

ICE BREAKERS

Before starting any actual photovoice work, provide opportunities for participants to get to know each other. In the first session and throughout your project, include activities that encourage interaction and group bonding, such as warm-up or icebreaker exercises, shared work on project tasks, and photo missions in pairs or groups. Warm-up or icebreaker exercises can take place in pairs, in small groups, and/or in a large group setting. Include a warm-up activity at the start of each photovoice session, to encourage participants to get to know each other. Rotate leadership of these warm-up activities each time.

EXAMPLE: PHOTO MATCHING

Guiding Questions: What photo best represents you today? Why?

- Place several photos on the wall or spread out on a table
- Invite participants to choose one and reflect on how this picture represents their current moment.
- Go around in a circle to listen to each participant's choice



PHOTOVOICE STEPS

1. LEARN ABOUT PHOTOVOICE AND YOUR PURPOSES

Provide opportunities for group members to sign up to take on different roles during the project, such as:

- a warm-up activity leader
- a note taker during the sessions
- someone to text/email the group in between sessions as a reminder
- someone to take photographs of the group doing their photovoice tasks
- a support person to take photos for participants as directed by them
- a support person to record captions as participants dictate them

Sample Photo-Taking Questions (to adapt to your context)

- What is it like to live with a brain injury?
- How is my life different now from how it was before I had a brain injury? What is better? What is worse?
- What do I want to tell other people about living with a brain injury?
- What are my hopes for the future? And what might help me get there?

PERMISSIONS

Not all photos taken will feature people in them; however, some will, which brings up the issue of ethical photo-taking. In photovoice, ethical photo-taking means each person shown in a picture has agreed to have their photo taken for the project. Explain to your participants that obtaining permission should be preceded by a conversation where the participant explains about the project, why they are taking photos, and how the photos will be used, and answers any questions the photo “subject” has. NOTE: It is critical to administer and collect signed release forms related to your agency or organization’s policies.



FIGURE 2 I took this picture because I am concerned about this situation. There is a six-year-old boy in a bar with a 17-year-old sister who was drinking. He was right next to a cigarette vending machine and could have access to cigarettes as well as myself or any of the other teens around my neighborhood.

NOTE: It should be noted that for issues of confidentiality, the boy’s identity has been blocked out.

SOURCE: Youth photographer, age 12.

Strack, 2004

Remember: The experience of explaining about the project and obtaining permission to take a photo can help youth participants gain confidence in other parts of their lives.

SAFETY

As your participants get ready to start taking pictures, it is important to talk about photovoice ethics and safe photo-taking, including: staying safe, sharing traumatic experiences safely, and representation.

Helping your participants to stay safe when their context poses potential risks to them as a community researcher with their camera might be your most important responsibility.



Source: 'Speaking About Pictures,' Mdantsane Township, Eastern Cape, South Africa, 2001. Photographer: Photovoice participant

A Photovoice participant took the photo above in an area that was known to be unsafe because they wanted Township authorities to take care of this empty building. The photographer took the photo during the day when the building was empty. She thought she would be safe, but she put herself at risk. The group suggested a new guideline: when taking photos in dangerous locations, have another person go with you, as there is safety in numbers.

ETHICS AND SAFETY SUGGESTIONS FOR FACILITATORS

- Establish ethical and safety guidelines early on.
- Let participants know up front about any reporting requirements.
- Avoid photos of illegal activities.
- Suggest alternative ways to show experiences (to avoid risk).
- Provide practice in explaining the project to others.
- Help participants to be successful and feel good about their achievement(s).
- Be considerate, kind, and listen.
- Establish and consult with your community (or other authorities) if need be, e.g., community elders, photovoice advisory council, Institutional Review Board (IRB).

2. TAKE PHOTOS

Advise participants to use symbolic or metaphorical photos to convey the participant's message, when an idea is complex or they "cannot get the photo they want". Discuss and brainstorm documentary and symbolic photo ideas together.

The photo the right, of a household garden in Mdantsane Township, South Africa, shows something positive in the community from the photographer's perspective. Caroline Wang, one of the founders of photovoice, encourages photovoice projects to show a balance of strengths and challenges, problems and resources.



Caption: "This picture is a good thing because it is healthy to have fresh vegetables. These people are unemployed and are growing their own food because there are no jobs. It is good to plant vegetables for eating and selling."

Remember:
Photovoice is about documenting strengths as well as challenges.

PHOTOVOICE & SOCIAL MEDIA

Youth participants may be accustomed to taking photos for social media. Taking photos for photovoice requires cognitive processes such as reflection and thinking. Explain and discuss the difference between photographing for photovoice and photographing for social media. Remind the group that photovoice photos don't need to be aesthetically pleasing or receive lots of likes! It is their content that matters, not their beauty.



