



# PHOTOVOICE OVERVIEW

March 13, 2013 - Alexander First Nations

**Pieter de Vos**  
Alberta Culture



# Purpose

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- ▶ To provide an overview of the photovoice method.
- ▶ To reflect on the potential application of photovoice for community-building.
- ▶ To discuss use participatory methodologies in general and the ethical issues attached to visual methods.



# Working Principles

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- ▶ Everyone has wisdom.
- ▶ We need everyone's wisdom for the wisest results.
- ▶ There are no wrong answers.
- ▶ Everyone will hear and be heard.
- ▶ Everyone has the freedom to choose to participate.



# Agenda for Workshop

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1. Welcome & Introductions
2. Overview of Photovoice
3. Case Studies
4. Methods and Process
5. Ethical Considerations
6. Best Practices
7. Project Planning



# Opening Reflection

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- ▶ Roundtable introductions
- ▶ What are your experiences with photography and visual storytelling?
- ▶ What are your expectations for this workshop?

# What is Photovoice?

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- ▶ Photovoice is a participatory technique that uses cameras as a tool for a community to document an issue, and employs photographs as catalysts for social change.
- ▶ The technique was pioneered in China by **Caroline Wang** and **Mary Anne Burris** in 1997.
- ▶ It has been used with various populations around the world.



# Photovoice...

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1. Enables people to record and reflect their community's strengths and problems;
2. Promotes a critical dialogue about important issues through group discussion and photographs; and
3. Engaging policymakers or community leaders.





# Key Concepts to Photovoice

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- ▶ Images teach.
- ▶ Pictures can influence policy.
- ▶ Community members ought to participate in shaping public policy.
- ▶ Influential policy-makers must be the audience to the perspectives of community members.
- ▶ Photovoice emphasises individual and community action.

“This is a photo of a man who died of AIDS. I was very surprised that he died of the disease. My uncle also died of AIDS. I am very afraid because in my work at the karaoke parlour it is easy to become infected with HIV – especially if one day I forget to use a condom or if a customer forces me to have sex without a condom. I try to use condoms all the time when I have sex to prevent becoming infected with HIV.”

