TAKING PICTURES, TELLING STORIES AND MAKING CONNECTIONS

A PHOTOVOICE MANUAL

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ABOUT THIS MANUAL

Photovoice, a kind of participatory action research, provides cameras and photography training to participants as a means of exploring and communicating various issues in their lives (Wang, 2006). Photovoice is a relatively new research method, meaning that there is not a fixed or set way in which to carry out Photovoice projects. Although this lack of standardisation can allow these projects to accommodate unexpected phenomena and permits participants a kind of freedom, it can also mean that there is a confusion of sorts when carrying out this kind of research. This manual is to be used by facilitators and is intended to provide some clarification of and structure to the Photovoice process.

Each chapter explores a different stage of or set of issues related to the Photovoice process. In the main, the chapters reflect the chronological order of the Photovoice process. Most of the chapters close with a number of exercises that facilitators can perform in order to ensure that the chapter objectives are clear and that the chapter has been fully understood.

KEY CONCEPTS

Agency

The capacity to act in producing a particular effect.

Analysis

The use of a particular kind of technique to interpret data in answering a specific research question.

Community

People living in one place, usually sharing in some kind of characteristics or concern.

Consent

Gaining permission from another person.

Data

Information which can be drawn from a particular context and analysed, usually in relation to this context.

Ethics

Moral philosophy or principles that inform the research.

Evaluation

Assessing the value of the project after its completion.

Facilitator

Someone who manages and holds together a group process.

Feminist Theory

Concerned with equitable research, and diminishing unequal power dynamics between researcher and participant.

Gatekeeper

A person who is able to facilitate access into a community.

Ice-Breaker

An exercise which relieves tensions and allows people to feel more comfortable in front of one another.

Monitoring

Observing the quality of the project throughout its duration.

Participant

People of all ages who willingly partake in research.

Photo Mission

The topic within Photovoice projects on which participants are to take their photographs.

Photo Story

This comprises of both the visual photograph and its accompanying written or spoken narrative.

Photo Exhibition

A display of photography, usually held in a public space.

Policy-Maker

A person who is responsible for introducing, making and changing policy, which is a system of principles or rules.

Process

A number of ongoing actions that are taken in order to achieve something.

Questionnaire

A set of questions devised for the purposes of a study or to find out something particular.

Research

A process employed to gain information on a particular subject. There are generally specific stages which are to be followed within different kinds of research.

Social Action

The action or actions of people which aim to stimulate or make some kind of change within a society.

Social Construction

An understanding of the world as jointly constructed social meanings.

Social Consciousness

Being aware or conscious of that which occurs in one's community or within society.

Stakeholder

A person who has a particular interest, or stake, in something.

Topic Guide

Points to be discussed within a focus group.

Transcribe

Transforming audio into written data.

Voice

An expression of self, especially by those who are marginalised within a society, that is heard and listened to by others.

Chapter 1:

Introduction

This chapter begins by explaining what Photovoice is. This will include a focus on the main objectives or aims of Photovoice. Following this, the influence that Photovoice has on both the participants and their community will be discussed. The strengths and the limitations of Photovoice are then examined, as well as where and how Photovoice fits in to the community setting. Lastly, there are a few exercises to work through, which aim to help facilitators understand Photovoice a little better.

PHOTOVOICE

What is Photovoice?

Photovoice (see Box 1 for definition) is a community-centred approach to conducting research which usually, but not always, is implemented in communities that have been largely ignored by leaders and policy-makers. Beginning in the mid-1990s, Photovoice was initially undertaken with rural Chinese women. Today, it is used all over the world with a number of different participants and is applied in many diverse settings (Carlson, Engebretson, & Chamberlain, 2006).

Photovoice involves providing cameras (see Chapter 3 on Equipment) and basic photography training to participants. The participants, in dialogue with the facilitators, agree on a topic on which they have to take photographs (also referred to as *photo-mission*). Typically, participants write or provide a caption for selection of these photographs. The topic is usually relatively broad, and is open to interpretation. The topic usually relates to participants' own experiences or reality. A single topic can produce a range of photographs from participants. It is important that a participant's own voice and sense of individuality comes through in his or her photographs (Wang, 2006).

> **Box 1**
>
> A process by which people can identify, represent and enhance their community through a specific photographic technique. It entrusts cameras to the hands of people to enable them to act as recorders, and potential catalysts for social action and change, in their own communities. It uses the immediacy of the visual image and accompanying stories to furnish evidence and promote an effective, participatory means of sharing expertise to create healthful public policy (Wang & Burris, 1997, p. 369).

After participants have taken their photographs, the cameras are handed in and the photographs are developed. Later, these photographs are given to the participants, who then speak about them, either as a group, individually, or both (Gray, 2004). The photographs and captions - called *photo-stories* - that the participants produce are then exhibited to the public and to policy-makers (see section on Stakeholders) (Foster-Fisherman, Nowell, Deacon, Nievar, & McCann, 2005; Wang, 2006), and in this way, participants are able to collectively prioritise their community needs (Wang & Burris, 1997).

Key Objectives

Photovoice projects have three main goals, or objectives. Firstly, Photovoice aims to create a safe space within which participants are encouraged to examine themselves and their community. By using Photovoice, participants are able to challenge or question aspects of their social reality. This process is referred to as critical reflection. The second goal of Photovoice is to involve participants in active listening, sharing and dialogue, which requires that all participants communicate with and learn from one another and facilitators in order to explore ways in which various community issues can be understood. Lastly, Photovoice aims to move people towards action, and therefore to effecting or stimulating positive changes in their community (Carlson et al., 2006). See section on Action for more information on this last objective. See Figure 1 below.

1
- To enable people to record and reflect their community's strengths and concerns

2
- To promote critical dialogue and knowledge about important issues through large and small group discussion of photographs

3
- To reach policy/decision makers
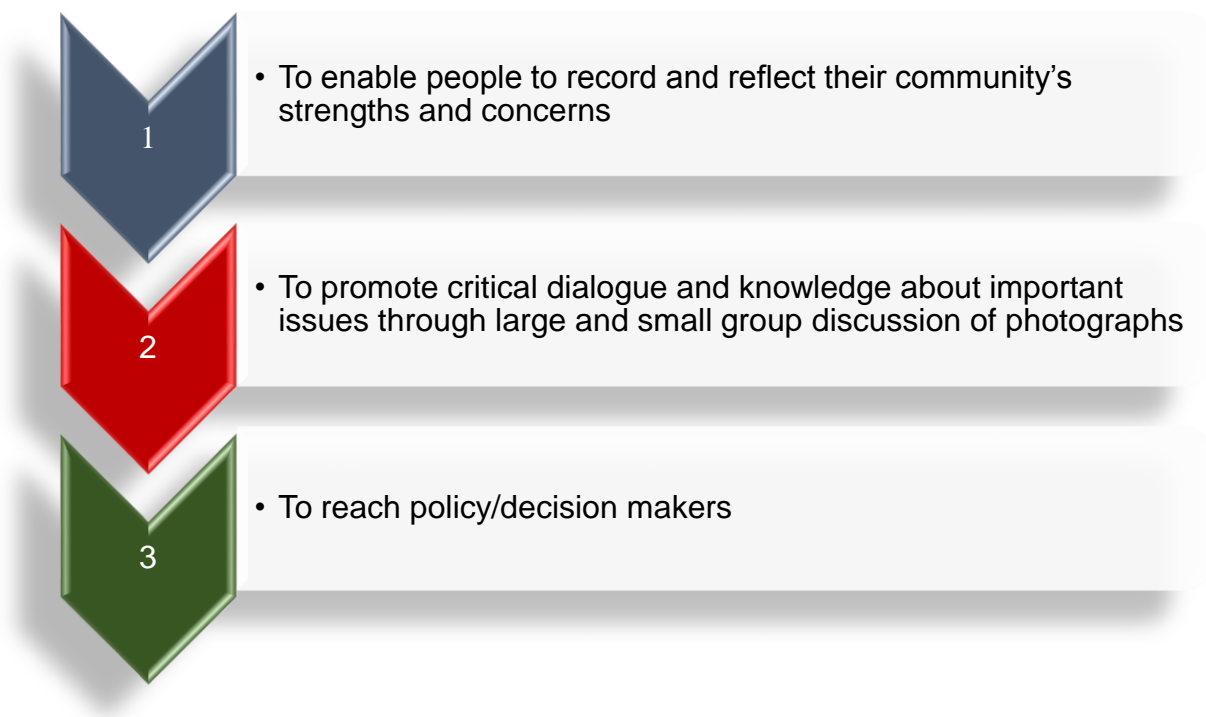
Figure 1. Photovoice Goals

Giving Voice

As part of Photovoice's mission to engage its participants in communication and dialogue, it aims to give voice to participants. Giving voice means providing a space to those in a

society who have less power and whose voices usually go unheard by broader society, to speak and to be heard. In Photovoice studies it is the participants, not the researcher, who are given an authoritative voice, as it is the participants who decide what photographs are shown and discussed, and it is the participants who shape the stories (or the narratives) that are discussed. Photovoice considers its participants as capable and, in fact, experts in investigating their own lives. Participants are able to express their understanding and interpretation of their lives, and their voices are made central to the research. Through Photovoice, researchers are able to see the world from the view of those who do not usually have any control over how the world is perceived (Wang & Burris, 1997). Having voice and being considered in this way can provide participants with a sense of significance. These voices are then made even stronger when they are listened to by community and other stakeholders (see sections on Stakeholders and on Exhibition, Marketing and Stakeholders) (Capous Desyllas, 2014; Shah, 2015).

Self-Development

Previous Photovoice projects have identified a number of changes within participants. The first of these is an increase in confidence and a stronger sense of community, or togetherness, with other participants. This may be a result of exploring community issues, communicating concerns, or even just from learning new things (Suffla, Kaminer, & Bawa, 2012). Added to this, a strong sense of self-esteem and self-confidence has also been noted among Photovoice participants. Another form of self-development which Photovoice researchers have noted within participants is a sense of empowerment, and a feeling of importance which comes with one's views or opinions being listened to and taken seriously (Strack, Lovelace, Jordan, & Holmes, 2010). Participants also learn a number of skills, such as those gained in the photography training, as well as presentation, public speaking and communication skills. Participants are said to feel empowered as a result of reflecting on their lives, and rethinking what is and what is not important to them (Capous Desyllas, 2014). They may also feel a sense of satisfaction from the fact they are trying, in some way, to help improve their community (Clark-IbáÑez, 2004; Moletsane, de Lange, Mitchell, Stuart, Buthelezi, & Taylor, 2007).

Local Knowledge Production

In research projects, it is not uncommon for participants to be exploited and treated unfairly (Henn, Weinstein, & Foard, 2009). However, Photovoice attempts to provide its participants with some ownership and control of the knowledge production process. Based on feminist theory, Photovoice considers no one in a better position to study a particular group than members of that group (Langa, 2008). By participating in a Photovoice project, one produces a form of local knowledge and information. Participants' photographs and narratives (see section on Narratives) provide an alternative understanding of life within their community (Kessi, 2011). In this regard, Photovoice considers participants to be researchers, and a partnership between community members and the researchers is created, whereby each party relies on one another's strengths and weaknesses, to ensure that everyone is involved with both teaching and learning (Strack et al., 2010). Therefore, within Photovoice projects researchers and facilitators work together as a means of developing an understanding of various concerns and issues in a community (Hergenrather, Rhodes, Cowan, Bardhoshi, & Pula, 2009).

Consciousness-Raising and Advocacy

Being conscious refers to being aware of one's surrounding social environment. However, consciousness goes beyond simple awareness as it implies a kind of critical engagement. Being conscious means asking difficult questions and challenging that which one believes is wrong or unjust in one's social environment. Advocacy is often a result of consciousness-raising, as people become motivated to work towards changing that which they feel is not satisfactory or acceptable (Kessi, 2011).

Photovoice is based on the philosophy of critical consciousness, which was developed by Brazilian educator, Paulo Freire. Freire urged people to reflect not only on the problems in their society, but also on that which causes and maintains these problems, as well as ways in which these problems can be addressed (Strack, Magill, & McDonagh, 2004; Suffla et al., 2012). By participating in a Photovoice project, participants try to gain an understanding of their community. They engage in and think about community issues which they otherwise may not have, becoming more conscious in the process (Hergenrather et al., 2009). It is hoped that with an ignited sense of advocacy, community members may actively participate in bettering their lives by engaging with their social world and drawing attention to particular concerns (Wang & Burris, 1997).

Action

During the first documented Photovoice project, Wang and Burris (1994) placed the responsibility for action and social change in the hands of policy-makers. However, many Photovoice projects today place this responsibility in the hands of the participants (Carlson et al., 2006).

Participation in Photovoice studies has been shown to energise participants to initiate change in their communities, engage in activism, as well as work towards improving some

of their own behaviours (Moletsane et al., 2007; Strack et al., 2010). Discussing photographs, and the issues that these represent and reflect, can spark community change by conscientising (see section on Awareness-Raising and Advocacy) both participants and relevant stakeholders (see section on Stakeholders) (Wang, Cash, & Powers, 2000). The photographs may be used as a means of initiating facilitated discussions (Wilson, Minkler, Dasho, Wallerstein, & Martin, 2008). These group

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discussions or critical dialogues within Photovoice projects aim to encourage deeper thinking from the group and to clarify underlying causes of community concerns. Facilitators may then introduce examples of community-organising strategies, such as using presentations or various media platforms, to initiate awareness campaigns, petition drives to influence policy, or volunteer community action. The group may then devise a social action-orientated project together. Some examples of activities, or social action, stimulated by Photovoice, might include working towards changing the built environment, which includes a community's physical structures and infrastructure, such as housing, transportation systems, and recreational resources like parks. Other examples include obtaining new resources or realigning existing resources, improving community systems of care, enforcing existing policies, and/or obtaining new national laws (Strack et al., 2010). However, it is crucial to consider the potential problems of implementation, time-constraints, as well as community-specific issues which may arise from these initiatives.

Stakeholders

Stakeholders are those in a position of power who are able to influence decisions that have an effect on the community. Photovoice presents an opportunity for participants - whose voices usually go unheard by stakeholders - to engage with influential community members and stakeholders, such as leaders, media personnel, policy-makers, police, health personnel, and academics. Many of these stakeholders will have an influence on legislative policy, meaning they are crucial to consider when trying to implement community change (Kessi, 2011). This change may involve incorporating suggestions brought up the group discussions (see Chapter 6), or to reevaluate and improve current policies.

Participants may present their photographs in a number of formats, such as a slide show or a photo exhibition, in order to highlight their stories and recommendations to relevant stakeholders. In this sense, participants may inspire social change by engaging with key issues in collaboration with important community stakeholders, and ultimately implement some form of social action (Wang, 2006). Indeed, some Photovoice projects - such as YES! in Michigan, USA - make use of a social action plan which details exactly how social

action will be implanted within a community. These social action plans are both designed and carried out by the project's participants, and represent an alternative way of reaching stakeholders and taking social action (Wilson et al., 2007).

STRENGTHS AND LIMITATIONS OF PHOTOVOICE

Strengths

Since those who participate in Photovoice projects are not required to be literate or speak a specific language, some of society's most vulnerable people are able to participate in these kinds of projects (Gant et al., 2009). Previous studies indicate that Photovoice participants often become eager and excited to share their insights, which is not always the case within research projects (Langa, 2008). The combination of visual and verbal expression allows participants to explore complex, ambiguous and contradictory ways of meaning-making (Wang, 2006). Added to this, photographs can exhibit many sides of a participant's identity, and can therefore highlight issues which are difficult to communicate (Clark-IbáÑez, 2004). As already suggested, providing people with an opportunity to engage with local issues can also be an important way of empowering them (Moletsane et al., 2007).
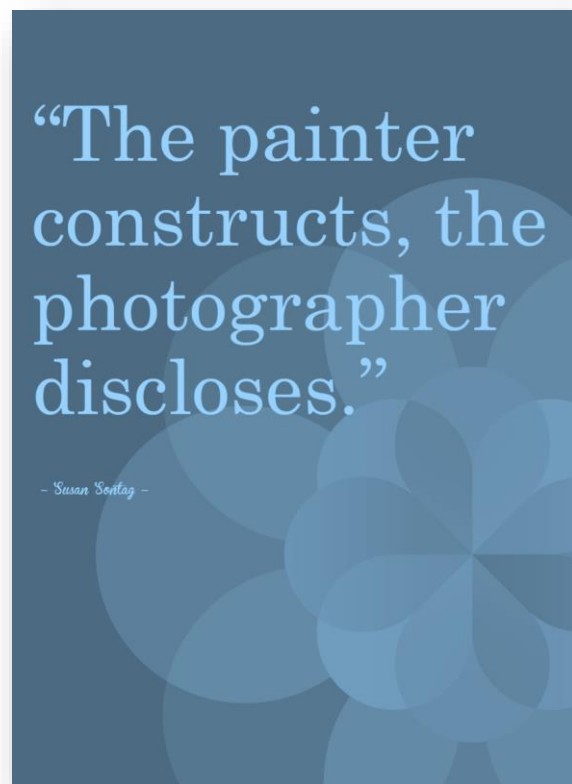
"The painter constructs, the photographer discloses."

– Susan Sontag –

It is suggested that photographs are able to penetrate a participant's consciousness more deeply than words, and can highlight that which is invisible to the researcher but obvious to the participant. This is especially useful for studies where the researcher is not very familiar with the participants' culture. As all forms of visual representation, such as

photographs, are strongly linked to one's culture, photographs can serve as an important bridge between researcher and participant (Suffla et al., 2012).