Photo from an 11-year old boy showing food and his neighborhood titled "snacks and basketball" (Johnson et al, 2017)

If using social media for your photovoice project:

- ✓ Clearly inform participants that their photos and experiences will be turned into illustrations to raise awareness and support campaigns.
- ✓ Emphasize that their photos will share real, unpolished experiences from their daily lives.
- ✓ Show examples of social media photos vs. photovoice photos to highlight differences in aesthetics and intent.
- ✓ Encourage participants to focus on the message they want to convey rather than seeking likes or comments.
- ✓ Help participants craft concise and impactful titles, taglines, and hashtags that convey project's message and can engage the audience and encourage them to explore the project further.
- ✓ Include clear and specific calls to action in social media posts to raise awareness, challenge stereotypes, or advocate for change.

3. PHOTO DISCUSSION

Group discussions are a critical aspect of the photovoice process, because they create opportunities in which participants can inspire each other to take better, more informative pictures; develop a collective voice; and mobilize for unified action.

(Strack et al, 2004)

Once you have photos in hand and are ready to discuss them, you have arrived at a crucial step in your photovoice project. Plan your approach to discussion so everyone has an opportunity to learn and interact with others, and feels they are being heard. You can use several approaches to discussing photos: practicing with a non-project photo; discussing one-on-one; discussing with the whole group; discussing with guests; noticing commonalities or themes; and reflecting on the learning.



FIGURE 1 I took this picture because it is an abandoned building, and nobody pays it attention. It's somewhere that I have visited, and I've seen the inside. I knew there was more to it than just what is on the outside. I noticed the flooding in the basement. I noticed the holes in the ceilings and floors. Also, I noticed rusty elevator shafts. One whole floor had metal rails all across it. The entire floor was nothing but metal rails. Kids go there because it's fun, and it's a place to get away from adults nagging. It was once a nice building, and now it is decayed. I think it's a bad idea for kids to go there, but it's fun.

SOURCE: Youth photographer, age 14.

1

Discuss with one other person. To start, consider having participants pair off and discuss photos with one other person. Provide sufficient time for each person to about several photos. Encourage "listeners" to ask questions and provide comments. You may develop discussion guidelines (e.g., ask one question of each photo; constructive or positive comments only, no criticisms). Ask each participant to choose one photo to share with the larger group, next.

2

Discuss with the whole group. Next, have participants share one photo in plenary, or in the larger group. Sit around a table or in a circle, so everyone is facing the group (not a screen). Take a round-robin approach, with everyone expected to share one photo with the group. Call on individuals to present their photo if they do not volunteer to do so. If you have time remaining, do the round-robin with a second photo.

Remember:

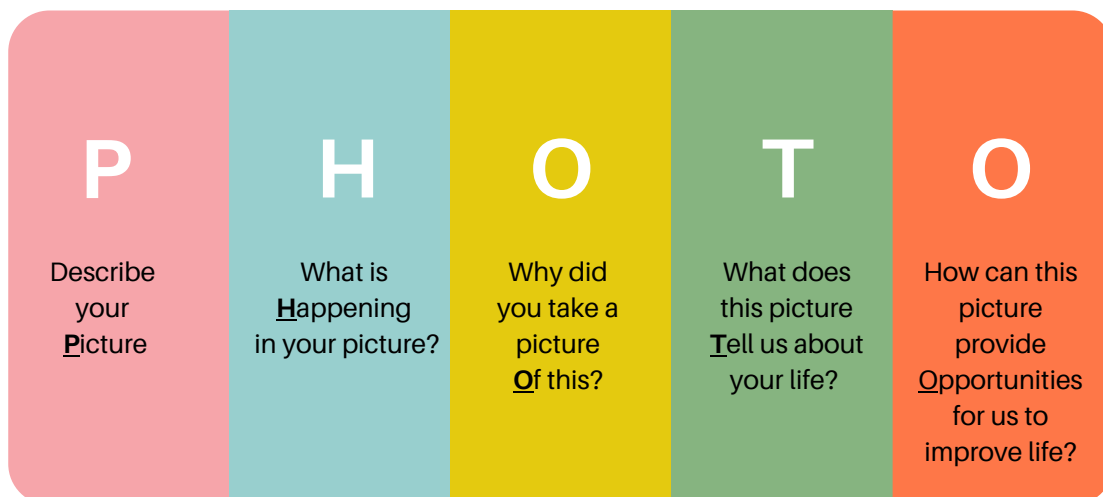
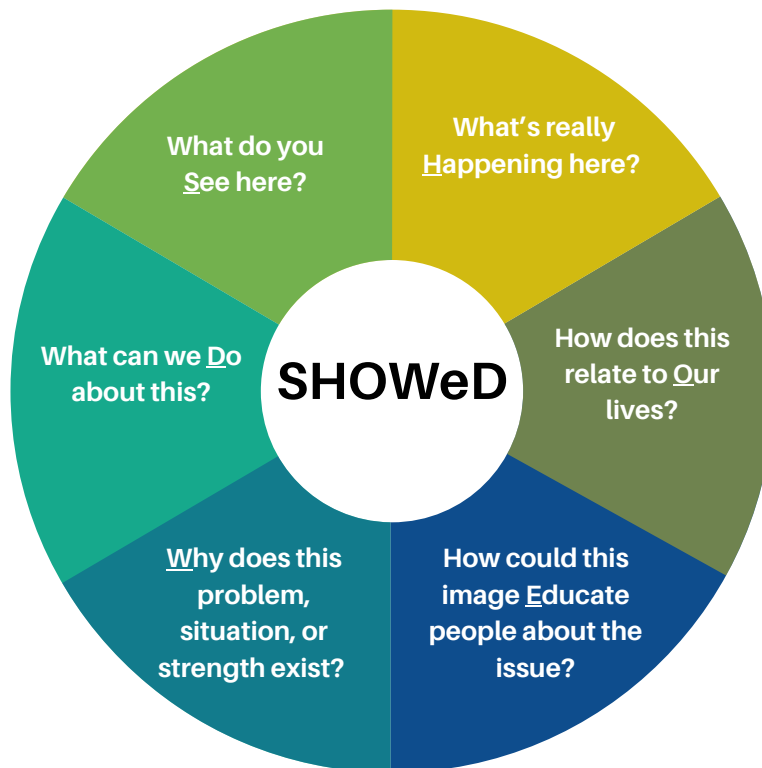
Be meaningful in the sessions and the time spent with the youth. Decide what is most important to do together as a group during the session, and what activities can be done in-between sessions as "action steps" (to avoid calling it homework).

TOOLS: SHOWeD & PHOTO

SHOWeD was used by Caroline Wang and Mary Ann Burriss in the first photovoice project, in Yunnan, China (Wang et al, 1998). Another set of questions, called PHOTO (Hergenrather et al, 2009), have been deemed by some practitioners as easier to reflect on and answer,

Both SHOWeD and PHOTO promote critical thinking and help participants reflect on the meaning of their photos and write draft captions. Use them to facilitate photo discussions and support caption-writing. Choose one set of questions for your project and stick with it throughout.

OPTION: Before ending your discussion session, you can brainstorm commonalities or themes among the photos shared. What photos share similar messages? What would you name this commonality or theme?



4. WRITE CAPTIONS

For participants, captions represent the opportunity to: tell more about their picture, explain any symbolic or metaphorical meaning inherent in the photo, share insight about their live experience, and **communicate the photographer's perspective**.

Because of the layered nature of photos, where more than one meaning can be attributed to a single image, **captions become a critical part of the photovoice project**. Putting thoughts in writing means that the photographer has the opportunity to clearly convey their messages.

Some people love to write and know what they want to say about their photo. Others might lack confidence and need support to tell their story. **Captions are a way for the photographer to communicate something of importance to them**. They do not need to be elaborate, but should **be faithful to the photographer's voice and sound like them** - except in the case of group captions, when a group voice can emerge.



CAPTION:

Young people's vision. Tax payer's money. Occupied space.
Talent oppressed.
Employment opportunities.
What a waste.
All of these are wasted because no one wants to take responsibility of maintenance, maintenance, maintenance.

Source: Photovoice participant, Speaking About Pictures, Youth Academy Photovoice, Mdantsane Township, Eastern Cape, South Africa, 2001

Best practices for facilitating caption-writing:

- A) Ask participants to write as if they were speaking aloud. "Tell me about this photo."
- B) Edit lightly, for understanding or clarity only. Preserve the writer's "voice."
- C) Use a group process if desired by the group and if better for participant safety.
- D) Consider your audiences. Who needs to know this information? What will help them to understand?

5. THEMING

Identifying themes and using them to organize photos promotes understanding of common experiences, and will help participants to strengthen their critical thinking skills, while sharpening their messages and the effectiveness at reaching stakeholders and decision makers. Theming practice can generate empathy, strengthen the group’s photovoice experience, foster a sense of collective empowerment, and improve outreach and advocacy with project audiences. It is recommended to do some theming at the end of every session where participants discuss their photos, and not leave it all for the later sessions.