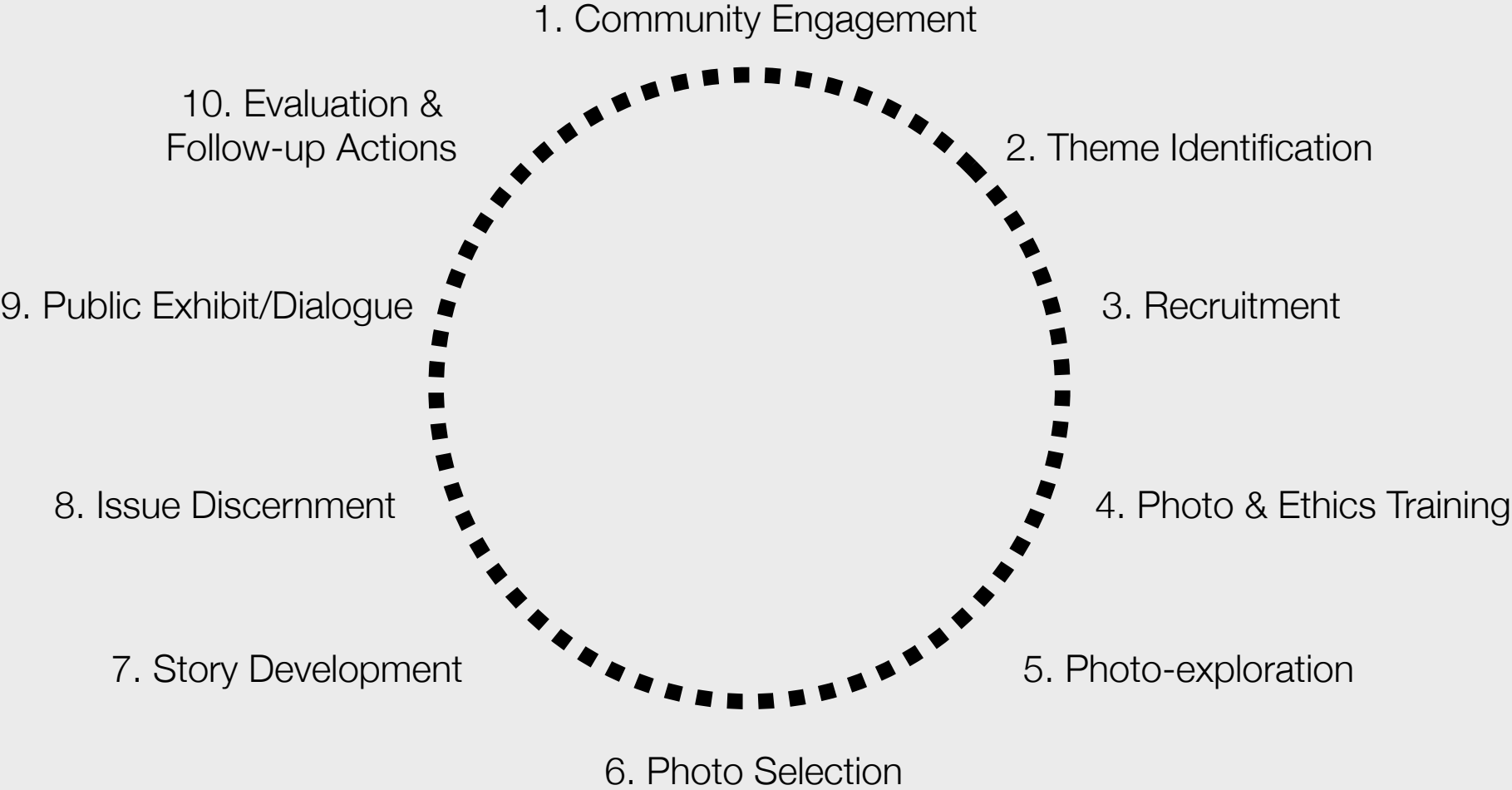


# **Risk Factors to Childhood Injury**

**Green Acres Secondary School, Mbezi Beach,  
Dar es Salaam, Tanzania  
July 22 to August 2, 2009  
Pieter de Vos, University of Alberta**

# Participatory Action Cycle

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# Main Stages in of Photovoice Process

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## **1. Introductory and Preparatory Work**

- ▶ Trust-building, team-building, life skills, games & activities
- ▶ Basic photography training & discussion on ethics
- ▶ Establishment of ground rules and development of consent forms
- ▶ Story-telling

## **2. Exploration and discussion of theme (or pressures/opportunities)**

## **3. Caption and Story Development**

## **4. Exhibit preparation and Public Dialogue**

- ▶ Media training, public speaking
- ▶ Advocacy

# Case Studies

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- ▶ Examples from Vancouver
- ▶ Discussion

# Resource / Equipment Requirements

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- ▶ Skilled facilitator
- ▶ Digital Cameras (8 MP to 10 MP)
- ▶ Laptop Computer
- ▶ Photo-editing software
- ▶ Flash Memory Cards
- ▶ Batteries (Rechargeable)
- ▶ Battery Chargers
- ▶ Digital Audio Recorder
- ▶ Cost of processing of images
- ▶ Printed consent forms and sponsoring letters
- ▶ Workshop supplies: Pens, paper, Sticky Tack, notebooks.
- ▶ Supplies for mounting images for exhibit.

# Thinking Visually

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- ▶ The instantaneous nature of photography sometimes makes it easy for us to forget our responsibility to “think visually.”
- ▶ It is about making **choices**.
- ▶ It is about what we choose to **include** in the picture and we choose to **leave out**.



# The Language of Photography

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- ▶ The language of photography uses lines, shapes, colours, and contrasts to communicate.

# Elements of Visual Composition

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- ▶ Establish a focal point
- ▶ Get closer
- ▶ Rule of thirds
- ▶ Perspective
- ▶ Look for relationships
- ▶ Lighting
- ▶ Colour
- ▶ Lines

# Visual Choices

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- ▶ **Distance** – Close, Medium, Far
- ▶ **Angle** – Up, Straight, Down
- ▶ **Level** – High (Bird's Eye View) , Eye-level, Low (Worm's Eye View)
- ▶ **Pan** – Left, Forward, Right
- ▶ **Framing** – Subject, Shapes, Lines, Space, Composition

Establish a  
clear focal point

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Don't include too much.

Extra elements can confuse things. Strengthen your subject by eliminating all unimportant components and background clutter.