Limitations

Although Photovoice aims to empower participants by allowing them a space to represent and change their community, by no means is it sufficient to effect complete personal transformation. Since the notion of empowerment is a contested one, it may be more appropriate to consider Photovoice as a step towards providing participants, especially marginalised individuals, with opportunity structures and a sense of ownership with regard to efforts directed at change. With this in mind, Photovoice can also engender a sense of hope for people, only to go unfulfilled (Strack et al., 2004). Added to this, as Photovoice usually takes place in a community setting, it can only be implemented on a small scale, and may therefore have limited reach in terms of its empowering influence (Suffla et al., 2012).

With respect to Photovoice as a technique, the images shown to participants during their photography training may influence the kinds of photographs which they decide to capture. Wang and Burris (1997) proclaim that because researchers are able to analyse only a few images - rather than every photograph - potentially valuable knowledge is lost. A number of factors can obstruct the photo-missions themselves, including unfavourable weather, time, access to certain people, and not having one's camera at particular moments (Burles & Thomas, 2014). Although taking photographs of objects or places is not considered to be risky for participants, taking photographs of other people may become risky; however, this can be addressed by obtaining informed consent (see Part 6 on Ethics) (Moletsane et al., 2007).

Photovoice as community action has been criticised because policy changes usually require long-term efforts from several community members, meaning that it is quite limited in its social and policy-related influence (Strack et al., 2010). Photovoice may therefore change one's *perception* of his or her ability to make positive social changes, but may not always effect social change, or meet expectations (Zuch, Mathews, De Koker, Mtshizana,

& Mason-Jones, 2013). In their Photovoice study, Burles and Thomas (2014) found that participants felt that it was difficult to capture their feelings and experiences in photographs. Some participants may also feel self-conscious or that they are not creative enough. Added to this, participants might feel that some photographs are difficult to take or even talk about because they can inspire strong, or difficult feelings in the photographer. As Photovoice often deals with very sensitive material, it is likely that strong emotion is elicited through the group discussions and interviews. This is something to be embraced and expected. There is more on this in Part: 6 on Ethics (Henn et al., 2009).

With Photovoice endeavouring to increase participant involvement in community life, it is important that participants make a positive impact on their physical environments, act to influence policy change, and commit to some form of social justice. It is then crucial to ensure that once the project is complete, all forms of community change – implemented or acted toward - are ongoing processes to which participants and other community members remain committed, even in the absence of researchers (Wang & Burris; Wang et al., 2000).

However, despite having these such justice-orientated goals, it is said that Photovoice does not fulfill its social action potential. Catalani and Minkler (2010) looked at a number of Photovoice projects, with 35% of them reportedly not engaging in this important step. Sanon, Evans-Agnew, and Boutain (2014) also found that only 7 of the 30 Photovoice projects which they examined engaged with social action.

It would seem then that social change - although an important facet of Photovoice research - is often not apparent in these projects. This is partly because social change is difficult to define, measure, as well as implement. Added to this, because everyone experiences change differently (see Issues of Gender, Race and Age section), it becomes complicated to track within the community. It is therefore important to concentrate on change processes throughout the Photovoice project, and to make sure that such change continues after the project has been completed. With this in mind, all action toward social

change must be realistically considered, and implemented in a sustainable manner which does not require constant researcher presence.

PHOTOVOICE AND THE COMMUNITY

Photovoice outcomes have a strong link to the community. Catalani and Minkler (2010) examined a number of Photovoice studies, and found that these studies improved community engagement in action and advocacy, and increased understanding of community needs and assets, which in turn could have important community or public health benefits.

Photovoice empowers participants as experts of their own lives and community, all while gaining insight into - and working to address - various community issues (Foster-Fishman et al., 2005). Participating in Photovoice is said to create participatory competence, which is a combination of attitudes, understanding and abilities required to play a role in reshaping one's community. Indeed, Photovoice highlights community concerns and perspectives in the hope of inspiring change, either from participants or from stakeholders. Community members may be more inspired, as well as more equipped, to make a difference in their communities, as well as encourage and teach other community members to do the same (Wang, 2006).

EXERCISES

What follows is a number of questions which you can ask yourself, another group member, or even the group as a whole, in order to gain a better understanding of the different aspects of Photovoice which are covered in this chapter.

- For you, what is an important community issue that needs addressing? What could you photograph that would help someone else understand this issue?
- Who might be important stakeholders when considering addressing this issue?
- Why would these stakeholders be important?
- What are some ways through which stakeholders could be contacted?
- What effect do you think attending a photography exhibition might have on these stakeholders?
- For you, what could be the potential challenges that may be encountered in the implementation of a Photovoice project?
- What, if anything, excites you most about projects such as these?

Chapter 2:

Participant Considerations

Before beginning a Photovoice project, there a few factors to think about. What follows are some planning guidelines that should be considered when designing a Photovoice project.

RECRUITING PARTICIPANTS

Recruiting participants refers to finding people to participate in a Photovoice project. There are a number of ways to recruit participants, such as through an organisation, a school, a non-governmental organisation (NGO), a community-based organisation (CBO), or even through drawing on the researcher's own resources. It is important to consider the objectives of a specific project when planning to recruit participants. For example, a Photovoice project which aims to explore how children think about parents would need to consider a specific age group when recruiting participants. What follows are some important considerations when recruiting participants.

Targeting Participants

For most projects, a specific group of participants is needed. When targeting participants, it is important to consider general characteristics such as selecting those who are interested and enthusiastic about work of this nature. The participants may have some kind of connection to different stakeholders which could be useful for later stages in the project. Time-constraints of participants is also an important consideration here. Possibly the most important general characteristic is the level of commitment of the participants. The project will run better, and indeed far better data will be produced, when participants are committed to trying their best.

A number of specific participant characteristics should also be taken into account when recruiting. It is important to consider participant variables (that is, features which relate to the participants themselves, such as their age, race, gender and sexual orientation). Participant variables do not have to be the same across all participants, as it is frequently helpful to have, for example, the voices of both boys and girls. In this case, it is best to try and secure an equal number of male and female participants. However, it is important to remember that groups consisting of participants of a single gender might interact differently from groups that consist of both males and females. Other aspects such as level of education, cultural background and physical disability may also need to be considered, especially if these relate to the topic being studied. Generally, group members should share at least some common characteristic (Millward, 2012). As the project is planned further, the type of participants that the project requires may change, and it is important to be open to such changes. Participant selection should be molded with the project (Terre Blanche, Kelly, & Durrheim, 2008).

Invitations

Once specific participant variables have been decided on, invitations must be sent to potential participants. It is important to consider how these participants can be accessed, and indeed what problems one might run into when trying to access them.

There are a number of ways in which one can contact potential participants. Some examples include advertising (such as through the media, or posters in relevant areas), electronic means such as through emails, phone calls, verbal communication, text messages, or snowballing, which refers acquiring some participants, who then tell others about the project, who may then on to tell others. "Word-of-mouth" can also be very effective in inviting potential participants (Terre Blanche et al., 2008). Another particularly useful approach to accessing participants is through key informants (e.g., teachers, community leaders) who may be well placed to recommend individuals for participation in the Photovoice project.

Selection

Sometimes only a few participants will be available, in which case selection becomes quite simple as one does not have many participants from which to choose. However, in some cases there will be several potential participants, and selection becomes more complicated. Focus group research suggests that these groups should consist of six to twelve participants, with some Photovoice researchers suggesting that ten participants is optimal. This may be a suitable number for Photovoice projects given their inherent group processes; however, this number is not crucial for all research projects. It may be a good idea to interview potential candidates in order to make an informed decision when selecting participants. Some argue that by interviewing participants, they have an opportunity to think about the topic before the focus group, and can create better data in this sense (Millward, 2012; Wang & Burris, 1997). It is important to inform both those who are chosen, as well as those who are not chosen about the final selection of participants.

It is perhaps important to note that some individuals may not be particularly suited for Photovoice participation. This is not to say that these individuals should be excluded from the selection process, however it is important to be aware of their accompanying management challenges. Such individuals may include those who have high levels of

emotional vulnerability, histories of trauma, as well as behavioural or acting out problems. These characteristics can prove highly disruptive within a group context, and it is important to consider this throughout the selection process.

After participants have been selected, it is important - as Photovoice relies on a strong relationship between researcher and participant - that both parties focus on issues such a timetable that works for everyone, group rules and expectations, as well as any potential difficulties or obstacles which may delay the research process (Carlson et al., 2006). Finally, it is important to note that, for a number of reasons, some participants will drop out of the project once it has started. This is allowed and is to be expected. There is no real way to prevent this from happening except by choosing participants who seem dedicated, capable, open and engaged.

TIMEFRAME

At the beginning of a Photovoice project, it is useful to establish a timeframe for the different stages and activities that will take place. This helps to keep the project running smoothly. How much time is spent on each stage will depend on the overall length of the project. There is no official Photovoice project length. Some projects may be a few days, and others will last a number of years.

The timeframe may change as the project progresses and unexpected events occur, and so it is important to be flexible. However, it is a good idea to stick to it as far as is possible and reasonable to avoid getting too far off track. It is also important to consult with participants when planning a project's timetable as their availability is crucial.

ISSUES OF GENDER, RACE AND AGE

In all research which examines social issues, participants' variables such as gender, age and race will always influence the kinds of interactions that they have with each other, the researcher, and the world around them. It is important to consider these factors when considering participants' photographs as well as their narratives. Participant variables also intersect to form experiences and worldviews. Indeed these intersections radically

influence the manner in which someone interacts with his or her social environment. For example, a young white girl will experience the world very differently to a middle aged black woman, despite both being females (Syed, 2010).

HEALTH AND SAFETY ISSUES

As with any research project involving people, and young people in particular, health and safety issues should be considered. It is vital that participants are not exposed to harm while participating in the different stages of the project. This includes getting to and from different venues, and during the photo mission itself. Particularly when participants are using expensive digital SLRs (see Chapter 3 on Equipment), they may be vulnerable to having these stolen during their photo missions. This needs to be taken into account and explicit measures should be put into place to protect participants, such as the accompaniment of older peers, siblings, teachers, or parents.

Sometimes, particularly if the Photovoice project is dealing with a sensitive topic, participants may become distressed by the discussions and subjects raised in the project. It is important to identify and emotionally contain such participants (Henn et al., 2009), who may be referred to an appropriate and free counselling service. If these kinds of services are not available - as is often the case - someone in the community, with whom participants feel comfortable to talk, should be available for debriefing.

There are other safety issues relating specifically to photography, such as the dangers associated with photographing illegal activities; these will be discussed in the section on ethics (see Chapter 6 on Ethical Considerations).

EXERCISES

Consider the following questions as a means of grappling with the various participant considerations outline in this chapter.

- What are some general participant characteristics which might be important for your project? Why?
- What are some specific participant characteristics which might be important for your project? Why?
- How might these participants be recruited?
- What are some problems that you may experience when recruiting?
- Discuss different ways in which you could invite potential participants.
- What are the different activities that will form the timeframe for your project?
- Approximately how long do you think should be allocated for each stage of the project?
- Discuss the influence of gender, race, and age and other relevant social demographics in your project.
- What are some possible dangers that your participants might face?
- How can you ensure that your participants are safe while participating in the project?

Chapter 3:

Equipment

This section will look at the different types of equipment (e.g., cameras and voice recorders) that are needed when implementing a Photovoice project.

CAMERAS

The use of cameras is essential to the Photovoice process. There are a few different types of cameras that may be used. Usually, in a Photovoice project, the participants will be given **disposable cameras** or **compact digital cameras,** or they may use their **cellphone cameras.** In some instances, **digital SLRs** are made available to participants. If possible, and this is the ideal, each participant should be given his or her own camera to use. If there are a limited number of cameras available, participants could be asked to share cameras. In this case, it is important to make note of which participant took which photographs to avoid confusion.

Disposable Cameras

Disposable cameras are often used in Photovoice. These are cameras that use film, and which cannot be re-used. Only a limited number of photographs can be taken with these cameras. Once the film is completely used, the photographs are developed and the camera is thrown away. These cameras are small and fairly easy to use. Unlike digital cameras, there are no special functions or settings on the camera that can be changed. Taking a photograph is a straightforward process and simply requires looking through the viewfinder (a small square on the back of the camera that enables the photographer to

see what the camera will capture) and pressing the shutter release button (the button on the top of the camera that is pressed to capture the image).

Compact Digital Cameras/Point and Shoot Cameras

Unlike disposable cameras, compact digital cameras do not make use of film, and so an unlimited number of photographs can be taken (or until the memory card in the camera is full). Once the memory card is full, the photographs can be downloaded onto a computer. This can be done either by connecting the camera to a computer using a cable that should come with the camera, or by removing the memory card from the camera and inserting it into the appropriate slot in a laptop computer (unfortunately, only laptops usually have this slot). The photographs can then be copied from the memory card to the computer. Only once this is safely done can the photographs on the card be deleted. This will then make space for more photographs to be taken. Compact digital cameras usually run on batteries and they can go flat quite quickly, so it is important to provide some replacement batteries with the cameras when they are given to participants. Compact

digital cameras are more difficult to use than disposable cameras because there are more settings available, but they are still fairly simple. The settings are generally quite straightforward, such as "night mode" for taking photographs in darker environments. They are often called "point and shoot" cameras because it is possible to put the camera on "automatic mode", and simply point the camera at the subject and press the shutter release button.

Cellphone Cameras

Most modern cellphones have cameras. In some cases, these cameras are of similar quality to compact digital cameras. Participants may already have a cellphone with a camera, and they can be encouraged to use this to take their photographs for the project if other camera types are not available. Like with a compact digital camera, these photographs will need to be downloaded from the cellphone and saved onto a computer. Again, this can be done using a cable that connects the phone to the computer. Additionally, most smartphones will have email on the phone, and so the photographs could also be emailed directly from the phone to the facilitators.

Digital SLRs

SLR stands for Single Lens Reflex. Simply put, this is a camera with a viewfinder that looks through the lens (the cylindrical part at the front of the camera that allows light to enter). This means it is possible to see exactly what the lens sees. These cameras have large image sensors and so they can produce high quality images. Unlike compact digital cameras, it is also possible to change the lens depending on what kind of photograph is needed (see http://www.digital-slr-guide.com/what-is-a-digital-slr.html for The Digital SLR Guide). These cameras allow the photographer to have full control over the different functions on the camera, such as aperture, shutter speed and ISO (see section on Photography

Training for an overview of these). This means that the photographer has more freedom and creativity when taking the photographs, and will be able to do certain things which would be impossible with other types of cameras (e.g., changing the focus of the photograph manually). However, these cameras can also be quite complicated and technical to use. Participants will need more in-depth training than with compact digital cameras or with disposable cameras. These cameras also tend to be very expensive, so participants will need to be far more careful with these cameras than they would with other kinds of cameras.

RECORDING DEVICES

It is important to record the individual interviews and focus group discussions that may be part of the Photovoice project. They form a valuable part of the data that will emerge from the project, and they will need to be transcribed or written out in full. To do this, voice recorders will be needed. If a voice recorder is not available, it may be possible to do this with a cellphone, because most smartphones have a voice recording option. However, it is important to be aware that the sound quality may not be as clear as with a voice recorder.

When using both the voice recorder and a cellphone, a test should be done in advance to ensure that the device is working properly. It is also a good idea to check that the device is fully charged. Voice recorders will usually run on batteries, so having some additional batteries will be useful. Most voice recorders will need memory cards to work. Often the voice recorder will come with a card already inserted, but this may not always be the case. Checking this before is vital.

Once the recording is complete, it will need to be downloaded off the voice recorder or cellphone and saved onto a computer. It is a good idea to do this as soon as possible to avoid the risk of losing or accidently deleting the recording. This process will differ depending on what type of device is used, but it is usually done by connecting the device to a computer with a cable and following the prompts that show on the computer screen. Sometimes it can be as simple as copying off the device and pasting onto the computer.

PRINTING

In most Photovoice projects the photographs will need to be printed at least twice. Firstly, for the discussion of the photographs with the participants, when they can be printed at a standard size (usually 10x15cms). If these photographs are to remain with the facilitators, it is strongly encouraged that an additional set of photographs is printed for each participant. Secondly, for the exhibition they will need to be printed much larger (and in better quality) and mounted with the captions (this will be discussed further in the section on Exhibition, Marketing and Stakeholders).

If the participants are using disposable cameras, the photographs will have to be taken to a photo shop to be developed. It is important to bear in mind that only a few photo shops still develop film photographs, and it can be very expensive. It is a good idea to do some research in advance to find a photo shop that develops photographs from film at a reasonable cost.

Printing from a digital camera is easier, as most photo shops and print shops will be able to do it. However, it is still a good idea to research the cheapest local print or photo shops. This is done either by taking the digital versions of the photographs into the shop on a flash drive or emailing them to the shop in advance (usually in jpeg or tiff format). With digital, it is also possible to print the photographs directly from a computer using a printer. However, often the quality of the photographs is poor when doing this, and the cost of the ink can be expensive.

Chapter 4:

Facilitator Considerations

Facilitation can be somewhat challenging, and is often best learned "on the job." Indeed, there is no correct way in which to facilitate a group. What follows is a number of considerations which one should keep in mind throughout the facilitation process.

FACILITATION

What is Facilitation?