**Making Visible the Invisible:
Using Photovoice to Understand Living with Brain Injury**
Laura S. Lorenz, ABD, MA, MEd¹, Barbara Webster², Laura Foley²

¹The Heller School for Social Policy and Management, Brandeis University; ²Amazing Brain Injury Survivor Support Group, Framingham, MA

The Journey
It's a really, really, hard and slow climb up to the first rays of the sun that begin to make some semblance of sense—and then you get to begin to really struggle. The climb does not end until you reach... Sometimes you feel like you're stuck in a new way to attempt to get to your "new self". You can't ever hope to get back to your "old self". Oh well! Maybe there will be a good view on the journey that I hadn't expected.....

Lost Dreams
...the picture expresses what living with brain injury can be like... On an emotional day... I got up at the top of the hill and took the picture through a hole... In the middle of many of us there are thoughts that we will never achieve some of the dreams we once had on life...

Chaos
I had chaos, I have the chaos to be done later... I personally... I made no time for completing my tasks... I watch cable television or depression and I don't have to deal with what I should be doing. This is the chaos that I should not want to have to learn how to play, I must practice.

Challenges
...these things are hard to see on me... The faster you run, the more you get confused. These things aren't hard to deal with and every day of my life because since I suffered my brain injury I never seemed to enjoy life of this getting nothing accomplished.

Strategies
The compromise for my good memories and what I can't do is to get labels on everything in my home. Where are my socks? Which of these is my schedule board? On which shelf did I put my Bible? These labels are necessary if you are not accident and probably for many more to come. It is painful to remind myself about all of the brain power which I lost at the time of my car accident.

My Advocacy Story
There are my computers at the Web World Independent Living Center. They helped me to focus by bringing me to the computer to talk to my Senator and Representative.

Comfort and Support
With 100 certain parts of my life have added much comfort and support. God has blessed me with Teddy and Betty Marie. They welcome me home with hugs and kisses, and they love me. They also love me and much that makes me my own and has to gently wake me in the morning. They delight me with my granddaughters and adults. They warm my heart and comfort me. They make me smile and laugh. God has blessed me with a little glimpse of heaven.

Acceptance
With 100 certain parts of my life have added much comfort and support. God has blessed me with Teddy and Betty Marie. They welcome me home with hugs and kisses, and they love me. They also love me and much that makes me my own and has to gently wake me in the morning. They delight me with my granddaughters and adults. They warm my heart and comfort me. They make me smile and laugh. God has blessed me with a little glimpse of heaven.

Hope for the Future
New life! New passion of gardening. First baby was born because of brain injury. My garden has progressed as my own life has. Now I can't even stand in the garden. Life is up and down now. Some beautiful pictures.

Research Objective. To gain an understanding of lived experience with brain injury and the issues, concerns, and strengths of brain injury survivors living in the community, while providing an opportunity for survivors to reflect on their lives, use their brains, and employ a variety of cognitive skills.

Sample. The participants are members of the "Amazing Brain Injury Survivor Support Group," which meets twice a month at the MetroWest Wellness Center in Framingham, MA. Eight members volunteered to participate in the study. All are long-term survivors, having received their injuries between three and 31 years prior to the start of the project. Six are traumatic brain injury survivors, one had a malignant brain tumor, and another had a non-malignant brain tumor with co-occurring stroke.

Study Design. This was a participatory action research study using photovoice, a type of action research in which people represent their lives, points of view, and experience using photographs and narratives (Wang et al., 1996). Action research in the tradition of Kurt Lewin involves integrating science and social practice in a dynamic group setting (Adelman, 1993). The first author, a doctoral student with extensive photovoice experience, co-facilitated this project with her two co-authors: the support group founder and a group member with photovoice experience.

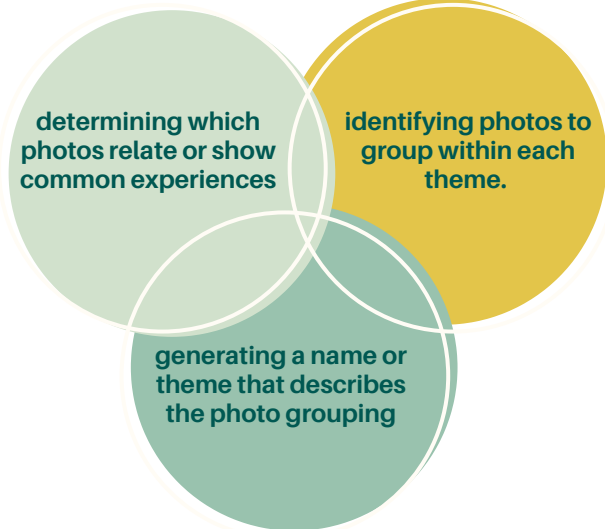
The photography and discussion phase lasted 10 weeks, from September to November 2006. Using disposable cameras with 27 exposures, the participants took photographs of living with brain injury from their perspective and discussed them together as a group. They wrote narratives for images that they selected for exhibit, and grouped their photographs and narratives into nine categories. They held a final exhibit and reflected on their experience with this project. The group initiated an outreach phase in January 2007, and their efforts are ongoing.