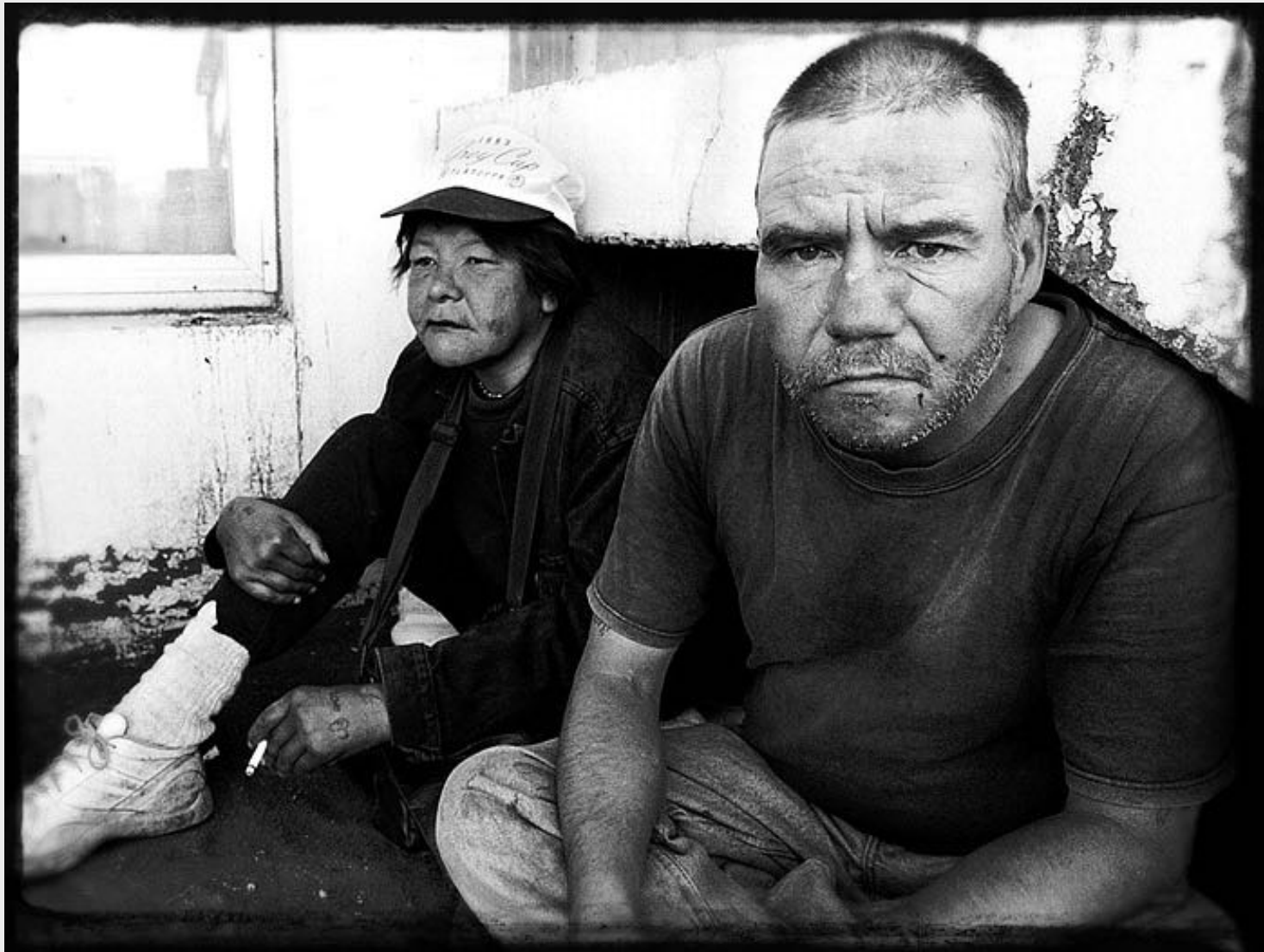
Get Closer

To create impactful  
images, fill the frame  
with the subject



Strive for Clarity

Strive for  
simplicity.  
Avoid clutter.