It is important to keep in mind the philosophy and understanding of 'power' when facilitating Photovoice projects. With such power being available to only a few participants, it is important to keep in mind that complete power cannot be provided to all participants. Indeed participants may not be entirely involved with each step of the research process within Photovoice, meaning that the method's equitable ideals of power will be somewhat diminished. The research relies on a partnership, or collaboration, between researchers and participants (Strack et al., 2010). In this sense an inversion of roles occurs where the researcher receives rather than produces knowledge (Suffla et al., 2012), and the facilitator's role is to initiate and guide discussion, rather than control it. Added to this, being positioned as someone with whom one can identify - rather than as a figure of authority - allows for a sense of trust and commitment from the group. A relaxed, non-judgmental environment will also allow for richer data (Millward, 2012).

A process is a series of actions which are undertaken for a purpose. Facilitation is an ongoing *process* which should continually be developed and revised. It is important to understand facilitation as process so that it does not represent a learnt, static

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performance, but rather something which is always in motion, always being worked on, and always improving.

What is Good Facilitation?

Millward (2012) speaks of three core facilitation skills. Firstly, *specificity* refers to describing participants' responses to one another. This includes tone of voice, as well as non-visual elements such as fidgeting. Secondly, *range of coverage* is the ability to move from one topic to another. This can be quite challenging, and it is helpful to think out a few ways of doing this. One way might be to draw on something which has recently been said, for instance "You said *X*, and I was wondering if you could speak more about this in relation to *Y*". Finally, *depth* refers to the content of responses, and the facilitator's ability to bring about responses from participants which go beyond brief assessment, or one-word answers.

When facilitating, it is important not to ask too many questions, as this can disrupt the flow of the group's discussion, and participants may begin to feel overwhelmed. Closed questions - which elicit single word responses (such as "yes" or "no") - should also be avoided. For example, instead of asking "Was that a difficult time in your life?", you could ask "Could you describe that time in your life to us?". It is also important to avoid leading questions, which lead participants to answer a question in a particular way. For example, "Tell us about that difficult time in your life" probes a specific response by use of the word "difficult". Instead, a more open-ended phrasing may be employed: "Tell us about that time in your life." It is also useful to avoid questions that begin with the word "Why" as these may set an accusatory tone, and leave participants feeling uncomfortable. "Why"

questions can always be rephrased, for example "Why did you do that?" can be become: "For what reasons did you do that?" (Terre Blanche & Kelly, 1999). Finally, silence need not be a sign of bad facilitation, and can be used as a moment in which participants are able to reflect, as well as think about and formulate their responses.

Although facilitators may control what is discussed, as well as how it is discussed, facilitators within Photovoice projects are to take on what is called a "social constructionist focus." Social constructionism is a way of looking at the world, and examines how sign and images (which can be anything from languages to photographs) represent people and objects, and how these representations inform the experiences of such people and objects. Language is then said to construct or create our social worlds. With everything in these worlds being "socially constructed", nothing is considered to be pure truth (Terre Blanche et al., 2008). Taking on a social constructionist focus, facilitators should aim to focus on language by eliciting as much group interaction as possible; guiding but not interfering with group discussion (Millward, 2012). Facilitators should commit to improving participants' ability to work together effectively, and reduce

"THE NEW LEADER IS A FACILITATOR, NOT AN ORDER GIVER."

JOHN NAISBITT

dependence on the facilitator when solving problems. Indeed, the roles of facilitator and participant are not always mutually exclusive (Wang & Burris, 1997). Not all participants will speak voluntarily, and it is part of the facilitator's job is to involve everyone. It may be that some participants do not speak initially, and begin to find their voice in later sessions. Time-management is also important in this sense. Although some topics may need to be given more focus - and therefore more time - than others, group discussion must begin and end at the times which have been decided. It is then part of the facilitator's job to ensure that everything has been covered, and that everyone feels listened to within the given time. Having a co-facilitator can help with a number of facilitation issues. Indeed, co-facilitators can assist with time management issues, as well as keeping track of the facilitation process, and ensuring that everything runs as smoothly as possible.

Summary

- Within Photovoice projects, facilitators should guide, but not lead discussion.
- Participants should interact with one another as much as possible, and should be involved in the facilitation process.
- Specificity (audio and non-audio cues) and range of coverage (discursive transitions) are important in facilitation.
- Good facilitation comes with practice, and involves: listening to all participants, involving everyone, managing time, covering everything, and embracing silence.
- Bad facilitation can be learned from, and may consist of: asking too many questions, asking closed questions, asking leading questions, and asking 'why' questions.
- Having a co-facilitator can help with the facilitation process.

REFLEXIVITY

The concept of reflexivity refers to the idea that the researcher is not neutral but rather has a participatory role in the research process. It calls attention to the fact that researcher and participant co-construct the research findings (Finlay, 2003).

The Effects of the Researcher within the Research

Reflexivity is an important part of the Photovoice process (Suffla, Seedat, & Bawa, 2015). It is essential that facilitators reflect on the part that they play in contributing to and shaping the data that comes out of the Photovoice project. Their demographics, social backgrounds, positions, assumptions and behaviours can intentionally or unintentionally influence the type of information and the stories produced by the participants (Burr, 1995; Willig, 2001). This does not mean that the data is 'wrong' or should be discarded, but rather that these issues should be discussed and considered in the analysis and write up of the project.

Rapport and Relationship with Participants

An important part of reflexivity is considering the relationship that develops between the researcher and the participants, which can be both complex and emotionally-charged. Researchers should aim to conduct their relationships with the participants with sensitivity and integrity (Darlington & Scott, 2002).

Group Dynamics

Facilitators should be aware of group dynamics, or participant interactions. Ice-breakers can be a good way of facilitating trust, familiarity, and a more comfortable group dynamic (See Appendix A for some examples). As discussed earlier (see Selection section), some participants may be more disruptive than others. Part of facilitation is to ensure that these

participants are heard, but contained, and the facilitator is to be firm when necessary. Similarly, some participants will dominate the discussion. This can pose a problem because Photovoice endeavours to make every voice heard within a group. Indeed, others in the group may become disengaged or distressed when one person dominates the discussion (Millward, 2012). It is important then to allow this person to be heard, but to also give others a chance to speak. Further, at times there may be conflict within the group, which the facilitator must address. Disagreement within a group is to be expected, and to an extent encouraged, however conflict must be handled with care as it is important that each party feels heard, and that some sort of resolution or compromise is reached. If conflict takes up too much of the group's time, perhaps certain participants should attempt to resolve their disagreements after the focus group, as a civil atmosphere is important for future group discussions.

Cultural Sensitivity

Everyone who is involved in research projects is immersed in a culture of some kind. Indeed, part of Photovoice's appeal is that it is able to bring unfamiliar cultures together as a means of co-learning. As all forms of visual representation are likely to be strongly influenced by one's culture, photographs may serve as an important bridge between the facilitator and the participants. Participants' accounts are likely to reflect their immediate cultural context (Suffla et al., 2012). With all of this mind, it is important to approach facilitation with a degree of cultural sensitivity.

If possible, facilitators should attempt to gain some kind familiarity with participants' historical, cultural and economic background (Wang & Burris, 1997). However, regardless of how familiar one is with participants' background, it is important to conduct facilitation in a culturally sensitive manner. Cultural sensitivity within Photovoice facilitation refers to an understanding that although one may come into contact with various cultural practices that he or she may disagree or be unfamiliar with, it is important to be respectful of this difference, and to perceive it as something from which one can learn. It is also important for the facilitator to reflect on his or her cultural position, and how this may affect facilitation and interpretation (Creswell & Miller, 2000). Cultural sensitivity does not mean ignoring cultural differences, but rather to acknowledge the differences and indeed the distance between people (Potter & Wetherell, 1987). Facilitators should aim to be impartial - whereby all responses are treated equally - rather than objective, and arguments should remain balanced rather than non-existent (Patton, 1999). Finally, some cultures may consider focus groups to be contrary to what is considered normal or even appropriate as opening up and sharing one's intimate thoughts and feelings can be seen an disrespectful, or to be shared with only very specific people. It is important then to try and work with this, and to perhaps address this within the group (Millward, 2012).

Boundaries

Boundaries are a metaphorical line, which mark off the limits of something. "Crossing a boundary" then means going into a space which is not accessible or appropriate. It is possible to cross a boundary in conversation, as well as physically. In facilitation, boundaries refer to the appropriate conduct from both participants and facilitators. Some participants may become distressed by that which is discussed in the group, and although it is the facilitator's role to address this, it may be that managing, or containing, this distress is beyond the training and capability of the facilitator. In such cases, it may be best to refer (a word in counselling and therapy which means to suggest that participants see a professional) distressed participants elsewhere (See Health and Safety section). It is also important for the facilitator to debrief (a word which counsellors use to explain a process of unloading, or talking through the emotional issues which one has recently encountered) to those who are available, as it can be quite burdensome being allowed into the lives and experiences of others. It is therefore important that facilitators feel safe and contained at all times.
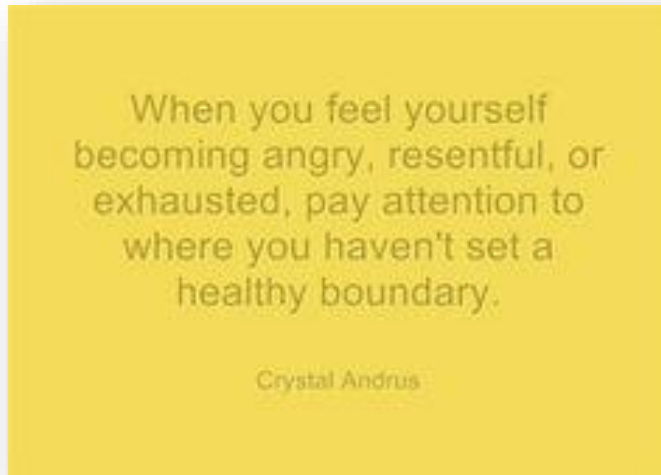
When you feel yourself becoming angry, resentful, or exhausted, pay attention to where you haven't set a healthy boundary.

Crystal Andrus

Positive Boundaries

Positive boundaries can be drawn up in a number of ways, some of which include:

- Encourage participants to open up. This does not mean that all boundaries can be crossed.

- Participants can be stopped if you feel that they are heading into a discursive area in which you do not feel comfortable. This must be done sensitively, and should be taken up with the participant at a later stage.

- Do not feel afraid to speak up if you feel that something is inappropriate.

- Different cultural backgrounds may mean that participants are not always aware of that which others consider appropriate or inappropriate.

- As everyone in the group may have a different understanding of what is appropriate, differences should be acknowledged, communicated, and respected.

- People should not be scolded for crossing boundaries. Rather, it should explained why something is inappropriate.

Reflexivity Checks

Here are some examples of the types of questions facilitators should ask themselves when considering reflexivity and reflecting on their role in the project:

- How has my gender, sexuality, race, age, class or culture influenced my interactions with participants?

- What were my interactions with the participants like? Why?

- What assumptions did I have about the participants before I started the project?

- What assumptions did I have about the type of data that would be produced before I started the project?

TRANSCRIPTION

Transcription involves listening to the audio recordings of the focus group discussions, and writing them out in full. The transcription process is supplemented the by field notes which are taken throughout the discussions. It is best to transcribe as soon as possible, so that the experience is fresh in one's memory. Transcription aims to capture the whole character of the group discussion, which includes tone, pauses and non-visual cues like fidgeting. It is therefore crucial that the entire audio recording is written out, with no shortcuts (Millward, 2012). Transcription is a long process (about six hours of transcribing for every one hour of audio recording) so it is important to set aside enough time for this (Terre Blanche & Kelly, 1999). For an example of transcription notation see Appendix B.

TRANSLATORS

Translators are required only when facilitators are entirely unfamiliar with the participants' language. If a translator is required, it is helpful to have a translator present throughout group discussions, photo presentations and interviews. If a translator is present, participants should be reminded that if they are not comfortable speaking in the facilitator's language, they can speak in their mother tongue. A translator can assist with communication issues and may help some participants to feel more comfortable by ensuring a kind of ownership of the research process, as speaking in a second language can hinder one's ability to express his or herself. A translator may also be able to help with understanding cultural differences between participants and facilitators. Translators should be reliable and available. It is important to remember that a translator might not be willing or able to transcribe (and then translate) focus group recordings, and someone else may need to be called in for this.

Translation Tips

Although translators are immensely important when facilitators cannot speak the participants' language, they are also able to influence the data negatively. In previous research projects, translators have inserted their own interpretation of what participants have said, incorrectly translated some of that which was said, given their own summaries, and have spoken on behalf of others. With this in mind, translators should be given the some instructions or tips beforehand. Some of these might include:

- Always translate as directly as possible.
- Concentrate on the speaker's voice, not your own.
- If there is not a word for what participants have said, explain what they have said as comprehensively as possible.
- Do not give a summary of what has been said.
- Make notes while participants speak.
- Ask participants to speak slowly.
- Clarify with participants if you have not understood what they have said.

EXERCISES

What follows are a few group discussions and role play exercises which are able to help facilitators better understand the facilitation process.

- As a role-play exercise, get the group to form focus groups and give each person a personality and discuss how best to facilitate difficult situations. For example, let one person play a dominating participant in the group, while another is too shy to speak. Or perhaps a conflict could break out between two participants. Discuss ways in which these situations could be positively, as well as negatively, handled by the facilitator.

- Look at some of the ice-breakers in Appendix A. Act some of these out, and explore what works and what does not.

- In a group, discuss what you feel may be the most challenging aspects of facilitation. As a group, brainstorm ways in which these might be addressed.

Chapter 5:

Photography Training

Many of the participants may be unfamiliar with cameras, so it is important that they are provided with photography training before they start taking photographs. There are two types of training that will need to be given. Firstly, the participants will need to be shown how to use and understand the cameras that they have been given. This training will differ greatly depending on the type of camera (i.e. disposable cameras, compact digital cameras, digital SLRs or cellphone cameras). Secondly, they will need to be trained on basic elements of photography (such as composition and lighting) which will be the same for all types of cameras.

PART 1: UNDERSTANDING THE CAMERA

Disposable Cameras

If the participants are using disposable cameras, then it will be relatively straightforward to teach them how to use these cameras. It is important to bear in mind that some participants may never have used a camera before so disposable cameras may still be new to them. There may be slight differences depending on the make of the camera, but most disposable cameras will be similar, and will look something like this:

	Key
	❶Shutter release button
	❷View finder
	❸Flash
	❹Film winding dial

FRONT OF CAMERA   BACK OF CAMERA

Image Source: www.kodak.com

Usually, disposable cameras come with clear instructions on the back of the camera. To take a photograph with these cameras, participants will need to rewind the film in the camera using the **dial** (❹) in the top corner of the camera until they hear a click (the direction that the dial needs to be turned will be indicated on the instructions, often with an arrow). Then they should look through the **viewfinder** (❷) on the back of the camera. This shows them what they will capture when they take the photograph. If they are happy with what they see through the viewfinder, then they can press the **shutter release button** (❶) and the photograph will be taken and saved onto the film in the camera. Again, it is important to stress that the shutter release button should only be pressed after the click, otherwise the photograph will not be taken properly. Most of these cameras will have a built in **flash** (❸) on the front of the camera that will go off automatically (the flash helps to light up the area that is being photographed, and should be used in darker settings). Participants should be careful that their fingers do not accidently cover the flash.

The number of photographs that can be taken will depend on the size of the film in the disposable camera, but the standard number is usually around 27. The number will be displayed on the camera, and this number will decrease with each photograph that is taken. This lets the photographer know how many photographs they have left. It is important to draw the participants' attention to this so that they can "budget" their

photographs. It is also a good idea to label each disposable camera with the name of the participant that used it.

<div style="border: 1px solid; background: #9db6d8; padding: 10px;">

<div align="center">**Summary of Steps**</div>

1. Wind the film in the camera using the **dial** (❹).
2. Stop when there's a <u>click</u>!
3. Look through the **viewfinder** (❷).
4. Is this what you want to photograph?
5. Yes? Then press the shutter release button (❶).
6. Well done! The photograph is taken.
7. Repeat this until the film runs out (i.e. the number 0 is displayed).

</div>

Compact Digital Cameras

Key
❶ Shutter release button
❷ Flash
❸ Power button
❹ Lens
❺ LCD screen
❻ Menu button
❼ Picture review button
❽ Zoom
❾ Photograph mode
❿ Video mode
⓫ Shooting mode dial
⓬ Delete button

Image Source: www.store.sony.com

As with disposable cameras, there will be some slight differences depending on the brand and model of the camera, so for specific details it is always a good idea to consult the instruction booklet that should be included with the cameras. However, there are

some standard features and basic instructions that are useful to know, as discussed below.

The first, and perhaps most obvious, step is to switch the camera on with the **power button** (❸) which is usually on the top of the camera. If the camera does not switch on this probably means that the batteries are flat. Check the batteries, and replace them with charged ones. Compact digital cameras will usually take AA batteries. Once the camera is on it will light up and the **LCD screen** (❺) will come on. This is a small screen on the back of the camera that is the camera's display. The next step is to put the camera in **photograph mode.** This is slightly different with every camera, but it will always involve sliding or turning the dial towards the small camera icon (as pictured at ❾ on this *Sony* camera). This turns the **LCD screen** into a viewfinder and shows the photographer what their photograph will look like before they take it. Simply put, this allows the photographer to see what the camera will see and capture.