Principle Findings. Taking photographs triggered participant reflection on their situation and what they wanted to convey to others about living with brain injury. Talking about their photographs in the group promoted deep discussions of emotional (and other) issues that had not surfaced during regular support group meetings. The participants' images and narratives convey their challenges and sense of mutual support as they work to accept their different abilities and move on with their lives. Study data indicate that from the perspective of these survivors, healing from brain injury is a gradual process that continues for years.

Conclusions. This research project provided the participating brain injury survivors an opportunity to play a participant-expert role in the research process (Baicazar et al., 1999; Bruyere, 1993). The outreach phase is providing new opportunities to use prior experience with communication, layout, and group dynamic skills in a supportive environment. Participating in this study became a meaningful experience for participants and facilitators alike.

Implications for Policy and Practice. Rehabilitation professionals have long advocated for gaining an insider or patient perspective on living with disability, including brain injury (Pignatano, 2000). Involving people with a disability in research about their lived experience may increase the relevancy of research to real-life situations (Rick et al., 2000).

References
Adelman, C. (1993). Kurt Lewin and the origins of action research. *International Journal of Research*, 1(1), 7-24.
Baicazar, F. J., Kaye, C. B., Kaplan, D., & Sussman-Reissman, R. (1996). Participatory action research and people with disabilities. *Disabilities and Society*, 10(1), 103-112.
Bruyere, S. M. (1993). Participatory action research: Overview and implications for family members of persons with disabilities. *Disabilities and Society*, 7(1), 11-20.
Pignatano, D. P. (2000). Neuroimaging, the patient's experience, and the public health ethics of care. *Annals of the New York Academy of Sciences*, 912, 71-82.
Rick, A., Lewin, K., Sussman, A., & Chabon, R. (2000). What is participatory action research? A review of current methods for conducting the advanced brain experience. *Journal of Advanced Health*, 27, 103-105.
Wang, F., Burris, M. A., & Ping, S. (1998). *Chinese deep research in their ethnographies: A preliminary approach to leading practitioners*. Social Justice & Action, 6(2/3), 128-145.



FACILITATION TIPS FOR THEMING

- Encourage curiosity, and remind participants to keep an open mind about suggestions of where to include each photo.
- Ask questions to help participants “go deeper” with their photo sharing and theming: What do people in our community need to know? Is there something you have always wanted people to know about your life, condition, or community? What photos are showing something surprising that the audience doesn’t expect?
- Initiate the conversation about themes, and then model the activity by proposing a draft theme and asking participants to choose relevant photos/captions.
- If in person, place blank paper on the wall and ask participants to start placing photos with similar messages on the same page. Give each page a title or label, and have participants group photos they deem relevant there.
- If online, have slides with all project photos, followed by several blank slides. Ask participants to suggest themes, and type the theme name on each blank slide. Then, copy relevant photos to each slide as directed by participants.

The poster example above shows the 9 themes identified by members of the photovoice project “Brain Injury X-Posed,” of the Amazing Brain Injury Support Group in Framingham, Massachusetts. Each of the themes shown in this poster had between 4 and 11 photos. “Challenges” and “Chaos” had 11 photos each, while “Acceptance” and “Hope for the Future” had 4 photos each. The themes were identified by the photovoice group, and they suggest a story of healing — the “journey” of brain injury, from chaos and challenge to acceptance and hope.

6. PLANNING FOR OUTREACH & ADVOCACY

Once you have collected your photos/captions and themes, its time to think about how your group can transform your findings to action.

START BY BRAINSTORMING :

- **WHO** do you want to reach with this information?
- **WHY** do you want to reach them and what do you want them to do with the information?
- **WHAT** are your key messages?
- **HOW** can you reach them? What types of outreach products can reach them?
- **WHEN** is a good time to reach them?

Remember:
 Allowing youth to feel freedom to think outside the box provides unique dissemination products.

An example: Participants voted on the image, and decided on a collage that included the hosting nonprofit organization's name. Their puzzle did not provide a guiding photo, because participants wanted audiences not to know what the completed puzzle would look like ahead of time. For the topic of "engagement," it is hard to know the result of the collaborative work. So the process of working on a puzzle was meant to echo the same lack of certainty about an end goal (Switzer, 2019).



Figure 4. Puzzle installation: 24" × 36" poster-sized puzzle, 100 pieces.