Rule of thirds

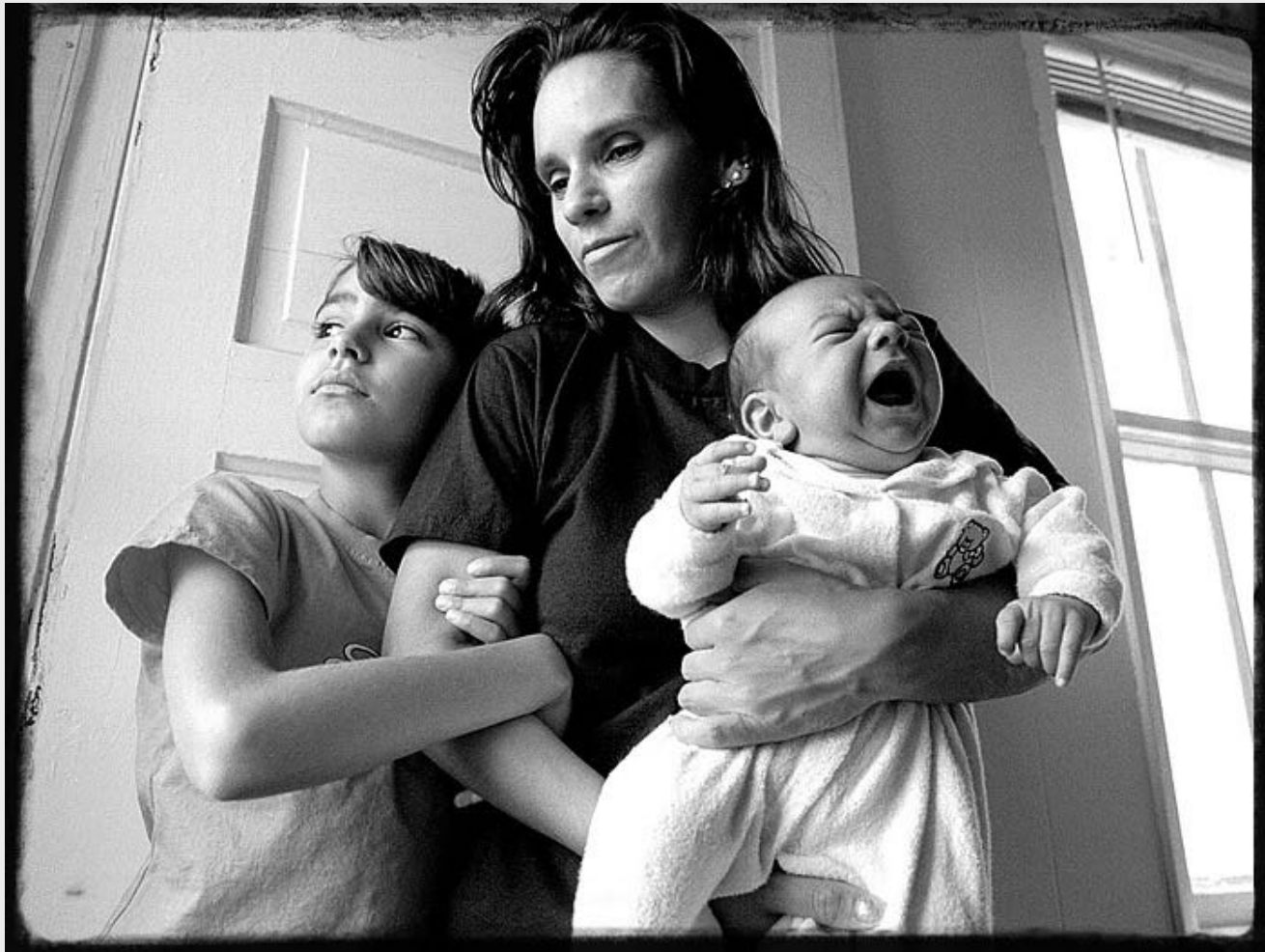
Move it from the middle



Look past the subject

How do the  
foreground and  
background relate?





Perspective

Shoot from  
different angles



Look for relationships

Combine  
visual elements  
to tell a story



# Look for relationships

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Arrange visual elements  
to tell a story.





Colour

Look for the relationship  
of colours and shapes



## Lighting

The best light occurs in the early morning or late evening.



## Lines

Use lines to create a sense of depth and tension.



## Lines

Use lines to create a sense of depth and tension.



# Building a Visual Library

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- ▶ Build a mental library of strong photographs and other visual art forms.
- ▶ Examine the work of other photographers with a critical eye.
- ▶ *What works and what doesn't*

# Practising our Techniques - Scavenger Hunt

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- ▶ Take images of something or someone from: **close up**, **medium distance**, and from **far away**.
- ▶ Take images of something from: **above** (bird's eye view), **eye-level** (straight on), and from **low** (worm's eye view).
- ▶ Take an image that conveys a **sense of scale** or **size**.
- ▶ Take an image that conveys a sense of **distance**.
- ▶ Take an image of something that conveys a sense of **colour**.

It is not your equipment that matters.  
It is your eye.

