> "Photography is a way of feeling, of touching, of loving. What you have caught on film is captured forever...it remembers little things, long after you have forgotten everything."
>
> *Aaron Siskind*

It is then time to decide on the different settings that are necessary for the intended photograph. There are many options but some examples are portrait, night-time photography, or adding a flash. These different options will be represented using different symbols (such as lightning bolt with an arrow for the flash, a person for portrait, etc.). The instruction booklet included with the camera will provide a clear breakdown of what all these symbols mean for that particular camera. How these options are selected will depend on the camera. For the camera in this diagram, they are positioned on the back of the camera (⓫). Once the different settings have been chosen, the potential photograph will be displayed on the LCD screen. The participants can move the camera around and see how the image changes. If necessary, the camera is able to zoom in and out (❸).

Once the desired image is shown, the **shutter release button** (❶) is then pressed and the photograph is taken.

After the photograph has been taken it is possible to view it on the LCD screen. Sometimes it will come up automatically, but often it disappears after a few seconds, or when the next photograph is taken. However, this is not a problem. All the photographs that have been taken are stored on the camera in a memory card or SD card, and it is possible to scroll through and look at them when the camera is in the **picture review mode**. To select this option press the **picture review button** (❼). The LCD screen is also used to change settings, and pressing the **menu button** (❻) will bring up a menu display on the screen. In most compact digital cameras, the **shooting mode dial** (⑪) also acts as a scroll button to move up and down the items in the menu. After everything is done, remember to switch off the camera again using the shutter release button to conserve the battery.

<div style="background-color:#b8cce4; padding:10px;">

Summary of Steps

1. Switch on the camera (❸).
2. Put the camera in photograph mode (❾).
3. Look at the LCD screen (❺) – the potential photograph will be displayed.
4. Need to zoom in or out? Press❽.
5. Too dark? Use the flash – select the lightning bolt on the shooting mode dial (⑪).
6. Happy with what is shown on the screen? Press the shutter release button (❶).
7. Well done! The photograph is taken.
8. Want to see the photograph that's just been taken? Press the **picture review button** (❼).
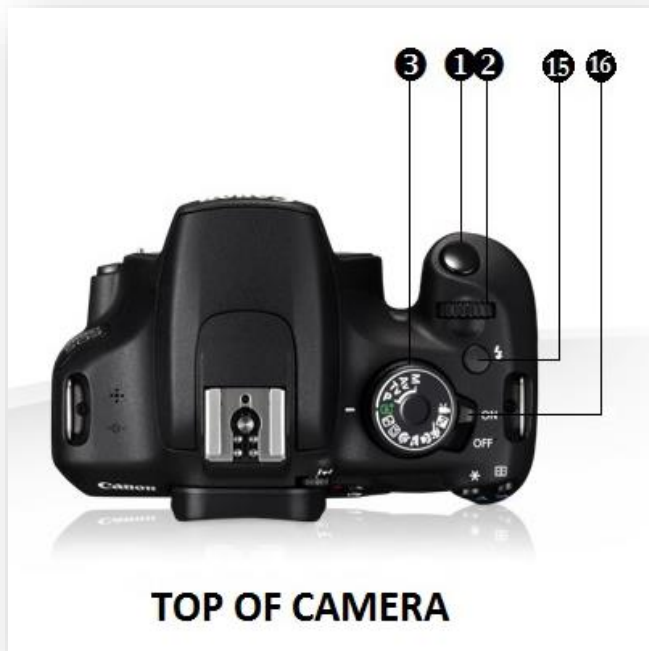
</div>

Digital SLRs

FRONT OF CAMERA

BACK OF CAMERA

TOP OF CAMERA

Key

❶ Shutter release button
❷ Main command dial
❸ Mode dial
❹ Flash
❺ Lens
❻ LCD display screen
❼ Viewfinder
❽ Video mode
❾ Delete button
❿ Display
⓫ Display zoom
⓬ ISO
⓭ Autofocus
⓮ Playback/picture review
⓯ Flash button
⓰ Power switch

Image Source: www.canon.co.za

Digital SLRs are quite complicated to use and are mostly used by professional photographers. If it is possible, when the participants are using these cameras the training should be done by a professional photographer or someone who has experience using them. If this is not possible, then the facilitators should make sure they spend a time using and practicing with the cameras before the training. The easiest option for using a digital SLR is to select the **automatic mode**. In this mode the camera makes all of the decisions, and the photographer does not need to change anything (in this mode the camera is similar to a compact digital camera, but with better quality photographs). Automatic mode can be limiting and is generally discouraged because it does not use the camera's full potential. However, this may be the best option for participants who have had very little exposure to photography (even someone who has used a compact digital camera before may find a digital SLR intimidating and overwhelming). **Automatic mode** is selected using the **mode dial** (❸). The specific symbol that represents automatic mode on the dial will be different on every camera (again, the instruction booklet will indicate what each symbol means). It is then possible to take a photograph as it would be done with a compact digital camera. However, there are differences with the **zoom** and **flash** functions. In a digital SLR the **zoom** is not a button on the body of the camera, zooming is done by moving the lens forward and back. The **flash** extends out of the top of the camera (❼) and it can be released by pressing the **flash button** (❶❺) on the body of the camera.

It is beyond the scope of this manual to explain all the different features and functions of a digital SLR camera in detail, but some of the basic features will be explored. For a more in depth explanation, there are many useful tutorials available online (such as http://photography.tutsplus.com/articles/100-helpful-photography-tutorials-for-beginners-and-professionals--photo-3673 and http://freecameratutorials.com/). When using a digital SLR camera, the three most important functions to know about are the **ISO**, the **shutter speed** and the **aperture**. They will be discussed below.

ISO function

ISO is the camera's sensitivity to light. It is measured in numbers that range from 24 to 6400. A low number makes the camera less sensitive to light and a high number makes the camera more sensitive to light. What ISO number is chosen will depend on where the photograph is being taken. If the photograph is taken in a setting with lots of light (e.g. outside in the bright sunlight), then a low ISO is used (usually around 100 or 200). This is because the camera does not need to be too sensitive to light because there is enough light around. If the environment is very dim (e.g., in a shady forest) a high ISO is needed because the camera needs to be very sensitive to the small amount of light that is available. However, more sensitivity comes at a cost, because when the ISO is higher, the photograph will be grainier and less crisp. This is called "noise".

These images (taken from the *Digital Trends* photography website) illustrate the difference in the noise in a photograph taken at a low and high ISO. The image on the left is taken at a low ISO and is clear and "clean". The image on the right taken at a much higher ISO is very grainy and distorted, or "noisy".
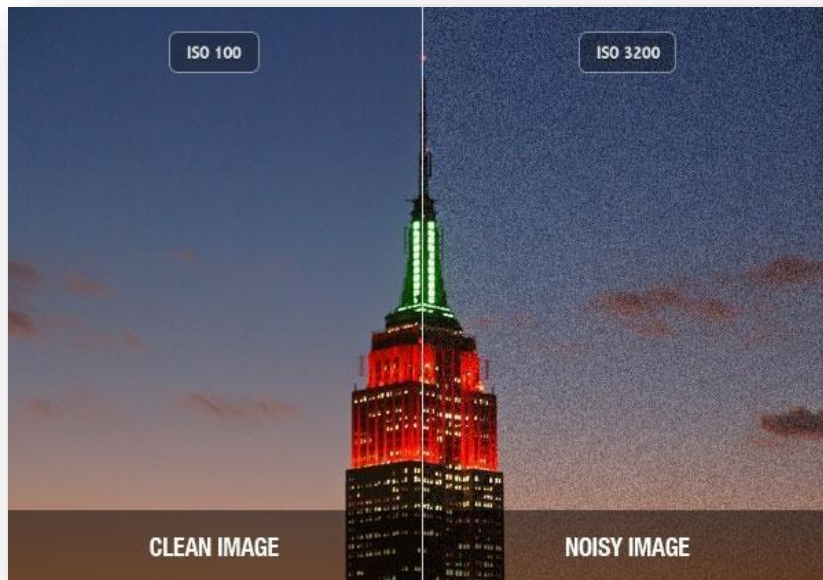
Image Source: http://www.digitaltrends.com/photography/what-is-iso-camera-settings-explained/

The ISO setting that is best for a particular environment may simply require some experimentation and practice. On most cameras, the ISO setting can be found on the back of the camera, such as in the diagram above (⑫).

Shutter speed

The shutter is a thin sheet covering the camera's sensor. When the shutter opens it exposes the sensor to light from outside of the camera, and this is when the photograph is taken. The length of time that the shutter stays open for is called the **shutter speed**. It is measured in seconds, but the shutter is open for such a brief amount of time that most shutter speed measurements are fractions of a second (e.g., ¼ s or 1/500 s). The shutter speed that is used will depend on how much light is available and how much the subject of the photograph is moving. An environment with less light needs a much slower shutter speed, than an environment with much brighter light. Shutter speeds are also useful for capturing movement in different ways. For example, if the subject of the photograph is still, then a slow shutter speed is used. If the subject of the photograph is moving (e.g., a horse galloping or a car driving) then usually a fast shutter speed will be used. This will freeze the image, and make sure that the subject is clear and in focus even though it is moving. If a slow shutter speed is used with a moving object, the object will be blurred. This can sometimes be useful because it shows that the object is in motion in the photograph. The difference between a fast and slow shutter speed for a moving object can be seen below:

Slow shutter speed   Fast shutter speed

Image Source: http://imaging.nikon.com/lineup/dslr/basics/04/03.htm

In both of these images the woman is moving. In the first photograph on the left, the photographer has used a slow shutter speed and so she is blurred. In the second image on the right, the photographer has used a fast shutter speed and so the woman is in focus and clear. Neither of these are right or wrong, and is up to the photographer's own preference. The shutter speed is changed by pressing the **display button** (❿) and selecting the shutter speed function on the menu that appears on the LCD screen

Aperture

The aperture refers to the hole in the lens (❺) which allows light to enter the camera. The larger the hole, the more light is let in to the camera. The size of the aperture is described in measurements called **f-stops**. The measurement is written as an "f" followed by a number on the camera's display (e.g., f/3.5). These measurements can initially be confusing because the smaller f-stop number the larger the aperture (i.e. an f-stop of f/1.4 is much greater than f/8.0).
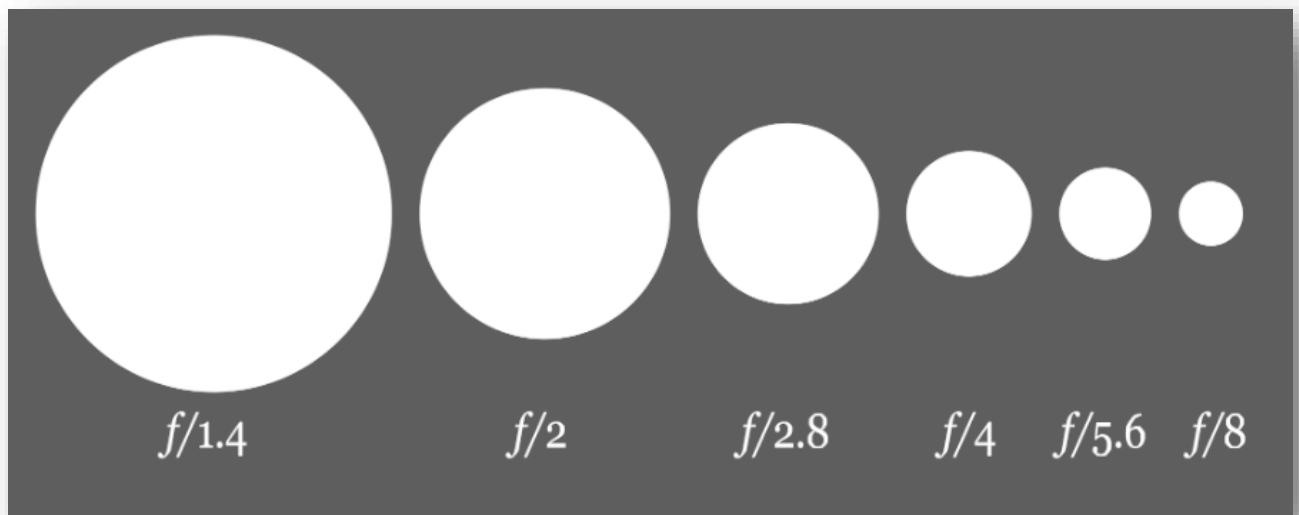
Image Source: http://digital-photography-school.com/aperture/

The aperture is important because it directly influences **depth of field**, which is the area in the image that is in focus (i.e. it appears clear, sharp and not blurry). It is possible to change the depth of field (i.e. how much of the image is in focus) by changing the aperture. A low f-stop number such as f/1.4 (which means the aperture or hole in the lens

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is much larger) will have a shallow depth of field, and make the objects in the foreground sharp and those in the background blurry. In the photograph below, for example, the spider's web and branch in the foreground are in focus, but the lake in the background is out of focus:
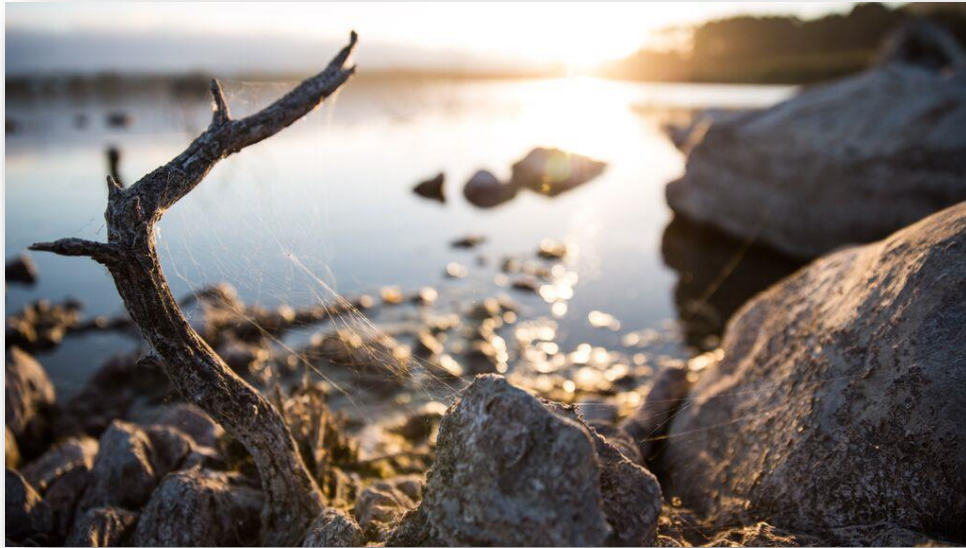
Image Credit: Shaun Swingler (www.shaunswingler.com)

A high f-stop number (such as f/32) will result in a greater depth of field, and bring all foreground and background subjects into focus. For example, in the photograph below, both the young girl in the foreground peering out of the doorway, and the small children playing in the background are in focus.
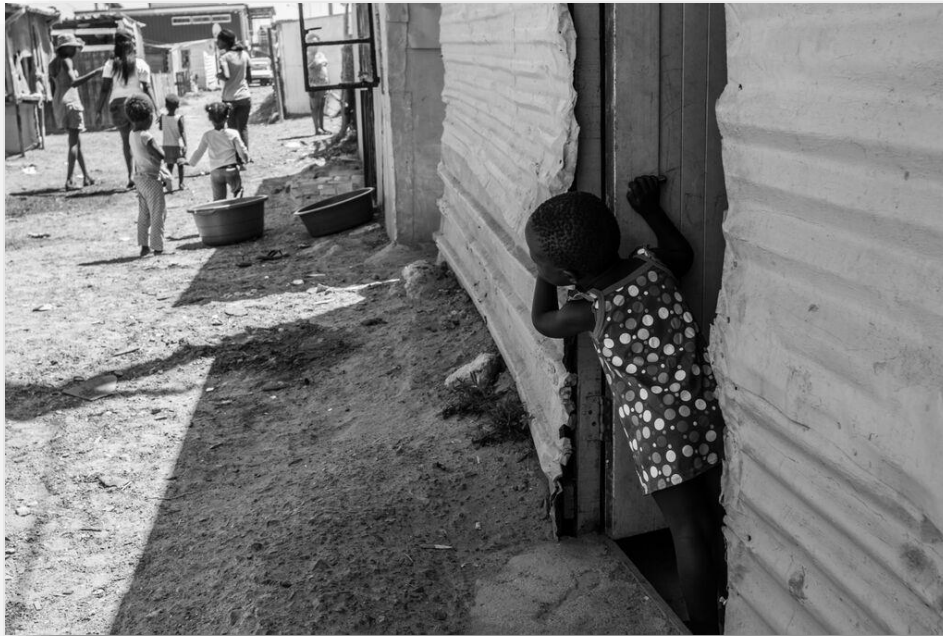
Image Credit: Shaun Swingler (www.shaunswingler.com)

When a camera is on automatic, it will choose which aperture (and consequently depth of field) is best for the photograph, but this may not be what the photographer wants. Being able to change the aperture means that the photographer has more control and creativity. For example, they can make the subject of the photograph stand out more by lowering the aperture and making the background behind the subject blurry. The aperture is changed by pressing the **display button** (❿) and selecting the aperture function on the menu that appears on the LCD screen.

Where things get even more complicated is that ISO, shutter speed and aperture all impact each other. Different combinations of these three features will achieve different effects. Perhaps the best step for beginner photographers using digital SLRs is to experiment and play around with these different features, but when in doubt use the automatic mode.

Cellphone Cameras

Often cellphone cameras are of a similar quality to compact digital cameras, and so sometimes participants may use the cameras on their cellphones. In this instance, the training does not need to be too in depth as the participants are already presumably fairly familiar with their own cellphones. Nonetheless, it would be useful to ask participants who are using cellphone cameras to say how comfortable they feel with them, as some basic training may be helpful. It is good to remind participants of some basic steps and tips.