The social-ecological model (Strack et al, 2010) shows the different levels where impact can take place: personal, interpersonal, organizational, or community and societal. Here are some examples of questions/possible answers to guide your brainstorming on advocacy at each level.

LEVEL	EXAMPLE	SAMPLE ANSWERS
Personal	What changes would you like to see in your friends, class-mates, and peers?	feeling less alone, empowered, or safe
Interpersonal	What changes in behaviors and personal interactions would you like to see?	Less bullying from peers
Organizational	What changes would you like to see organizations do?	New programs to create awareness and identify potential solutions
Community & Societal	What changes would you like to see in your community, or in society in general?	Better lighting on streets between bus stops and home.

IN-PERSON OUTREACH OPTIONS

Big decisions for you and your participants are:

1 What photos/captions will go in the exhibit?

2 How will you organize them?

Here are some possible options:

- Everyone chooses one photo and caption, to be printed on a poster or framed hanging on the wall or placing in a display case.
- Each person has 4-6 photos and captions, grouped into themes and ready to hang on a wall.
- Participants present the exhibit photos and captions using Power-Point slides; each person could present on their own photos, or each person could present on a theme and its photos and captions.



This photo shows a flexible exhibit of photos for school and library display cases.



Here is an example of an exhibit with the photos grouped by themes.



Sarti et al., 2018



Remember:
Ask youth Participants
How would THEY
like to share their work?

During a Photovoice project that explored poverty and deprivation and advocated for change, youth participants created a table display with policymakers, instead of an exhibit. When they went to present at the council's office, they were able to gather around the table to share their findings. The table display shown in the photos went to multiple locations. The display included a place for individuals to write their thoughts about the project.

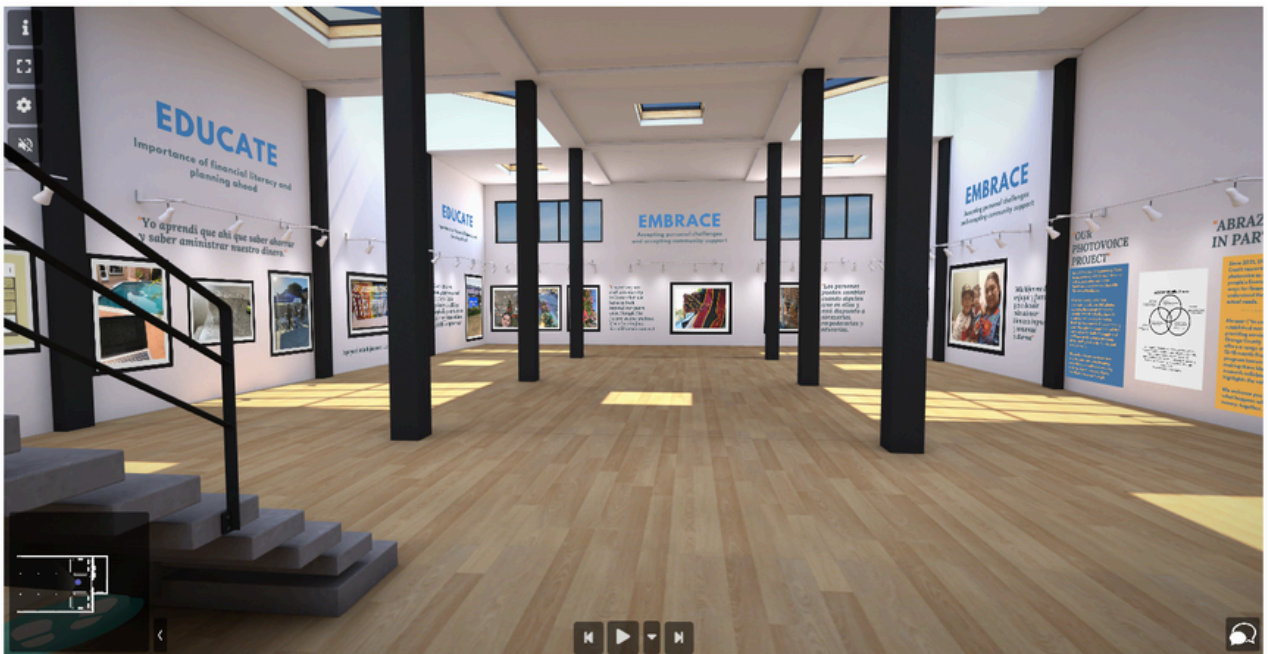
ONLINE EXHIBIT OUTREACH OPTIONS

Online exhibits offer a creative platform to share photos, audio commentaries, and videos, and host live events. Hosting an online event can mean: reaching a wider audience of people, having more creative freedom to design your exhibit, and a lower exhibit cost.