DOUBLE BUTTER  
FOR USE WITH WATER  
EXP. DATE: 08/23/09

DOUBLE BUTTER  
FOR USE WITH WATER  
EXP. DATE: 08/23/09

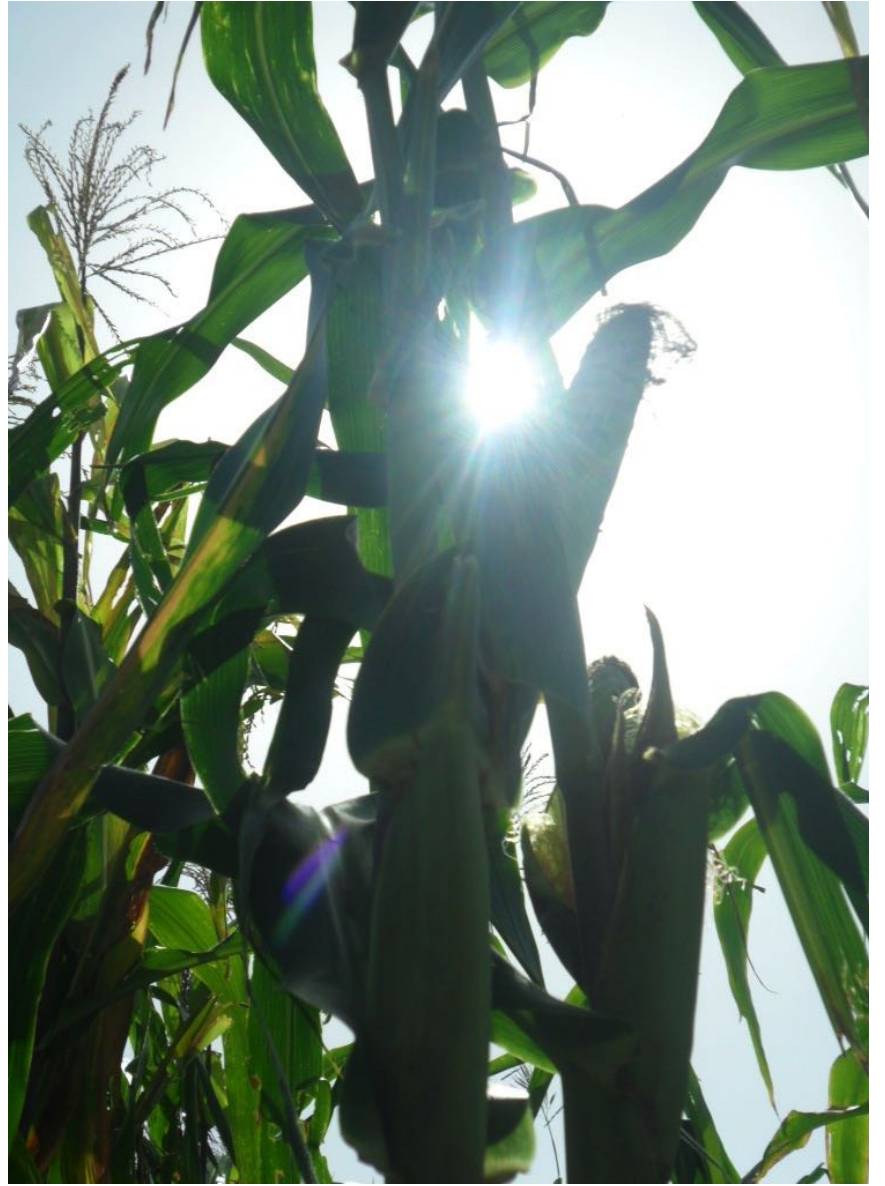










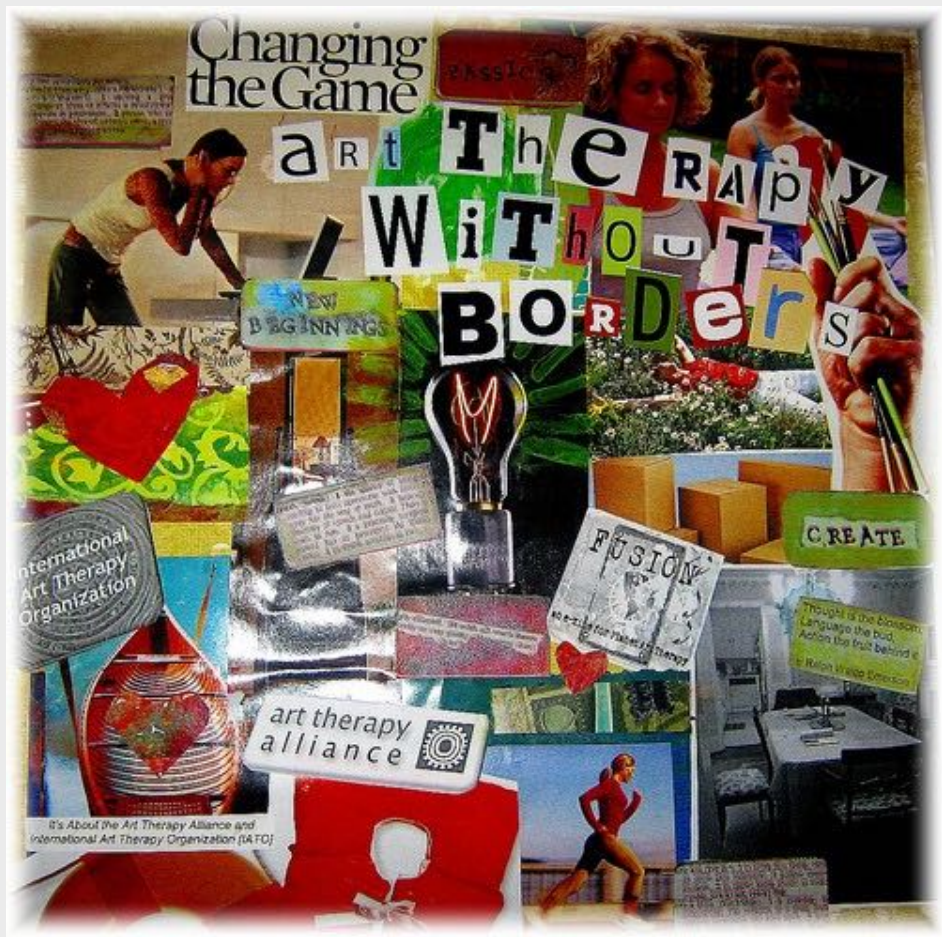




# Integrating Art and Photos











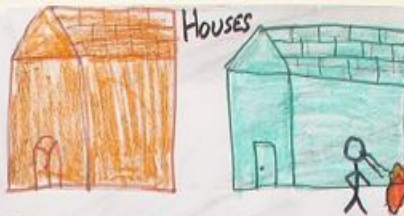




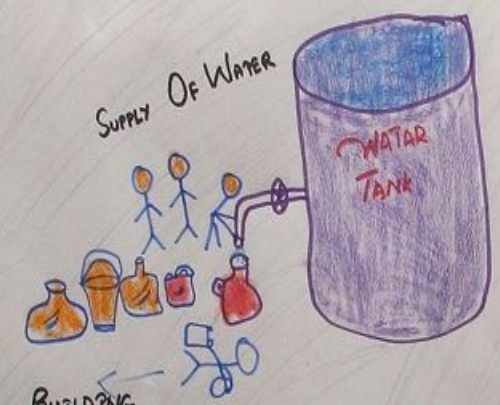
PRIMRY School SINDHI PRIMARY School



So Many People On The Road



SUPPLY OF WATER



WATER FLOWING





کتابا  
کادیاں  
ارو  
کپرا کڈو  
الا  
باس  
مسجد  
پانی کی ٹنڈلی  
بیوٹی  
کوئے  
عیار بنیں