Cellphone cameras are similar to compact digital cameras, but are far simpler to use. The camera will be different depending on the make of cellphone but there will be features common to most cameras. The first step is to find the camera icon on the cellphone menu. Once this is opened the camera will switch on. There will be a shutter release button to take the photograph, and in most cellphones there will be a zoom function and a flash.

Caring for the Camera

It is also a good idea to briefly go over some tips about caring for cameras with participants, particularly if they have not used cameras before. Again, the level of care needed depends on the type of camera. Disposable cameras are inexpensive and do not need to be handled as carefully as digital cameras. Nonetheless, they should not be treated too roughly. The body of most disposable cameras are cardboard and so they should not get wet. Compact digital cameras and digital SLRs will come with camera bags and straps. The participants should be encouraged to place the camera straps around their necks when using the cameras. The cameras should also be stored in the camera bags when they are not in use. The digital SLRs also come with lens caps which protect the lens from being scratched. These are removed when taking a photograph but should be replaced immediately afterwards.

PART 2: BASIC ELEMENTS OF PHOTOGRAPHY

Taking a good photograph is not just a case of pointing the camera at a subject and pressing the shutter release button. There are a number of different factors that should be considered. In addition to teaching participants about practically operating a camera,

it is also important to teach participants about some of the techniques that can be used to make their photographs more striking and interesting, and to help them tell a story. This section will explore some of these tips and techniques that facilitators can teach participants to help them take good photographs. Often, these techniques are much easier to understand with a visual example, so for most of them a photograph has been included. The participants can be shown the examples in this manual, or if available, other examples can be found and printed out (or presented in slideshow presentation with a projector where available).

Composition

Before taking a photograph it is important to consider the composition. The composition relates to how the different components of the photograph are arranged and fit together. A good composition can make a boring environment look interesting, whereas a bad composition can ruin a photograph. The goal of the composition is to tell the story the photographer is trying to tell with the photograph in the best possible way.

Subject

The subject or subjects (there can be more than one) are the focus of the photograph. They are what the photographer actually wants to capture. In a good photograph, all the other components enhance the subject or provide more information about it. For example, in the photograph below the subject is the man, the other components of the photograph such as the bags of fruit and the stall behind the man help to tell the viewer that the man is a fruit seller.

Image Credit: Shaun Swingler (www.shaunswingler.com)

Colour

Colours are an important part of photograph. They can be used to make the subject stand out, or to create a particular mood. They can be used to develop an interesting contrast in the photograph, or achieve balance. Encourage participants to carefully examine the different colours in the environment before them when deciding what to photograph.

Image Credit: Shaun Swingler (www.shaunswingler.com)

In the photograph above, the photographer has used colour in a couple of different ways. The bright yellow of the lemons contrasts with the dullness of the sand and draws the viewer's eye towards the subject, the young girl. The colourful paint of the shacks also creates and interesting contrast with the grey clouds in the sky. Finally, the colour of the girl's clothes match the paint on the shack and the washing on the line, creating a sense of balance across the photograph.

Rule of Thirds

Imagine a grid of four intersecting lines running across the photograph. The subjects of the photograph should be positioned along these lines or on any of the four points of intersection (those circled in red in the image on the right). This is because those are the places that the eye rests most naturally, and so it is the most visually pleasing place to position the subject.
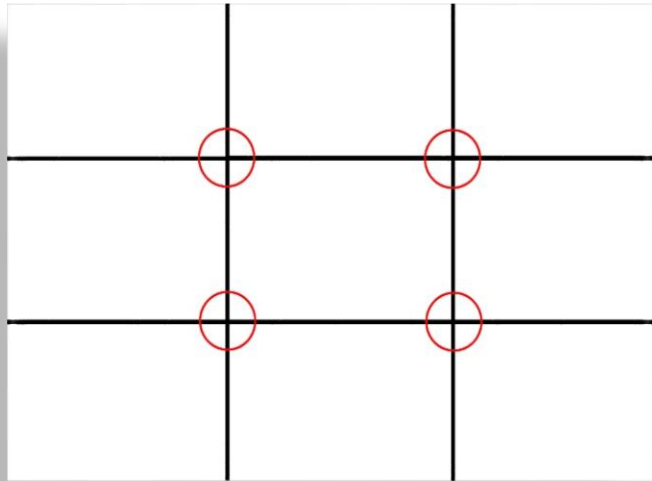
For example, in this photograph the photographer has positioned the subject, the young boy in the superhero cape, along one of the intersecting lines.

Image Credit: Shaun Swingler (www.shaunswingler.com)

Leading Lines

Leading lines are lines within the photograph that draw the viewer's eye to the subject, or an important feature of the photograph. They can create a sense of depth in the photograph. Lines can be found everywhere: buildings, fences, roads and telephone lines can all be used as leading lines. For example, in the photograph below the photographer has used the lines created by the road, the bricks and the gutters to draw the viewer's eye to the man pushing the cart.

Image Credit: Shaun Swingler (www.shaunswingler.com)

Framing

Another useful technique is to draw attention to the subject by framing it with other elements in the photograph (such as a door or a tree), creating a "frame within a frame". For example, in this photograph, the photographer has used the windows of the bus to frame the image of the two boys washing their feet at a tap.

Image Credit: Shaun Swingler (www.shaunswingler.com)

Depth

A good way to make a photograph more striking is by creating depth. This can be done by including something in the fore, middle and background of the photograph (see http://www.photographymad.com/pages/view/10-top-photography-composition-rules). This can be seen in the photograph below of the aftermath of a fire. In the foreground there is a tree stump, in the middle ground there are burnt trees and in the background there is smoke and clouds. These three different levels in the photograph create a far more interesting image than if the photographer had gone up close and taken a photograph of just the tree stump.

Image Credit: Shaun Swingler (www.shaunswingler.com)

Finding New Angles

When taking photographs, always try to use angles that are different or unusual. This will help to make the photographs more interesting and have more impact. Participants should be encouraged to take photographs from angles other than straight in front of the subject. This could involve lying on the floor and pointing the camera straight up at the subject, or climbing on a chair and looking down. However, it is important to stress that participants do not put themselves in danger to find an unusual angle. Sometimes, it is useful to take photographs of the same thing from more than one angle, this helps to provide a more complete picture of the subject (this may be more difficult with a disposable camera because of the limited number of photographs that can be taken). In the photographs below, for example, the photographer took pictures of a march from two different angles, and was able to give different types of information about the march.

This first photograph was taken from above, on the balcony of a nearby building. This helps to show the scale of the march and give the viewer an idea of how many people attended.

Image Credit: Shaun Swingler (www.shaunswingler.com)

This second photograph was taken on ground level, with the photographer standing among the marchers. This helps to show who some of the marchers were and provide more specific details that were not visible in the first photograph.

Image Credit: Shaun Swingler (www.shaunswingler.com)

In general, participants should be encouraged to capture their subjects from up close and far away.

Patterns and Repetition

Using pattern and repetition in a photograph is a great way to make a photograph look more interesting or to make a subject stand out. Encourage participants to look for patterns in the environments that they want to photograph.

Clutter and Busy Backgrounds

In a photograph, the simpler the background the better. When the background is cluttered and busy, the viewer is distracted from the subject of the photograph and the impact is lessened. Encourage participants to consider the background carefully before they take a photo; there may be some simple things they can change to make the background less busy. For example, they could change the position that they are standing in to get a better background. However, in some cases the photographer might deliberately use a busy background to make a particular point or tell a story.

In this photograph the photographer did not notice the television areal behind the right shoulder of the man on the left. This is unnecessary and distracting. If the photographer had moved a little to the left or angled the camera slightly lower, he would have been able to get rid of this element. This may seem like a small detail but being aware of these little details can help improve a photograph greatly.

Image Credit: Shaun Swingler (www.shaunswingler.com)

Creating Movement

Although photographs are still, it is possible to create a feeling of movement. With digital SLRs and other complicated equipment, an experienced photographer can capture the blur of light and colour that shows the movement of the subject (see the discussion on shutter speed above for a basic example). Unfortunately, this is beyond the scope of the

current photography training; however, there are some other simple tricks for implying movement in photographs. There should always be enough space for the moving subject in the photograph. The largest amount of space should be **in front** of the subject. This gives the feeling that the subject is moving into that space, and helps to guide the viewer's eye.

Golden Hour

If possible, when outside in natural light (i.e. the light from the sun), the best time to take photographs is "golden hour". This is the period of time just before sunset or after sunrise, when the light is the most flattering and visually pleasing for photographs. This period of time is not actually an hour long. The length will depend on the time of year and location but will generally be around 10 minutes or so. Simply put, things look much better in this light. Below is an example of a photograph taken in the golden hour:

Image Credit: Shaun Swingler (www.shaunswingler.com)

The worst time to take a photograph outside is midday (around 12h00). This light is very harsh and unflattering. If possible, encourage the participants to avoid taking photographs around this time.

Common Errors

Mistakes are an important part of the photography learning process. However, there are some easily avoidable mistakes that can really ruin a photograph. Especially for disposable cameras (because there are only a limited number of photographs the participants can take), here are some common errors that participants should be made aware of:

- A skew horizon line. This is the horizontal line across the photograph, often the point where land and sky meet. If this line is skew, it makes the whole photograph feel off balance. Stress to participants that they should spend a few moments making sure everything is straight.
- Not winding the spool in the camera on properly (again, it is important to remind participants that they must wait for the click when using a disposable camera).
- Fingers, camera straps or hair over the lens. These items will then show up in the photograph. The lens should be clear of all obstructions.
- The subject of the photograph is too far away.

Breaking the Rules

These rules are useful and can help to improve the overall quality of the photographs that the participants take, but there will always be times when ignoring these rules makes for a better photograph. Remind participants that these rules are guidelines to be experimented with but they can be broken!

National Geographic photographer Steve McCurry has put together a short video clip that explains some of these techniques and illustrates them nicely with his photographs.

If there is internet access, it would be useful to show participants this clip, which is available at:
https://www.youtube.com/watch?v=7ZVyNjKSr0M.

Telling a Story with a Photograph

Photography is a great way to tell a story about a particular theme. This is particularly relevant for Photovoice where participants are encouraged to use their photographs to tell a story and convey a particular message. Sometimes it may be possible for a participant to accidently stumble across a scene that they feel encompasses the message which they want to tell and to photograph it, but this is not often the case. This lack of planning could cause participants to search for hours for something to photograph. Participants should be encouraged to think through some simple questions beforehand to help them decide what story it is that they want to tell and consequently, what types of photographs they want to take (this will be discussed in more detail in the section on groups sessions in Chapter Six).

Questions to Ask Before Taking a Photo
- What story am I aiming to tell?
- How can I tell this story?
- What subjects can I use?
- What environments best display my story?
- How will my subjects interact with each other and their environments?
- What is the exact image that will best display all the above?

However, once again this planning should be balanced with chance and inspiration. Sometimes participants may have a set plan for a photograph that they want to take when they suddenly observe and are able to capture something unplanned but interesting and relevant.

PRACTICE EXERCISES

After the participants have been taught about using the camera/s and some photography techniques, it is a good idea to give them some exercises so that they can start practicing what they have just learnt. These exercises do not need to be complicated, the main idea is to get participants comfortable using cameras and composing photographs before they begin with the actual photo-mission. The exercises which are given will depend on the environment in which the training is taking place and what camera/s are being used. If the participants are using disposable cameras, it may not be possible to do as many practice exercises because that would use up too much of the film. If the participants are using digital cameras, it can be a valuable learning exercise to go through some of the practice photographs that the participants have taken and give some constructive feedback.

Practice Exercise Ideas

For disposable cameras:

Although the participants cannot take as many practice photographs as they can with digital cameras, it is a good idea to pair the participants and ask them to take a practice photograph of their partner, using their partner's camera. This gives them some experience of the actual photography process. It also means that when the photographs are developed, the first photograph will be their portrait. This will make it far easier to determine which participant took which photos.

For digital cameras and cellphones:

Choose some of the composition techniques discussed above (e.g., rule of thirds, leading lines, patterns and repetition) and ask the participants to take some photographs using those techniques.

Chapter 6:

Photovoice Steps

Each Photovoice project will have different challenges and limitations that facilitators as well as participants will face throughout the duration of the project. This chapter examines the various steps that Photovoice projects will go through. These steps are not exhaustive, meaning that some projects may encounter procedures which are not covered here. This chapter may then serve to guide facilitators through each of the main stages of Photovoice projects.

CONNECTING WITH THE COMMUNITY

An important step in the Photovoice process is establishing good relations with the community in which the project will take place, and whose members the project will involve. Having good community relations may assist researchers in knowing which areas within the community are accessible, which community members may be approached, and where suitable project locations are situated. Various "pillars" of the community should be approached when making these initial connections. Such pillars may include local organisations, education centers, non-governmental organisations, government offices, or any other community-driven institutions. The first place with which one makes contact may not be the last, as some places will put the researcher in touch with others, with a chain of connections and communication taking place. Alternatively, researchers can find out about key events taking place in the community, and attempt to make connections at these. Researchers should not be afraid to make contact, as the more connections that one makes, the better suited to studying a community he or she will be. If the researcher already has some kind of community relations, he or she should draw on these.

Engagement with gatekeepers is crucial when attempting to establish community connections. Gatekeepers are key community members who are able to grant access to the community itself. They have a say about who is let into the community and who is not, and are usually respected or held in high esteem by community members. Gatekeepers

Establishing community relations should be done carefully and respectfully.

may also make the researcher aware of cultural norms and customs within a community. Often, they have an interest in the topic being studied or in the participants themselves. It is sometimes a good idea to rely on a few gatekeepers, in case one becomes unreliable (Terre Blanche & Kelly, 1999). It must be kept in mind that conducting research in a community can be seen as invasive and unnecessary by many community members, meaning that connecting with relevant gatekeepers can help people feel at ease throughout the project, and will allow the researchers to conduct the project with greater ease.

The process cannot be rushed; time must be allocated for each party to get to know one another, and for the community to become aware of the project's aims and intentions. It can be a good idea for researchers to meet before approaching key community members and stage a mock interview so that each researcher knows what he or she will be saying to community members. Constructive feedback can be also be provided throughout these mock interviews.

Community members must be granted full disclosure, which means leaving nothing out when explaining the intentions of the research project, as well as an explanation of the Photovoice method. Such honesty is important for creating trusting relations with community members. As Photovoice considers community members as experts on their own lives (Langa, 2008; Wang & Burris, 1997), researchers must be willing to work with the community in designing the project (Hergenrather, Rhodes, Cowan, Bardhoshi, & Pula, 2009). Community members are then able play important roles later in the project, such as assisting with photographic exhibitions, as well as reaching policy-makers.

LOGISTICAL ARRANGEMENTS

Preparation

Throughout the Photovoice process, the researcher must always be prepared. Although there will be many unexpected processes, including setbacks, being prepared will ensure that each stage of the research runs as smoothly as possible. Preparation will differ from project to project; however, there are some arrangements that should always be kept in mind. The first is to make a list of everything that must be prepared. This list should be updated and referred back to throughout the project. Next, all of the equipment must be looked over before the project begins. This might include ensuring that all laptop batteries are fully charged, or that the audio recorders contain SD cards (see Equipment section). Finally, if possible, everyone involved with the research project (including community members, researchers, and participants) should be reminded of the project before it begins, as well as what the project requires of them.

Venue

It is important to secure a venue to which participants have easy access. The venue should represent safety, trust and ownership for them, and should be accessible at all times. The venue should also be quiet, and afford participants the privacy that is important in making everyone feel safe and comfortable. Participants should have the final say with regards to which venue is chosen. It should be set up in advance, which means that the researchers should arrive at the venue well before the participants. This will also allow researchers to locate plug points, set up the equipment, and arrange the room in manner which they see fit.

Food and Remuneration Issues

Being involved with a research project comes at a cost to participants. This can be monetary (such as paying for transport in order to get to and from the venue) or a cost of participants' time, during which they could be earning money. It is because of these reasons that, where possible, participants should be compensated, or at least made as comfortable as possible throughout the research process.

If the project's budget allows for it, participants should be remunerated for transport and any other costs that they may have incurred by participating in the research project. Although some projects have a sizeable enough budget to provide some kind of monetary compensation to participants, this is not always a good idea as it means that some participants may become involved with the study out of need more than interest, which may have an influence on their participation, as well as the data that they produce. With this in mind, it can be better to give shopping vouchers to participants instead of money. Vouchers may also be safer than money for participants to carry with them.

If a project begins in the morning, it is usually a good idea to have a tea break midway to lunch time (around 11h00). A tea break should be about fifteen to twenty minutes, during which tea, juice or a light snack could be provided to participants. Lunch should then also be served at around 1h00. It is important to note whether participants have any specific dietary requirement, such as vegetarian or Halaal. It is crucial that no one goes without food during this time.

Transport

Transportation is an important, and often a very problematic, facet of research projects (Wang & Burris, 1997). It is crucial that all researchers, facilitators, participants, translators and anyone else who may be involved with the project have a safe and reliable way of travelling to and from the research venue. Lift clubs and car pools may be an effective means of transportation. If the venue seems to be inconveniently located for most of the participants, it might be a good idea to discuss relocating the project somewhere more accessible. If some people are required to use a mode of transportation that seems unsafe or unreliable, it may be a good idea to arrange an alternative way for them to travel.