Organizing an online exhibition includes:

- selecting photos,
- preparing the photos to be shared in a virtual space (.jpg or .png files)
- having project description and captions available as .jpg files, and
- choosing an online (virtual) platform for the exhibit.

VIRTUAL EXHIBIT EXAMPLE



Picturing Financial Security - An Abrazar, UCI and PhotovoiceWorldwide Collaborative Exhibit

This is an exhibit PhotovoiceWorldwide developed for Abrazar and University of California Irvine to showcase results from a project related to financial security. It was important to choose a template space that could host up to 50 pieces (on two levels) and would feel warm and welcoming. When creating your own, ensure that visiting the exhibit is as smooth as possible for visitors. This might include providing a guided tour that takes a visitor around the room(s) to look at the different photos and read or listen to the captions automatically.



7. CELEBRATE THE WORK COMPLETED

At the end of a photovoice project, it is important to celebrate participant's achievements and close the loop on their efforts to date. Convening for a final session, after the exhibit, provides an opportunity to celebrate participants' work, reflect and evaluate, and create a plan for what their future involvement in advocacy and follow-on activities might look like.

- As a group, review feedback or guestbook information from the exhibit to learn more about the community impact of your project, short-term outcomes, and ideas to aim for in the future.
- Facilitate a discussion that showcases the highlights of where the group started versus where they ended up.
- Provide opportunities for each participant to share something of importance about the project and their participation in it.
- Have each participant share their personal highlights from the exhibit(s) or complete a feedback survey about the project

Reflecting on the current project might spur ideas for a new photovoice project, and your group (or a new group) could return to the top of the path.

In many projects, the process is far more important than the outcome. Processes are expected to be respectful, to enable people to heal, and to educate.

(Shea et al, 2013)

The photo below shows youth working on creating a community garden that they were inspired to start as a result of their photovoice project



Source: Trott, 2019

At the end of a project, you may gift your participants with:

- Certificates
- Community service/internship hours
- Gift cards or compensation (for successful project completion or per photo/caption finalized for the final exhibit) NOTE: It is critical that the amount does not feel like coercion or exceed a typical hourly rate for the population. For example, youth may receive a lower amount than adults.
- A framed copy of one of their photos
- A booklet including all project photos and captions
- A calendar showcasing 12 of the photovoice project photos
- Coaching or language for adding photovoice project participation to a resume or speaking about the project experience in an interview
- A website or video showcasing photos/captions (and snapshots from the in-person exhibit)
- The opportunity to present at a conference or in a community setting

REFERENCES

- Hergenrather, K. C., Rhodes, S. D., Cowan, C. A., Bardhoshi, G., & Pula, S. (2009). Photovoice as community-based participatory research: a qualitative review. *Am J Health Behavior*, 33(6):686-98.
- Johnson, K., Steeves, E., Gewanterc, Z., & Gittelsohnd, J. (2017). Food in my neighborhood: Exploring the food environment through photovoice with Urban, African American youth. *Journal of Hunger Environment Nutrition*, 12(3), 394-405. doi:10.1080/19320248.2016.1227751
- Kabel A, Teti M, Zhang N. The Art of Resilience: Photo-stories of Inspiration and Strength among People with HIV/AIDS. *Vis Stud*. 2016;31(3):221-230. doi: 10.1080/1472586X.2016.1210991. Epub 2016 Sep 6. PMID: 28533702; PMCID: PMC5438162.
- Shea, J., Poudrier, J., Thomas, R., Jeffery, B., & Kiskotagan, L. (2013). Reflections from a Creative Community-Based Participatory Research Project Exploring Health and Body Image with First Nations Girls. *International Journal of Qualitative Methods*, 272-293.
- Strack, R. W., Magill, C., & McDonagh, K. (2004). Engaging youth through photovoice. *Health promotion practice*, 5(1), 49-58.
- Strack, RW, Lovelace, KA, Jordan, TD, and Holms, AP. (2010). Framing photovoice using a social-ecological logic model as a guide. *Health Promotion Practice*, 11(5):629-636. DOI: 10.1177/1524839909355519.
- Sarti, A., Schalkers, I., Bunders, J., & Dedding, C. (2018). Around the table with policymakers: Giving voice to children in contexts of poverty and deprivation. *Action Research*, 16(4), 396-413.
- Switzer, S. (2019). Working with photo installation and metaphor: Re-visioning photovoice research. *The International Journal of Qualitative Methods*, 18:1-14. DOI: 10.1177/2F1609406919872395.
- Trott, C. (2019). Reshaping our world: Collaborating with children for community-based climatechange action. *Action Research*, 17(1), 42-62.
- Wang, CC, Yi, WK, Tao, ZW, Carovano, K. (1998). Photovoice as a participatory health promotion strategy. *Health Promotion International*, Vol 13, No. 1, pp 75-86.
- Wang C, Burris MA, Ping XY. Chinese village women as visual anthropologists: a participatory approach to reaching policymakers. *Soc Sci Med*. 1996 May;42(10):1391-400. doi: 10.1016/0277-9536(95)00287-1. PMID: 8735895.
- Yi, J., & Zebrack, B. (2010). Self-portraits of families with young adult cancer survivors: Using Photovoice. *Journal of Psychosocial Oncology*, 28(3), 219-243. <https://doi.org/10.1080/07347331003678329>