**Strength قوتیں**

Clinic\* کلینک  
mosque\* مسجد  
water-tank/handpump واٹر ٹینک/ہینڈ پمپ  
women's gathering\* عورتوں کی اجتماعت  
IC road اے سی روڈ  
park\* پارک  
school\* اسکول  
short distances  
proximity  
readiness of shops  
& homes دوکانیں قریب ہیں

**Weaknesses خاصاں کمزوریاں**

broken roads لڑھکیں ٹوٹتی ہوئی ہیں  
flooding/inundation پانی کھڑا ہے  
garbage کچرا  
supply of dirty water گندے پانی کی سپلائی  
power outages بجلی نہ ہانا  
children playing on the road (unsafe) road accident بچوں کا روڈ پر کھیلنا روڈ حادثہ  
smoking/drugs تمباکو نوشی/مسٹیاں  
neighbourhood organisations (political) تنظیم  
weapons (free supply)  
youngmen don't work

**مشکلات کی خرید و فروخت**

buying + selling of drugs خرید و فروخت  
women having to work/ unemployment/seasonal employment عورتوں کا کام کرنا  
youngmen don't work جوان بولکوں کا کام نہ کرنا  
eve teasing چھٹیڑھاٹ  
short tempers / disputes جھگڑا کرنا  
children gambling بچے جو ان کھلتے ہیں  
child labour بچے کام پر لگتے ہیں  
early marriages (girls) چھوٹی عمر میں شادی  
skin infections among children (lack of Sanitation/ hygiene / nutrition / not a healthy diet) بچوں کی بیماریاں

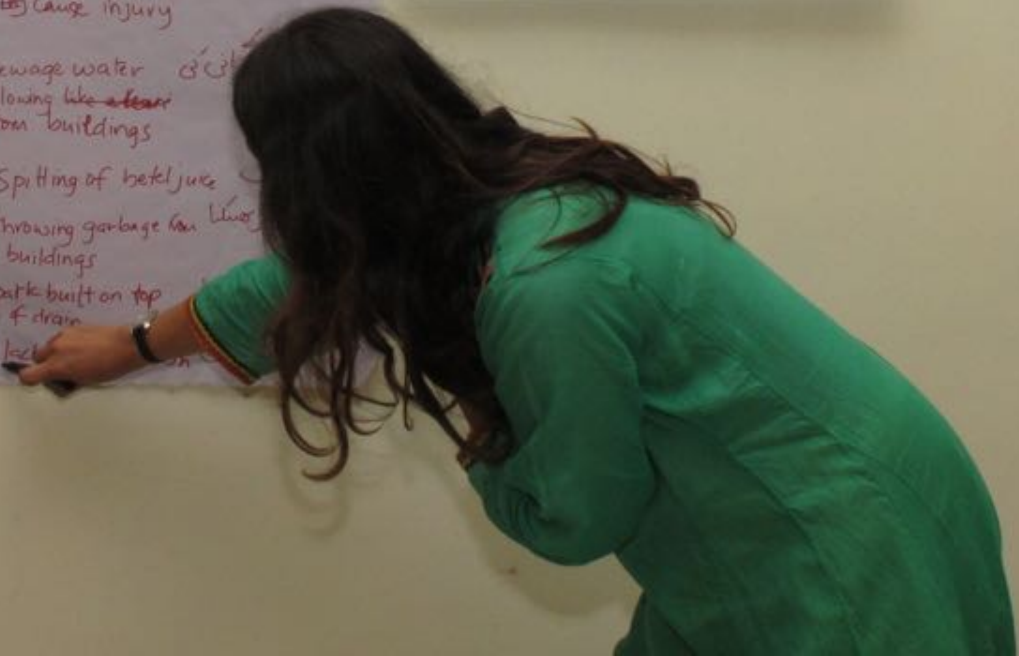
کیا  
انک من  
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میں اور  
رہو گے  
بچوں کا  
پارک  
توڑتی  
آکھو  
اسکول  
عورتوں کا  
بگھنی آبادی

**Strengths قوتیں**

girls' education\* لڑکیوں کی پڑھائی  
home schools گھر میں اسکول  
women's courage\* عورتوں کی ہمت  
home crafts\* گھریلو ہنر سازی

**کھلے ہوئے گٹر**

open manholes سرے کے گٹر  
camel carts carrying iron rods that can cause injury  
sewage water flowing like a river from buildings  
Spitting of betel juice  
throwing garbage from buildings  
park built on top of drain  
lack of