INTRODUCTORY MEETINGS

Before participants are given cameras, they should attend one or two introductory meetings which will clarify exactly what the project will entail. Firstly, group rules and expectations should be drawn up. Let participants decide these; however, it is a good

idea for facilitators to go in with an idea of some "essential rules" (such as: *respecting one another*, *allowing people time to speak*, and *confidentiality*) which should be subtly suggested if they are not brought up by the participants. Participants must also be informed of the project's aims and objectives. Although facilitators should have a good understanding of the project's objectives, it is crucial that participants agree on these, and contribute to their design and how they are explained to the group. By being involved in the project's design, participants may feel a sense of ownership of the research process, and will - at a later stage - be equipped to meaningfully evaluate the project (see Monitoring and Evaluation chapter).

Facilitators and participants must clearly lay out that which may or may not be appropriate points of discussion. As communication is important in the project, participants must be reminded that if they are uncomfortable speaking in English, or any other language for that matter, they can speak in their mother tongue as a translator will be present (see section on Translators), if indeed there is one available. The voluntary nature of the project must also be emphasised (see section on Recruiting Participants), as well as the potential risks and benefits (see Introduction chapter) that participants may incur by being involved in the project. At various points in the facilitation process, it may be a good idea for participants to reflect on everything covered thus far.

As the content of the group discussions forms an important part of Photovoice projects, a topic guide must be drawn up beforehand (Millward, 2012). The topic guide is a very rough sketch of various points that could be addressed within the focus group. It may be a set of questions, and/or a number of statements on which participants can

elaborate. The topic guide does not need to be followed the entire time, but it can be useful to ensure that all of the important points are covered. It is not a script, and points or sections should flow naturally into one another. In keeping with Photovoice's philosophy of participants as co-researchers, the topic guide should ideally be reviewed and adapted in collaboration with participants (Carlson et al., 2006).

When all of the above has been covered with participants, facilitators may wish to move on to the photography training (see Chapter 5), which is then followed by the photo missions.

PHOTO MISSIONS

As mentioned in Chapter 1, a photo mission is the act of taking photographs within Photovoice projects. Participants should be instructed to take a note pad with them on their photo missions, as they will need to speak about their photographs at a later stage and having field notes to which one may refer back may prove quite helpful. Participants might want to brainstorm the kinds of photo stories (see Photo Story section) that they might like to create on their photo missions in order to get a clearer understanding of that which is required of them (Wang, 2006). A time limit must be placed on the photo mission so that all film spools can be developed at the same time, or - if participants are using digital or cellphone cameras - all of the photographs can be printed at once. The group should agree on a time limit, with one or two weeks usually being adequate. However, some participants may request to have a longer time period. Try to be accommodating in this respect as a longer time limit may mean that participants are able to take better photographs, meaning that better data will be produced.

GROUP MEETINGS AND INTERVIEWS

The meetings which follow the photo missions will serve as the primary means of data collection. This phase of the project can consist of group meetings (which are called focus groups), individual interviews (referred to as photo-elicitation interviews which can also be done in pairs) (Croghan et al., 2008), or both. It is up to the researcher which method will be best to use. The merits of focus groups are covered in Chapter 2 (under Selection);

however, groups can be difficult to manage and can have a less individualised focus (Kelly, 1999). Although interviews may be more manageable as they allow researchers to delve more deeply into individual photographs, they can also be very time-consuming, and therefore take longer to transcribe.

Whether researches use photo-elicitation interviews or focus groups, the session may follow a similar format. Each session should begin with the participant/s collectively discussing themes, or commonalities that can be observed in all the photographs. After this, if there is time, it could be asked why these particular community issues are important. This is done so that participants can get a feel for the kinds of issues that will or can be discussed (Langa, 2008). The discussion may also allow participants to feel more confident speaking in front of one another (Wang & Burris, 1997).

SHOWeD

SHOWeD is series of questions designed to explore photographs further. SHOWeD questions include (Strack et al., 2010):

Box 1

- What do you **S**ee here?
- What is really **H**appening here?
- How does this relate to **O**ur lives?
- **W**hy does this problem, concern, or strength exist?
- What can we **D**o about it?

The SHOWeD questions aim to create deeper thinking from the individual or group, and address ways in which participants feel that they could improve various community practices, what they feel still needs to be done in this area, as well as what is currently being done well. It is hoped that the SHOWeD method creates dialogues within the group, and allows each participant the space to consider how his or her individual experience is related to public concerns (Wang & Burris, 1997).

Photo Stories

When participants discuss their photographs, it is important that they tell the story of the photograph, or indeed what story the photograph is attempting to tell. These are known as photo stories and are one of the most important facets of Photovoice research. There are a number of ways in which one can tell his or her photo story (some of these are covered in Chapter 5), and it is important to note that no method of story-telling is wrong.

Some photo stories may be personal, and others more general; whatever is the case, it is important to approach each story with a level of respect and understanding. Participants may also wish to write down their stories or narratives, which can be attached to their images. These stories or narratives should be as complete as possible.

Facilitators can help with the structuring of these stories, but it is important to remember that the stories belong to the participants, and should be in their own words. When composing their photo stories, participants may wish to consult any notes which they have taken during their photo missions. The complete photo story (that is, the visual photograph and its textual story) is then what will form the study's data corpus, which means all of the data within a study. The data corpus will then consist of two parts, or data sets, namely the photographs and their accompanying narratives (Braun & Clarke, 2006). Each data set will then be subject to analysis.

DATA ANALYSIS

To analyse something means breaking it down into smaller units or parts, and examining as well as questioning the meaning of each of these parts in relation to their whole (Bell,

2008). When analysing Photovoice data, participants should select the photo stories that are analysed, contextualise each photograph by means of a narrative, and they should be involved in the coding process (which is discussed below) (Wang & Burris, 1997). What follows are two kinds of data analysis: content analysis and thematic analysis. Each of these analyses can be conducted on participants' photo stories. Data analysis can be quite a daunting part of the research process, but can also be the most creative and interesting. There are a number of steps that can be taken when conducting a content or thematic analysis; however, these are to serve only as a rough guide. The best way of getting a feel for data analysis is to actually conduct it.

Content Analysis

Content analysis is one of the simpler means of analysing visual images (Bell, 2008) or narratives, and aims to describe the data by use of categories, or themes as a means of providing knowledge and new insights (Cavanagh, 1997). By employing a content analysis, the researcher attempts to understand that which the data is trying to communicate (Elo & Kyngäs, 2008). Although there are no universal rules on how to use a content analysis, there are a number of steps that one can take which may help one to perform such an analysis. As content analysis is what is referred to "context sensitive", it can be performed in all settings (Neuendorf, 2002).

Firstly, it is important to clarify the research question, as this will inform the researcher throughout the analysis process as to which information should be considered important. The research question could aim to explore a concept further (for example, "How do participants represent safety in their photographs or written narratives?"), it can be a comparison (such as "How are representations of safety different among boys and girls?"), or it can attempt to find out something more specific (such as how often a phenomenon like safety is present within photographs or written about in the narratives). The next step it to specify exactly what is going to analysed which, in this case, is either the participants' written narratives or photographs.

Narratives

The written narratives should be read repeatedly to ensure a thorough understanding of the data set. Once this is achieved, categories should be established. Categories are labels into which different extracts from the written narratives can be sorted. For instance, under the category "Safety Indictors" may be every extract that refers to what makes the participant feel safe, such as streetlights or family. When creating categories, it is important to start by listing as many as possible, and from here narrow down and hone in on ones which are important. For example, categories like "Gangs", "Mugging" or "Knife" may all be collapsed into a single category – "Indicators of Danger" (Cavanagh, 1997). Each category must have a title and should be defined clearly. When creating categories, it may help to perform what is known as "open coding" whereby the researcher makes notes for each extract of written data (Elo & Kyngäs, 2008).

Creating categories from the data is known as inductive content analysis. The researcher cannot know which categories will emerge; however, he or she should clearly show similarities and differences within the data. Categories should be mutually exclusive, that is, they should be separate from one another, and they should not recount anomalous - or one-of-a-kind - examples. There may also be categories within categories, which are known as sub-categories. It is important that all of the extracts within a category have the same meaning. However, such meaning can be conveyed in a number of different ways, which depends on the individual narrative (Elo & Kyngäs, 2008).

Validity refers to whether something measures what it claims to. In the case of content analysis, validity may refer to whether the categories - created by the researcher – are evident in the participants' written narratives. There a number of different ways in which one can assess validity. A relatively simple way of testing validity is known as reproducibility, and involves handing the data to someone who has undergone similar training to the primary researcher, but has not yet engaged with the photographs. Reproducibility is then achieved when this secondary researcher independently creates similar categories to that of the primary researcher. This is a way of assessing the validity of the individual categories (Cavanagh, 1997), as well as the relationship between

categories (Neuendorf, 2002). After validity has been established, it is important to revise the categories, and test them again in order to see if the changes have made a difference.

The next step is to analyse the data within each category. Each category must be analysed in relation to the broader research question as a way of arguing a particular point that will hopefully answer that question (Cavanagh, 1997). Analysis can be done in many different ways as there is no guide or handbook providing strict instructions in this regard. The analysis aims to examine the meaning of the narratives, and allows one to make general statements about representation (Bell, 2008). It might be a good idea to look over previous content analyses in order to get an idea of how one may perform such an analysis.

Photographs

A content analysis for photographs follows a similar process to the steps outlined above for narratives. The photographs must be looked over many times so that the researcher is highly familiar with them. Once a level of familiarity is established, categories must be developed from the photographs. Again, in the process of developing these categories it

Who is telling this story? Where is this happening? When did this happen? What is happening? Why is this happening?

is useful to make notes on the photographs. These notes may include both manifest content (that which is physically observed in the photograph), as well as latent content (that which cannot be observed, such as the 'mood' of a photograph) (Neuendorf, 2002). As with the narrative data, once the categories have been developed, an analysis should be conducted on the photographs in these different categories. Crucial to the analysis is examining how and why something has been portrayed in a particular way, or ways, within the photographs. There are a few questions to keep in mind when conducting an analysis; these include: *Who is telling this story? Where is this happening? When did this happen? What is happening? Why is this happening?* (Heuer, McClure, & Puhl, 2011). Photographs are not thought to represent reality, rather they show how something has been represented by the photographer. For example, a photograph showing a robbery is

not considered to be an exact representation of what a robbery is, it is how a photographer wished to portray a robbery. It is up to the researcher to examine why the robbery was presented in this way, what robberies may mean to the participant, and how representing robberies in this way is important in answering the research question. In this sense, everything in a photograph can be analysed (Bell, 2008). The analysis process must be described in detail, and should connect with the final results (Elo & Kyngäs, 2008).

An example of visual content analysis may be found in a study conducted by Heuer and colleagues (2011), which conducted such an analysis on a number of photographs as a means of exploring how obese people are portrayed in the media. A central finding was that obese people are often depicted in photographs without a head, with the focus being on his or her stomach. It was concluded that this was a means of dehumanising obese people, who are said to be defined primarily by their weight.

Thematic Analysis

A thematic analysis refers to a method of identifying, analysing and reporting patterns - known as themes - within a data set. A theme encompasses an important aspect of the data in relation to the research question, and represents a kind of patterned response or meaning (Braun & Clarke, 2006). There is not one distinctive list of instructions for thematic analysis; however, Braun and Clarke (2006) have established some useful guidelines which will be outlined here.

Narratives

Firstly, it is important to read and re-read the written narratives and to make notes in order to have a good understanding of what is in the data. Secondly, the written narratives should be coded using open or axial coding. This involves assigning specific words and phrases to extracts within the data set that illustrate the focus of that piece of data. This coding is repeated, and a list of codes should be drawn up. Sometimes the codes are adapted and made more general or more specific. When a final list of codes has been decided upon, these codes should be grouped into themes. This grouping must relate to the research question and should include extracts from the narratives that illustrate a

particular theme. For example, a research question that explores safety could generate a theme called "Indictors of Danger" where narratives describing street gangs, weapons, and drugs are sorted. There may also be sub-themes which emerge from the main themes. From here the themes are to be reviewed, which entails checking if they are consistent with the coded narratives and ensuring that a pattern emerges. A thematic map is then generated in order to ensure validity of the thematic analysis. A thematic map attempts to check that the themes found among the narratives are consistent with those found in participants' narratives (meaning the entire data corpus). During this stage *there is an emphasis on meaning* rather than quantification (which means quality of quantity), and the researcher will make use of a mechanical and an interpretive component. The mechanical component involves sorting the data into categories, whereas the interpretive involves determining which of those categories are meaningful with regard to the research question. Each theme is then worked on so that a clear name and definition may arise. Indeed, some themes may be done away with altogether, and others may collapse into each another.

Photographs

Although traditionally used with written data, it is important to note that a thematic analysis can be used just as effectively to analyse non-textual data, such as photographs (Millward, 2006). The steps are similar to those followed for a thematic analysis of narratives. As with narrative data, examining participants' photographs using a thematic analysis relies on identifying core themes within the photographs. First, it is crucial to look over the photographs many times, making notes and familiarising one's self with them.

Next, the photographs should be coded whereby interesting visual features are grouped together in a systematic fashion (Terre Blanche et al., 2008). Again, the third step entails sorting the codes into potential themes. Sorting photographs thematically can be done on a superficial level which looks at the visual images itself, or at an abstract level, such as a graveyard representing death (Carlson et al., 2006). As with the thematic analysis for narratives, a thematic map should be drawn up and the final themes should be named and defined (see section on Narratives above). Finally, vivid or compelling photographs will be analysed in relation to the research question. As thematic analysis relies primarily on a single analyst or researcher, key observations and themes are often overlooked, sometimes due to being too familiar with the data set. With this in mind, it can be helpful to make use of a number of different opinions to back up, oversee and question that of the main, or primary, researcher (Braun & Clarke, 2006; Millward, 2006).

RESPONDENT VALIDATION

Although some ways of validating the results which one yields from an analysis have been discussed above, within Photovoice studies one important manner of validating results is known as respondent validation. This is a process where participants meet up after the analysis has been conducted in order to critique, challenge or support various interpretations of their photo stories (Creswell & Miller, 2000; Silverman, 2012). Each of the findings (this can be the various themes which have been identified) should be

explained to the participants, who may then discuss what they think of such interpretations of the data. Try to avoid being constrained by time within this process, and avoid providing the participants with overly-simplistic explanations.

PHOTO EXHIBITIONS AND GOING PUBLIC

One of the most important aspects of the Photovoice process is sharing the participants' photo stories with the broader public. This can be done in various ways, such as exhibitions, presentations, videos, books and using the internet (Gant et al., 2009). Perhaps one of the most common ways of doing this is through photographic exhibitions. This is a great way to celebrate the participants' hard work and to communicate their stories with other people in their communities and specific target audiences (Wilkin & Liamputtong, 2010; Palibroda, Murdock, & Havelock, 2009). This section will discuss how to organise and market Photovoice exhibitions.

When to Host the Exhibition

Putting on an exhibition is an extremely time-consuming and labour intensive process .It is therefore important to ensure that enough time is set aside to prepare for the exhibition.

Something to consider is linking the exhibition to a broader event that is appropriate for the exhibition's theme, such as a public holiday or advocacy week. Most exhibitions will begin with an exhibition opening, usually with some speeches, and food and drink. This should be held at a time that is convenient for both participants and facilitators. Usually, the exhibition is left up after the opening for a period of time so that people who could not attend the opening can still view the displays at another time. Sometimes it may not be possible to leave the exhibition up, in which case the exhibition should be uninstalled after the opening and then hosted again at another time.

Who to Invite

All participants must be invited to the exhibition opening. It also is important to consult the participants about who else they feel would be important to invite to the exhibition. Some of the people who are usually invited include: the participants' friends and families; local community leaders and members; policy-makers and stakeholders; media; other researchers; and donors or funders (Goodheart et al., 2006).

Inviting policy-makers and stakeholders is particularly important because these are the people who the participants would not ordinarily be able to reach, but who are able to make decisions that can influence the lives of the participants. Exposing policy-makers and other influential people to the participants' photographs and narratives may help them gain a greater understanding of the lived experiences of the people in the community in which the project is situated (Wang & Burris, 1997).

Where to Host the Exhibition

There are a number of issues to consider when choosing a venue for the exhibition. It should be spacious enough to fit all of the displays and the people looking at them; it should be conveniently located for the participants and other exhibition attendees to get to; it should be safe and secure enough that the displays can be left unattended overnight; and it should be well-lit so that the photographs can be seen easily. Sometimes, the same exhibition may be held in a number of different locations.

Marketing and Advertising

It is important to publicise the exhibition so that the public are aware that it is taking place and the participants' photographs and narratives can reach a wide range of people (Gant et al., 2009). On the simplest level, posters and fliers should be made to advertise the exhibition. These should include relevant details about the exhibition and the opening, such as the time, date, location and brief description of the event, and a title for the exhibition (the participants should be asked for suggestions of titles). The posters and fliers should be eye-catching, but clear and easy to read (often, with the photographer's permission, a photograph from the exhibition may be used on the poster). These can be

strategically placed and handed out around the community in which the project is situated. Having an electronic version of the flier is also useful, because it can be emailed out to possible attendees or shared on social media platforms. If possible, the media can be used to publicise the exhibition. Running an advertisement in local or national newspapers (both print and web-based) will reach a great number of people. Another possibility is to invite journalists to the exhibition opening. They may write reviews of the exhibition which will spread the participants' photo stories to an even wider audience. Additionally, approaching television and radio stations with the opportunity to advertise the exhibition can also be very useful (Rabinowitz, n.d.).