A Photovoice Path



Learn about Photovoice



Take photographs



Discuss photographs & reflect on experience



Write or dictate narratives



Option to choose photos for sharing



Option to invite people to share in discussion



Option to present & exhibit



Reflect & move forward

What We Will Do in Our Photovoice Project



Learn about photovoice
Discuss our questions, concerns, and hopes
Start our work as a group
Develop ideas of things that help and hinder recovery
Talk about how photographs can tell our “stories”



Learn about being a researcher
Practice explaining the project to others
Learn how to use the disposable cameras
Take photographs that represent our point of view



File our photographs in our binder
Talk about our photos
Think about what we want to say with this project
Develop ideas of new photos to take



Choose some photos for exhibit
Write or dictate narratives to go with them
Create categories for our exhibit
Invite some guests to discuss our photos



Plan our exhibit: what, where, when, how
Think about who to invite
Create and send out invitations



Hold our exhibit
Celebrate the work we have done
See what people say and think about our efforts
Know our voices have been heard



Celebrate
Reflect on what we have done and learned
Think about next steps
Plan for the future

PHOTO QUESTIONS

P Describe your PICTURE	
H What is HAPPENING in your picture?	
O Why did you take this picture OF this?	
T What does this picture TELL us about your life?	
O How can this picture provide OPPORTUNITIES for us to improve life?	

SHOWeD QUESTIONS

1 What do you SEE here?	
2 What's really HAPPENING here?	
3 How does this relate to OUR lives?	
4 WHY does this problem, situation, or strength exist ?	
5 What can we DO about it?	

PHOTO PERMISSION FORM

PHOTOGRAPHER

I have taken or chosen a photo to show “where I am.” My photo and caption will help [insert] to understand and improve [insert] for me and for others.

Photo Title

My photo title is: _____

In taking or choosing this photo, I have:

- Asked permission before taking someone else’s photo
- Taken no photos of illegal activities
- Respected the rights of others (e.g., their privacy, their property, and their right to refuse to be photographed)
- Been thoughtful of others’ safety and respectful of their lives

Permission

I give permission to have my photo and caption included in an evaluation report to be prepared by [insert].

If my photo shows anyone else, I have received permission from them first to take the photo, and second to allow the photo to be included in an evaluation report.

By signing this form, I show that I give permission for this photo to be used in a report about [insert].

Signed: _____ **(Client)**

Signed: _____ **(Service Provider)**

Date: _____

PHOTO PERMISSION FORM

PHOTO SUBJECT

*A photographer has taken a photograph of me for a photovoice project.
I understand what the project is about and how my photograph might be used.*

By signing this form, I consent for my photo to be included in:

- Group discussions for the project
- A project exhibit
- A project report
- Presentations and other educational outreach and advocacy sharing the perspectives of people who participated in the project
- In organizational website, newsletter and other promotional materials sharing information about the project and its process

I have checked off the photo uses that I agree to.

Contact information and signature:

Name: _____ (printed)

Signature: _____ (signed)

Email: _____

Phone: _____

Address: _____

Date: _____

If you have questions or want to learn more, please send an email to:

SAMPLE CONSENT FORM

I am part of a Photovoice project investigating quality of life and quality of services for persons with disability living in Massachusetts. Our research involves taking photographs of our lives with disability and talking about them with the other people in our research group.

Please sign this form if you agree to let me take your photograph for this project.

If you would like a copy of this photo, please write down your address:

Yes, I agree to have my photo taken for this Photovoice project.

NAME: _____

SIGNATURE: _____

DATE: _____

NAME OF PHOTOGRAPHER: _____

Photovoice is a process where people photograph their everyday health, work, and living environments to bring their most important concerns to the center of attention. The pictures taken for this project will be used to develop core services outcomes from the perspectives of people living with disabilities. The overall project goal is to improve the quality of long-term services and supports being provided for persons living with chronic conditions in Massachusetts.

Massachusetts' Systems Transformation Grant, Commonwealth Medicine, Center for Health Policy and Research, University of Massachusetts Medical School