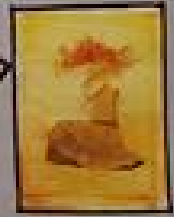


PEOPLE'S CHOICE

Good Cow



I CAN DO EVERYTHING



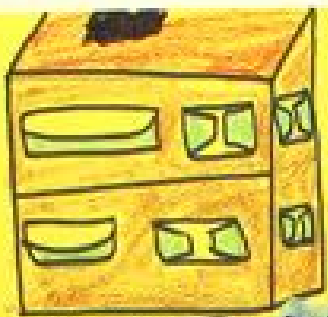
MOMMY BAHU



Beauty-ant  
SANTORINI  
SANTORINI

With Powerfull thoughts





TENSION



NEEDS



I Wish



DEPRESSION

Happy



Family



# CHILD LABOUR



DRUGS



FAIGHTER

SUCIDE

دوست آپنی اپنی بات

NO LOPION





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Official  
education  
pollution / garbage  
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میں نے کیا کیا

میں نے کیا کیا

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میں نے کیا کیا

میں نے کیا کیا

میں نے کیا کیا





حکومت کو  
پر غور کر  
مانے پڑتے ہیں

ملا لیا فی رخصتوں کو ساتھ لے کر  
سرمایہ داران کو مانگتے ہیں ان کو تعلیم  
اور ترقی دینے کے لیے ان کو لوگوں کی حالت  
کو دیکھ کر ان کو مانگتے اور ان کے لیے  
سماں میں لے کر ان کو تعلیم  
کے لیے لے کر لے کر

ایڈ منسٹر پی ایچ ڈی  
سنان ماحیال رکھے  
میں جس سے بیمار ماں پیدا ہوئی  
ہوئی ہے کہ جنہیں صبح لاجا جائی  
مانے آنا گندہ آنا اور یہ وقت  
ماں ماں مار مار ماروں کا کہہ رہا تھا  
میں جس سے بیمار ماں پیدا ہوئی  
ہوئی ہے کہ جنہیں صبح لاجا جائی  
مانے آنا گندہ آنا اور یہ وقت  
ماں ماں مار مار ماروں کا کہہ رہا تھا



علم کی نفع ہے  
یہ سنت محمد

ایڈ منسٹر پی ایچ ڈی  
سنان ماحیال رکھے  
میں جس سے بیمار ماں پیدا ہوئی  
ہوئی ہے کہ جنہیں صبح لاجا جائی  
مانے آنا گندہ آنا اور یہ وقت  
ماں ماں مار مار ماروں کا کہہ رہا تھا

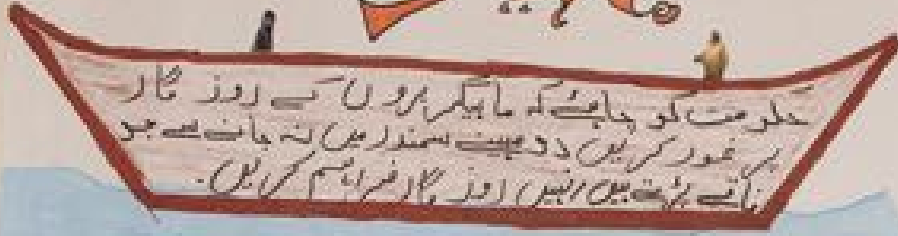


flowers  
wishes  
پس  
4



کود زینت اسکول میں  
تعلیم کے ساتھ ہی  
کا ہونا  
یہ دیا جائے گا کہ اس وقت کو یاد کرنا  
مکرمی پالیسی  
کود زینت اسکول کے شعبہ  
تعلیم و تربیت  
اسکول

## ماہرہ



حکومت کو چاہئے کہ ماہرہ بروں سے روزگار  
پر غور کریں۔ وہ بہت کمزور ہیں۔ انہوں نے جانتے سے جو  
زبانے پڑھتے ہیں انہیں روزگار فراہم کریں۔

ماتا باپ کی زمینداری کہ سب سے پہلے لڑکی کا  
ماحول بدلے ماں کو چاہئے اپنے بچوں کو تعلیم  
دے باپ کو چاہئے کہ جو ان لڑکیوں کو بھانٹ  
آوارگی کے ماکہر لگائے اور نئے سے رشتے  
ماں باپ کو چاہئے لڑکیوں کو تعلیم  
سے مہروں نہ کریں۔

## ایڈمنسٹریٹو لپٹا کو چاہئے کہ ماحول کی

صافی کا خیال رکھے۔ گندے نالے جو کھلے ہوئے  
ہیں جس سے بیماریاں پیدا ہوتی ہیں تو ان  
ہوئی لٹری کے جنہیں جمع کر لیا جائے پانی  
کا نہ آنا گنوا آنا اور بے وقت بجلی  
کا جانا بار بار تاروں کا ٹوٹنا ان  
مشکل توں حل کیا جائے۔



علم کی شمع سے  
پہلے محبت بھگو

## ایڈمنسٹریٹو

کو چاہئے کہ بیمار سے حملہ  
میں ایس کوئی میسر چلائیں جو  
لڑکیوں اور لڑکوں کو کم عمر میں  
شادی کر دیتے ہیں ان کی زندگیاں  
سہرا کر دیتے ہیں انہیں رد کا  
جائے۔





# Small Group Exercise 1

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- ▶ Choose an image that represents your hopes and dreams for your community.
- ▶ Share why you chose this image and what it means to you.
- ▶ Hold on to the image

# Small Group Exercise 2

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- ▶ Select 4 or 5 more images to go with the original photos selected
- ▶ Arrange the photos so that they tell a story.
- ▶ Share your stories with other groups.