Putting Together the Exhibition: Preparing and Installing

Assembling the displays

Once the photographs have been printed, decisions need to be made as to how they will be displayed and organised in the exhibition venue, where they can either be organised by participant or by theme (Rabinowitz, n.d.). There are many different options for displaying the photo stories for an exhibition. The best option will depend on factors such as the type of camera used; the budget available; and the size of the exhibition space. If the exhibition is going to be held more than once, in different settings, it is a good idea to choose a display method that is transportable. If the participants have written captions for their photographs, it is also important to consider how the captions will be displayed alongside the photographs. Ultimately, the facilitators, in consultation with the participants, may decide which option is most appropriate for their particular project. The photo stories need to be displayed in a way that it is easy for exhibition attendees to move around and view the photographs.

> **Box 2**
>
> Some possible ideas for displaying participants' photo stories include:
>
> - Mounting the photographs and captions onto cardboard and displaying them on stand-alone easels.
> - Having one banner or poster per participant or theme on which all of the photographs and captions are printed. Hanging these banners from the walls of the exhibition space.
> - Framing the photographs and attaching the captions to the wall alongside the frame.
> - Pegging the photographs onto line strung across the exhibition space.

Preparing the venue

Along with assembling the displays, the venue should be made to look presentable. If possible, other clutter and mess should be cleared out and the venue should be cleaned. It is important to have some chairs in the venue so exhibition attendees can sit down if they need to, and to have some tables for light refreshments. If the displays are resting on tables, consider covering the tables in table cloths so the exhibit looks neater and more uniform. If there is to be a welcome announcement or other speakers, there should be a microphone which is situated near a wall plug.

Considerations around the Participants and the Exhibition

An important consideration when hosting the exhibition is the anonymity of the participants. If the participants need to be kept anonymous then their names should be kept off the displays (Rabinowtiz, n.d.). Sometimes, a good compromise is displaying a list of the participants' names at the front of the exhibition but not putting their names up next to their photographs. This way the participants are credited but they cannot be linked to the photographs that they took. If there are no concerns about anonymity then the participants' names should be displayed alongside their photographs. In this case,

participants may also stand next to their photographs and explain them to exhibition attendees, if they so wish.

The exhibition can be an exciting and rewarding experience for participants. Having their photographs displayed to members of the public can be a source of pride. However, the experience can also be intimidating and anxiety-provoking, especially if the participants are going to be presenting their photographs at the exhibition. The facilitators should be supportive and sensitive to the mixed feelings which the participants may be experiencing. It is a good idea to help participants to prepare before the exhibition, and to debrief the participants after the exhibition (Palibroda et al., 2009).

SOCIAL ACTION UNDER QUESTION

As discussed in Chapter 1, Photovoice aims to engage participants in social action by harnessing the apparent agency which is gained by participating in such research.

Indeed, partaking in Photovoice studies has been shown to energise participants to advocate change in their communities, engage in youth activism, work toward improving particular behaviours, as well as promote a kind of critical reflection (Moletsane, Mitchell,

Stuart, Buthelezi, & Taylor, 2009; Strack et al., 2010). With Photovoice endeavouring to increase participant involvement in community life, it is important that participants make a positive impact on their physical environments, act to influence policy change, and commit to some form of social justice. It is then crucial to ensure that once the project is complete, all forms of community change, implemented or acted towards, are ongoing

processes to which participants and other community members remain committed, even in the absence of researchers (Wang & Burris; Wang, Cash, & Powers, 2000).

However, despite having these such justice-orientated goals, it is said that Photovoice does not fulfill its social action potential. Catalani and Minkler (2010) looked at a number of Photovoice projects, with 35% of them reportedly not engaging in this important step. Sanon, Evans-Agnew, and Boutain (2014) also found that only 7 of the 30 Photovoice projects which they examined engaged with social action.

It would seem then that social change, although an important facet of Photovoice research, is often not apparent in these projects. This is partly because social change is difficult to define, measure, as well as implement. Added to this, because everyone experiences change differently (see section on Issues of Gender, Race and Age in Chapter 2), it becomes complicated to track within the community. It is therefore important to concentrate on change processes throughout the Photovoice project, and to make sure that such change continues after the project has been completed.

With this in mind, all action towards social change must be realistically considered, and implemented in a sustainable manner which does not require constant researcher presence.

EXERCISES

As this chapter has covered a lot of content, it may be helpful to refer to it while conducting the project, so that you may feel more at ease with the Photovoice process. What follows are some questions and role-plays which can be considered by the facilitators. Try to be as realistic and as comprehensive as possible when going through the following exercises.

- Stage a mock interview session that could take place with various community institutions or gatekeepers.
- Brainstorm various ways in which you can get in touch with the community. What could be some potential problems could we run into here? How might these be overcome?
- Think of the various steps that you will need to implement when preparing for a Photovoice project. What do you think you might find difficult in the preparation process?
- What strengths do you think you would be able to bring to the preparation process?
- Create a short topic guide and discuss this with the group.
- Break up into pairs and, using this topic guide, conduct short interviews with one another. Record and transcribe these.
- Perform both thematic and content analyses on these transcriptions with the group.
- Look at some photographs in magazines and newspapers. With the group, conduct a visual content analysis on these photographs. After this, conduct a visual thematic analysis on the photographs. What did you find challenging in each analysis? What did you enjoy in each analysis?
- Think about the photo exhibitions. Who would you invite to the exhibition? Why would you invite them?
- How would you advertise the exhibition? Think carefully about costs.

Chapter 7:

Ethical Considerations

This chapter will explore some of the important ethical issues that must be considered when conducting a Photovoice project. These include obtaining ethical approval from the institution affiliated with the project; getting consent from participants; issues around the publication and exhibition of photographs; confidentiality; and possible risks and benefits.

ETHICAL APPROVAL

If the Photovoice project is being run through or in association with an institution (particularly a research organisation or university), it is important to obtain ethical approval from that institution's ethics board or committee before the project is started. Every institution will have different protocols and requirements for the ethics approval application process, and these should be relatively easy to enquire about from the institution in question. Depending on who the participants in the project are, it may be necessary to obtain additional ethical approval from other sources. For example, if the participants are school children, it may be necessary to obtain ethical approval from the education department in whose jurisdiction that school falls, as well as from the school principal. These are issues which should be carefully considered <u>before</u> the project is started, because if the project proceeds without proper ethical approval, it will likely not be possible to publish the findings.

INFORMED CONSENT: PARTICIPANTS OVER 18 YEARS OF AGE

Participants have the right to be informed about the details and consequences of any studies in which they are asked to participate. Participation in Photovoice studies must always be voluntary, and no participant should be forced or bribed into participation

(Christians, 2005). It is extremely important to obtain written consent from each participant who takes part in the study. An informed consent form should be created which each participant should read thoroughly and willingly sign before the study can proceed (see Appendix C for an example of a consent form). If participants are illiterate, the informed consent forms should be read to them, making sure that they understand everything on the form, and they should be asked to sign with a cross.

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Box 1

Wang and Redwood-Jones (2001) provide a detailed list of some of the information that should be included in informed consent forms for Photovoice projects. These include:

1. The definition and aims of Photovoice.
2. The total length of the participation required from participants; the nature of each session (e.g. focus groups, training sessions; discussing the images); the number and duration of the different sessions; and the intention to record certain sessions.
3. The voluntary nature of the participation and permission to withdraw from the study at any stage.
4. The agreement to provide cameras and other equipment that may be required (e.g. film, batteries, chargers, SD cards) to the participants for use during the project.
5. The notification of potential risks when taking photographs and attending sessions, as well as safety precautions that will be taken to avoid these risks as far as possible.
6. No financial costs to participants.
7. Disclaimer regarding the unlikely event of injury.
8. The names and contact details of the researchers and facilitators involved in the project.

</div>

These informed consent forms should not be discarded after the Photovoice study has been completed. If the study is being conducted through a particular institution, such as a university or research organisation, there will be specific guidelines about how long consent forms should be kept after a study has been completed. Otherwise, it would be sensible to keep the forms for approximately three to five years after the study has ended.

INFORMED CONSENT: PARTICIPANTS UNDER 18 YEARS OF AGE

If the participants are under 18 years of age, it is necessary to obtain informed assent from them (see Appendix D for an example of an informed assent form), and informed consent from their parents or guardians (see Appendix E for an example of an informed consent form for parents). Quite simply, informed assent is the child's agreement to participate in the study. If children are too young to read, the form should be read to them. If they are able, the children should sign the form to indicate their assent. If not, they may make a mark or a cross on the form.

SECONDARY PARTICIPANTS: THE SUBJECTS OF PHOTOGRAPHS

In addition to informed consent and assent from participants, it is vital that consent is obtained from the "secondary participants" or the subjects who appear in the photographs. It should be made very clear to the participants that they need to obtain the
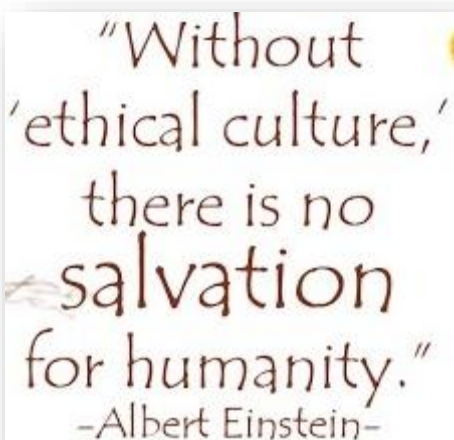
permission and, ideally, signatures of the individuals they want to photograph *before* they do so. The form should explain to the secondary participants that these photographs are part of a Photovoice project and may be published and/or exhibited (see Appendix F for an example of an Acknowledgement and Release Form). It is also a good idea to provide the participants with written material about Photovoice (e.g., a brochure or a fact sheet) that can be given to secondary participants or other interested community members. Sometimes a participant may take a photograph and someone will walk by and be captured in the photo. In this

instance, the consent should be obtained from this person after the photograph has been taken, but the participants must be aware that if the secondary participant refuses to grant permission, the photograph cannot be used. If the subjects in the photograph are unrecognisable (e.g. a photograph of a large crowd of people where individual faces are unclear) then it is not necessary to obtain consent. Ideally, participants should also be provided with prints of the photographs to give to the subjects that they have photographed (Wang & Redwood-Jones, 2001).

PUBLICATION AND EXHIBITION OF PHOTOGRAPHS AND NARRATIVES

If the photo stories are going to be published and/or exhibited, it is important to provide participants with a final consent form obtaining permission to publish and/or exhibit all or selected photo stories (Wang & Redwood-Jones, 2001). Only once this permission has

been obtained may the photographs be exhibited or published. Sometimes participants may consent for photographs and narratives to be exhibited or published that may be compromising for themselves or others. In this instance, even if the participants and secondary participants have given permission for the photo story to be published or exhibited, the organisers and facilitators must think carefully about whether or not this should be done. At times it may be ethical or prudent to conceal the faces of the subjects in the photographs so that they cannot be identified. This can easily be done online. There are many different websites onto which a photograph can be uploaded and then the face of the subject blurred or pixelated (such as www.photohide.com or www.facepixelizer.com).

CONFIDENTIALITY

The anonymity of all participants must be ensured in the focus groups and interview transcriptions, research report and other possible publications. This can be done through

the use of pseudonyms, as well as the omission of any information that may potentially identify the participants (such as geographic locations) (Henn et al., 2009; McKinlay & McVittie, 2008). Confidentiality in the Photovoice exhibition is slightly different. Many participants may be proud of their photographs and want to be identified in the exhibition; in this instance, the participants' names may be included in the exhibition display (see the Considerations around the Participants the Exhibition section in Chapter 6 for further discussion of this).

RISKS

As far as is possible, potential risks to participants must be minimised. The facilitators may not always be present when the participants are taking photographs, and there may be some situations where a participant places him/herself in danger to take a certain photograph. This is not acceptable and the safety of the participants is always more important than taking a good photograph. The facilitators must stress this to the participants. In some Photovoice projects, particularly those which deal with sensitive issues, participants may become distressed during group discussions or interviews. Facilitators must be sensitive to this and if necessary refer these participants for counselling.

BENEFITS

Typically, participants do not receive financial compensation but there are many other potential benefits to participation in a Photovoice project. Through the photography training and process of taking the photographs, participants will develop and improve their photography skills, which has been shown to build confidence and self-esteem (Strack et al., 2004). An increased sense of community has also been noted among some participants in Photovoice studies (Suffla et al., 2012). A further potential benefit is that participants may have their photo stories seen by stakeholders and policy-makers at the Photovoice exhibition. In this way, they may influence policy and change in their communities. See Chapter 1 for a full discussion of the inherent benefits of Photovoice.

EXERCISES

What follows are some questions to think about around ethics when you are planning your Photovoice project.

- If you are attached to an institution (such as a research organisation or a university), do you have ethical approval from that institution? If not, how will you go about getting ethical approval <u>before</u> you begin your project?
- Are any of your participants under 18? If so, how will you get the informed consent forms to their parents?
- What are the potential risks to the participants in your study?
- How can you prevent these risks?
- Is there a possibility that your participants may become distressed by some of the discussions in your project? What will you do if this happens?
- What will you do if your participant takes a photograph of someone in a compromising situation?

Chapter 8:

Monitoring and Evaluation

Monitoring and Evaluation are two separate, but related, procedures which are conducted in order to ensure that a project is of high quality. There are no set ways of performing monitoring or evaluating. However, there are a number of guidelines which one may consider (Potter, 1999).

MONITORING

To monitor something means to make sure that everything is on track, and that a project is being carried out as planned. Monitoring takes places throughout a project. Monitoring entails making notes on how a project has deviated from its original layout, what has remained the same, and if the project has achieved that which it set out to do (Potter, 1999). It is crucial that a project's aims as well as its central research question(s) are kept in mind throughout the monitoring process.

There are two kinds of monitoring:

1. **Process monitoring**: involves making sure that a project runs as intended, or if it is adhering to specific criteria that have been set out by the researchers. Within Photovoice projects, process monitoring entails making sure that each step has been taken (See Chapter 6). If particular processes have not occurred, it is important to note why this was the case.

2. **Outcome monitoring**: outcome monitoring measures the intended, or anticipated, outcomes of a project. In a Photovoice project, this kind of monitoring will note whether the project has for example implemented sustainable community action and social justice within a community (Strack et al., 2010; Rossi, Lipsey, & Freeman, 2004).

EVALUATION

To evaluate a project means to determine its value, or how useful it has been. Such usefulness can relate to those who were involved with the project's implementation, as well as its effect within the community in which it was conducted. Where monitoring takes place throughout the project, evaluation occurs once the project is complete (Potter, 1999). Within Photovoice studies, evaluation procedures attempt to assess the *extent* that the project has achieved its intended aims.

Evaluation looks to measure the consequences of a project, and to examine whether a meaningful impact or difference has been made within the community as a way of determining the effectiveness of the project. Evaluation also aims to assess whether and how the project can be improved in order to ensure that it achieves all that it sets out to do. Evaluations are collaborative as they gather different people's subjective perceptions on the project. They are also *subjective*, meaning that they rely on opinions and what people say (Ovretveit, 2002). They are important for a project's stakeholders, its funders, improving the kinds of social action that are possible, as well as improving the methodology which a project has utilised.

There are two kinds of evaluation:

1. **Formative evaluation**: notes aspects of the project which worked well, which did not work well, and which need reformatting, or changing.
2. **Summative evaluation**: examines the outcomes, value and effect of the project (Potter, 1999).

There are also two kinds of evaluators that exist:

1. **External evaluators**: these are researchers or consultants who are not managed by or linked to those who will by using the results of the evaluation.
2. **Internal evaluators**: they are connected to the project and will therefore be using the results of the evaluation (Ovretveit, 2002).

Although external evaluators are helpful in that they are removed from the project and may be able to provide an outsider's perspective which is free from bias, they may not know the project as well as internal evaluators, who are perhaps able to provide a more in-depth evaluation.

In order for meaningful evaluation to take place, it is important to describe that which is being evaluated, as well as against which criteria this will be measured; in other words, *how* it will be evaluated (Rossi et al., 2004). As is required of Photovoice projects, *participants should be involved in evaluating a project*, as should its stakeholders (this is known as responsive evaluation). The manner in which evaluation takes places is dependent on the project itself. Evaluation should be cost efficient, yet effective, and it must attempt to produce reliable results so that future Photovoice projects, both within the community and beyond, can improve by learning from this project's mistakes, as well as learn from what it did well. With all of this in mind, evaluation can take the form of focus

…participants should be involved in evaluating a project…

groups, observations, interviews, or tests, and can involve anyone who was involved with the project's implementation, as well as those who were not involved. Finally, the evaluator should be aware of how he or she influences the evaluation (See Reflexivity section in Chapter 4) (Potter, 1999).

Evaluating a project requires that one is as prepared as possible. This means that he or she should take note of each task that is to be performed within the evaluation, as well as construct timelines, list all of the materials that are needed, how much funding is required, and how this funding will be secured (Rossi et al., 2004). Indeed, before the evaluation can be performed, one must decide on, as well as describe the evaluation process. The project's initial objectives should also be considered. It may be helpful to compare participants, or even facets of their community, before and after the project was conducted. If this does form part of the evaluation procedure, remember to note specific "before" variables or factors prior to the project's implementation, as one cannot assess these after the project has been conducted. Evaluations can compare the current project

to similar ones, and can mention whether time or money could have been saved anywhere, and if more could have been achieved within the project. Finally, evaluators must ask how sustainable the project was, and what its risks were (Ovretveit, 2002; Potter 1999).

It is important to note that evaluation will not change anything; however, it provides the necessary information from which changes can be made. Within Photovoice projects, researchers, facilitators and participants are able to work together in order to determine which information is relevant for judging the project's overall value (Ovretveit, 2002).

METHODS FOR MONITORING AND EVALUATION

What follows are a number of methods that facilitators can perform when monitoring and evaluating a Photovoice project.

Monitoring

- Keep a diary throughout the project.
- Consciously reflect on each stage of the project.
- Adhere to a plan that keeps in mind the project's central research question/s.
- Stick to the project's criteria.
- Track each process within the project from when it is first implemented up until it ends.

Evaluation

- Note down each project outcome and track its progress (how it began and how - if at all - it progressed).
- Note down how the project could have done more.
- Note where and how time and/or money could have been saved.
- Note down how the project may have been risky to those who were involved.
- Note if the project's outcomes are sustainable.
- Compare this project to similar projects.
- Perform a "before and after" comparison.
- Note how and why the project adhered to and deviated from its timeline.

- Interview participants about their experiences of the project.

- Recruit external evaluators.

- Conduct focus groups with people involved in the project.

- Note down your own evaluative observations.

- Interview those involved in the project.

- Ask participants and community members to complete an evaluative questionnaire that you have written.

EXERCISES

Monitoring and evaluation procedures can take a number of forms, and it is important to cater these to your specific project in order to assess which kind will be the most appropriate. Within the group:

- Discuss ways in which you feel you could get the most out of monitoring and evaluating a project.
- Who do you feel would be useful within these processes? Who would not?
- What are some potential problems which one could encounter when conducting either a monitoring or evaluation assessment?

Chapter 9:

Conclusion

This chapter offers one last consideration of that which each stage of Photovoice requires, as well as a summary and conclusion of this manual.

FINAL CONSIDERATIONS

It is important to consider the practical requirements of each stage of Photovoice. What follows is a short list of the different kinds of resources that facilitators may need when conducting a Photovoice project. As each Photovoice project will have varying levels of available resources, it important to make use of what is accessible.

Preparation

- Draw up a clear timetable which must be adhered to as strictly as possible.
- Obtain ethical clearance.
- If the project has any kind of institutional affiliation, find out if the institution requires anything from facilitators.
- Contact a gatekeeper.
- Secure cameras if these are to be available to participants.
- Secure voice-recorders.
- Secure participants.
- Gain participant (as well as parental, where necessary) consent.
- Secure a research venue. Seating and space issues must be considered.
- Make an effort to understand the community concerns on which participants are likely to focus.

- Do not neglect cultural considerations.

- Provide refreshments.

- Prepare all project monitoring procedures.

Introductory Meetings

- Keep track of all food, remuneration, and transport issues.

- Write up a topic guide.

- Provide resources required for ice-breaker exercises.

- Provide sheets of paper on which to write participants' names as well as their project goals.

- Ensure that, if necessary, a translator is present.

- Gather participants demographic and other relevant information.

Photovoice Training

- Provide resources required for any exercises.

- Provide sheets of paper.

- Ensure that each participant is provided with a camera or camera phone where cameras are to be available to participants.

- Provide a projector as well as all accompanying apparatus.

- Download or stream photography training videos where possible.

- Become familiar with Chapter 5 of this manual.

- If required by the project, provide participants with physical copies of forms which they may need for photographic subject consent.

Post Photo Mission Interviews

- Provide voice-recorders.

- Bring interview schedule/SHOWeD to the meeting.

- Print photographs.

Data Analysis

- Make sure to complete all transcription.

- Make use of pens and notepads.

- Ensure that facilitators and collaborators are present throughout the analysis.

- Consult participants within the respondent validation procedure.

Going Public

- Prepare for exhibitions, online content, books, or videos.

- Prepare for a launch event.

- Invite an audience.

- Discuss the stakeholders that should be present.

- Market and advertise the event.

- Secure and prepare a venue.

- Print relevant photo-stories.

- Prepare photo exhibits.

Lastly

- Reflect and debrief with participants and researchers.

- Discuss how participants might take the project and its resultant dialogue and action further.

- Encourage participants and stakeholders to make contact and stay connected with one another.

- Implement project evaluation procedures.

SUMMARY AND CONCLUSION

It is hoped that this manual has served as both a practical and an accessible guide to conducting projects using the largely unstandardised Photovoice methodology. Above all, the manual stresses that participants' voices must inform every stage of these projects. Certainly, Photovoice projects are able to meaningfully address a number of community concerns if they are implemented effectively. While this manual does not guarantee successful project implementation, it may be used to support researchers and facilitators

- especially those who are new to the method - in conducting Photovoice projects in a manner that adheres to Photovoice's principle philosophy of 'giving voice.' The manual is to be understood as a resource which renders manageable the tricky, exciting and transformative facets of an immensely important community-orientated research method.

Photography is a small voice, at best, but sometimes one photograph, or a group of them, can lure our senses of awareness.

- W. Eugene Smith

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APPENDICES

Appendix A

Ice-breakers

What follows are a number of exercises that facilitators are able to perform with participants in order to ease tensions and for everyone to get to know one another better. Each of the following ice-breakers has been adapted from those which feature in a resource manual on community engagement research (Taliep, Simmons, Van Niekerk, & Philips, 2015).

1. My Name Is

Preparation: Newsprint, marker pens, and name tags.

Each person in the group is to state his/her name and attach to this an adjective (a describing word) that describes a positive value or characteristic. The adjective must start with same letter of his/her name. For example, Noble Neziswa, or Friendly Fatima. The names and attached adjectives should be written down, and participants should be referred to by these names for the remainder of the session.

2. Fly With Me

Preparation: A4 sheets of paper and pens.

Provide each participant with one A4 sheet of paper. Participants are then to make their own paper aeroplanes from these sheets of paper (you may have to provide assistance to those who are struggling to do this) and are to write their names and one thing that they do not like on their aeroplanes. When everyone is ready, shout "Go!" after which participants must fly/throw their aeroplanes into the air, and pick up someone else's plane. After this, participants are to find the person to whom this plane belongs, and are to introduce this person to the group.

3. Stranded on an Island

Preparation: Newsprint and pens.

Divide participants into small groups. Tell them that they are to pretend that they are stranded on an island. Ask them what five things they would bring to this island. It is important to note that each group, not each person, must decide on five items. Each group should write their items on newsprint and explain their choices to the other groups.

4. Do As I Do

Preparation: None

All participants are to sit in a circle facing forward, with one person volunteering to lead. The group is then to do whatever the leader does when he/she walks past them. Each participant should continue performing this action until the leader passes them again with a different action. The activity must be done as quietly as possible. Some examples of actions which the leader can pass on are: snapping his/her fingers, rubbing his/her hands together, clapping, and hopping on one foot.

5. Human Web

Preparation: None

Divide participants into two groups. Each group is to hold hands, forming a circle. They are then to walk forward until they are standing close together and the circle is small and tight. Now instruct each participant to drop their hands to their sides. Participants should now grab any two hands which do not belong to people standing beside them. Finally instruct participants to untangle themselves without letting go of anyone's hands. Ensure that no one is hurt during this exercise.

Appendix B

Transcription notation

The following aims to help with the transcription process.

1. **[…] – Unimportant words omitted. Ideally a transcript should not omit any words**

Example:

"I um, don't think that she was like able to be there, uh."

Transcribed as:

"I […] don't think that she was […] able to be there […]"

2. **{…} – Name omitted for anonymity**

Example:

"We always thought that {…} was a terrible father. He and his children moved to {…} last year."

3. **<…> – Giggling or laughter**

Example:

"She and her friends would always play cricket with us on Saturdays <…>"

4. **Participant naming convention**

In order to ensure that participants remain anonymous, it is important that their real names are not used in the transcript.

Example:

The name Caitlin is changed to Sophia.

Caitlin is changed to P1 (meaning Participant 1).

Appendix C

Participant consent form example

```
ADD LOGO FROM YOUR
INSTITUTION/AFFILIATED
INSTUTIONS HERE
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ASSENT FORM FOR PARTICIPATION IN A RESEARCH STUDY

The **[insert your organization here]** are doing a Photovoice study about **[give a brief description about the focus of your project].**

What is Photovoice?

Photovoice is a community-centred way of conducting research. Photovoice involves providing cameras and basic photography training to participants. The participants, in dialogue with the facilitators, agree on a topic on which they have to take photographs. Photovoice has three main aims:

1. To enable people to record and reflect their community's strengths and concerns
2. To promote critical dialogue and knowledge about important issues through large and small group discussion of photographs
3. To reach policy/decision makers

What is this study about?

[Describe your study here in straightforward and easy to understand language]

Do I have to take part?

You have been chosen to take part in this study. However, you do not have to take part in it if you do not want to. And if you decide to join, you can stop taking part at any time. You will not get into trouble if you do not want to be part of this project.

What do I have to do?

If you take part in the project, this is what you will have to do [here you must outline in detail the following information]:

1. The total length of the participation required from participants

2. The nature of each session (e.g. focus groups, training sessions; discussing the images)

3. The number and duration of the different sessions

You will be provided with any equipment that you need to take part in this study.

Will what I say be kept private?

Everything you say in the group meetings will be heard by the other group members. Group meetings will also be recorded on a digital audio recorder and then saved on a computer where it will be stored securely with a password. The stories you tell us about your photographs may be used in the reports that the researchers write or present for other researchers, but your real name will not be used. If you decide to show your photos at a community event, you do not need to put your name on them if you do not want to.

Inconveniences and risks

We don't expect that you will be distressed by the group discussion but if it does become distressing or uncomfortable you may stop participating at any time without any negative consequences. If you become distressed, we will refer you for counselling, if necessary. There will be no financial costs to you if you participate in this study. We don't anticipate that you will be in any danger when taking photographs and attending sessions during this project; nonetheless, safety precautions will be taken to avoid any potential risks as far as possible. However, we cannot be held responsible for any injuries that you incur while taking photographs for this project.

Who will the photographs belong to?

You will be able to keep a copy of all your photographs. If you agree to take part in this study, this means that you agree to also let the researchers use a copy of your photographs in the reports that they write or present to other researchers, but your real name will not be used with your photographs. If we want to use a copy of your photographs for anything else, we have to get your permission.

Why should I take part in this study?

This is a chance for you to express your opinions about things that are important to you in your community. Your opinions will help us to think of ways that we can help to [complete this in relation to your study]. It is also a chance for you to learn more about taking photographs and how to use photographs to tell a story.

If you would like to be part of the research project, please sign this form below:

Name: ………………………………………………………………………

Signature: …………………………………………………………………..

Date: …………………………………………………………………………..

If you have any questions please contact **[insert name of researcher]** on **[insert contact number].**

Appendix D

Participant assent form example

> ADD LOGO FROM YOUR
> INSTITUTION/AFFILIATED
> INSTUTIONS HERE

ASSENT FORM FOR PARTICIPATION IN A RESEARCH STUDY

The **[insert your organization here]** are doing a Photovoice study about **[give a brief description about the focus of your project].**

What is Photovoice?

Photovoice is a community-centred way of conducting research. Photovoice involves providing cameras and basic photography training to participants. The participants, in dialogue with the facilitators, agree on a topic on which they have to take photographs. Photovoice has three main aims:

1. To enable people to record and reflect their community's strengths and concerns
2. To promote critical dialogue and knowledge about important issues through large and small group discussion of photographs
3. To reach policy/decision-makers

What is this study about?

[Describe your study here in straightforward and easy to understand language]

Do I have to take part?

You have been chosen to take part in this study. However, you do not have to take part in it if you do not want to. And if you decide to join, you can stop taking part at any time. You will not get into trouble if you do not want to be part of this project.

What do I have to do?

If you take part in the project, this is what you will have to do [here you must outline in detail the following information]:

1. The total length of the participation required from participants
2. The nature of each session (e.g., focus groups, training sessions; discussing the images)
3. The number and duration of the different sessions

You will be provided with any equipment that you need to take part in this study.

Will what I say be kept private?

Everything you say in the group meetings will be heard by the other group members. Group meetings will also be recorded on a digital audio recorder and then saved on a computer where it will be stored securely with a password. The stories you tell us about your photographs may be used in the reports that the researchers write or present to other researchers, but your real name will not be used. If you decide to show your photos at a community event, you do not need to put your name on them if you do not want to.

Inconveniences and risks

We don't expect that you will be distressed by the group discussion, but if it does become distressing or uncomfortable you may stop participating at any time without any negative consequences. If you become distressed, we will refer you for counselling, if necessary. There will be no financial costs to you if you participate in this study. We don't anticipate that you will be in any danger when taking photographs and attending sessions during this project; nonetheless, safety precautions will be taken to avoid any potential risks as far as possible. However, we cannot be held responsible for any injuries that you incur while taking photographs for this project.

Who will the photographs belong to?

You will be able to keep a copy of all your photographs. If you agree to take part in this study, this means that you agree to also let the researchers use a copy of your photographs in the reports that they write or present to other researchers. However, your real name will not be used with your photographs. If we want to use a copy of your photographs for anything else, we have to get your permission.

Why should I take part in this study?

This is a chance for you to express your opinions about things that are important to you in your community. Your opinions will help us to think of ways that we can help to [complete this in relation to your study]. It is also a chance for you to learn more about taking photographs and how to use photographs to tell a story.

If you would like to be part of the research project, please sign this form below:

Name: …………………………………………………………………

Signature: ………………………………………………………..

Date: …………………………………………………………...

If you have any questions please contact **[insert name of researcher]** on **[insert contact number].**

Appendix E

Informed assent form for parents example

<div style="border: 1px solid black; text-align: center;">

ADD LOGO FROM YOUR
INSTITUTION/AFFILIATED
INSTUTIONS HERE

</div>

ASSENT FORM FOR PARTICIPATION IN A RESEARCH STUDY

Dear Parent/Guardian

The **[insert your organization here]** are doing a Photovoice study about **[give a brief description about the focus of your project].**

What is Photovoice?

Photovoice is a community-centred way of conducting research. Photovoice involves providing cameras and basic photography training to participants. The participants, in dialogue with the facilitators, agree on a topic on which they have to take photographs. Photovoice has three main aims:

1. To enable people to record and reflect their community's strengths and concerns
2. To promote critical dialogue and knowledge about important issues through large and small group discussion of photographs
3. To reach policy/decision makers

What is this study about?

[Describe your study here in straightforward and easy to understand language]

Taking part in the study is voluntary. This means that your child can choose not to take part at all or can stop taking part at any point during the study. Your child will be asked to fill in a form in which they will tell us if they do or do not want to be part of the study.

If your child takes part in this study, he/she will have to do the following [here you must outline in detail the following information]:

1. The total length of the participation required from participants.

2. The nature of each session (e.g. focus groups, training sessions; discussing the images).

3. The number and duration of the different sessions.

Your child will be provided with any equipment that you need to take part in this study.

If you give permission for your child to take part in this project, this mean that you agree that their photographs (but not their names) can be used by the researchers for research reports and for research publications or presentations and exhibitions. If the researchers want to use the photographs for any other purposes, you and your child both need to give permission.

Inconveniences and risks

We don't expect that your child will be distressed by the group discussion, but if it does become distressing or uncomfortable your child may stop participating at any time without any negative consequences. If your child becomes distressed, we will refer your child for counselling, if necessary. There will be no financial costs to you if your child participates in this study. We don't anticipate that your child will be in any danger when taking photographs and attending sessions during this project; nonetheless, safety precautions will be taken to avoid any potential risks as far as possible. However, we cannot be held responsible for any injuries that your child incurs while taking photographs for this project.

If you **agree** that your child can take part in this project, please fill in below:

Your Child's Name and Surname:…………………………………………………………

Your Name and Surname:……………………………………………………………..

Your Signature:…………………………………………………………………………

Date:……………………………………………………………………………………

If you have any questions please contact **[insert researcher's name]** on **[insert contact details]**.

Appendix F

Photograph acknowledgment and release form

I grant permission to be photographed for this Photovoice project. I understand that my image may be edited, copied, exhibited, published or distributed and waive the right to inspect or approve the finished product wherein my likeness appears. Additionally, I waive any right to royalties or other compensation arising or related to the use of my image. I also understand that this material may be used in diverse educational settings within an unrestricted geographic area. These photographs may be used for the following purposes:

- conference presentations
- informational presentations
- photographic presentations
- academic publications and reports

By signing this release I understand this permission signifies that photographic recordings of me may be electronically displayed via the Internet or in the public educational setting. I will be consulted about the use of the photographs or video recording for any purpose other than those listed above.

There is no time limit on the validity of this release nor is there any geographic limitation on where these materials may be distributed.

This release applies to photographs collected as part of this Photovoice project only.
By signing this form I acknowledge that I have completely read and fully understand the above release and agree to be bound thereby. I hereby release any and all claims against any person or organisation utilising this material for the purposes of this Photovoice project.

Full Name:…………………………………………………………………………………………

Street Address/P.O. Box:……………………………………………………………………………

City:………………………………………………………………………………………

Postal Code:……………………………………………………….............………………..

Phone:………………………………………..Fax:………………………………………………

Email Address:…………………………………………………………………………………

Signature:……………………………………….Date:……………………………………..

If this release is obtained from a presenter under the age of 18, then the signature of that presenter's parent or legal guardian is also required.

Parent's Signature:………………………….. Date:………………………………………