# Story Development (SHOWeD)

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- ▶ **Individual Reflection and Story/Caption Development**
- ▶ What do we **see** here?
- ▶ What is really **happening**?
- ▶ How does this relate to **our** lives?
- ▶ **Why** does this strength/threat (situation, problem) exist?
- ▶ What can we **do** about it?



# Sharing & Discernment

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1. Post your photos on the wall with their corresponding captions/stories.
2. Walk around and read what others have produced.
3. In the stories we have read and shared...
  - ▶ What surprised you?
  - ▶ Where did we hear similar perspectives?
  - ▶ Where did we hear differences in our perspectives?
  - ▶ What common themes emerged in our stories?
  - ▶ What did our stories teach us about “\_\_\_\_\_” and “\_\_\_\_\_”?

# Green Acres Photovoice Process

**Pieter de Vos  
University of Alberta**

# Objectives

To engage youth in Dar es Salaam in sharing their perspectives on “what causes injuries”

To expand participatory methodology in risk assessment

# Participants

6 students aged 16 to 17 years

3 boys and 3 girls

Green Acres Secondary School  
Mbezi Beach, Dar es Salaam

# 4 Sessions

July 22 to August 2

15 hours of facilitation, exploration & reflection

## AGENDA

1. IMAGE SELECTION
2. THEME DEVELOPMENT
3. DISCERNMENT
4. STORY-TELLING
5. CAPTION DEVELOPMENT
6. EVALUATION

## Choose 10 images

AVOID DUPLICATION  
HONOUR DIVERSITY

1. Relate to injury risk
2. Visually interesting
3. Clear focal point
4. STRONG COLOURS, LINES, SHAPES

What do you see here?

What is really happening?

How does this relate to injury risk?

Why does this problem exist?

What can we do about it?





# Results

**243** total photos taken.

Sorted into **57** strong images.

Clustered into **14** risk categories.

Analysed RE: **impact & influence.**

**14** photo stories developed.

POOR PLAYING FIELDS  
LEADING TO  
CUTS & FRACTURES ①  
✓✗



IMPROPER FITTING  
OF ELECTRIC WIRES  
LEADS TO EXPLOSIONS  
& SHOCKS ②



CONDITIONS LEADING TO FALLS  
WHICH MAY LEAD  
TO FRACTURES ③



CHILDREN PLAYING WITH  
DANGEROUS OBJECTS  
LEADING TO DISEASES  
&  
CUTS  
& TETANUS ④  
✓✗



FIRES CAUSES  
BURNS  
&  
CHOKING \*  
⑤



CARELESSLY DUMPED  
GARBAGES  
CAUSES DISEASES  
&  
CUTS \*  
⑥



OPEN SEWAGES LEADS  
TO DISEASES. \*  
(CHOLERA, SCHISTOSOMIASIS)  
⑦



CHILDREN WORKING \*  
TO  
DANGEROUS  
CONDITIONS  
LEADING TO INJURIES \*  
⑧



IMPROPER DISPOSAL/STORAGE  
OF MATERIALS LEADING  
TO CUTS & FRACTURES

X

9



BUSHES AROUND HOMES  
WHICH ARE HABITATS  
TO DANGEROUS ANIMALS  
LEADING TO INJURY BITES  
& STINGS (WAKES,  
SCORPIONS)

10



SHARP WOOD &  
THORNY BRUSH WOOD  
FOR SCORPING HAZARD  
CAN CAUSE CUTS

11



IMPROPERLY BUILT HOUSES  
LEADING TO  
FRACTURES AND DEATH

12



IMPROPER FIXING AND  
USING OF VEHICLES  
LEADING TO  
FALLS, FRACTURES & CUTS

13



NOT KNOWING HOW TO SWIM  
+  
OPEN WATER  
LEADING TO  
DROWNING.

14



# Reflection on Ethics

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- ▶ What do you see as the key ethical concerns when undertaking a photovoice project?
- ▶ Are there any special considerations for working around the topic of HIV/AIDS?

# Ethical Considerations

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- ▶ Information
- ▶ Ground rules
- ▶ Freedom of choice
- ▶ Confidentiality & Anonymity
- ▶ Informed consent
- ▶ Copyright
- ▶ Ownership
- ▶ Equal opportunities
- ▶ Caution
- ▶ Managing expectations
- ▶ Closure
- ▶ Exit strategies
- ▶ Protection

# Copyright and Ownership

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- ▶ The participants will own the exclusive copyright to the photos.
- ▶ All project participants are asked to sign a consent agreement, which states in simple language the different options for consent around image use.
- ▶ The “Copyright and Photo-usage” consent, employed only after all the pictures are developed, documents the participant’s willingness to permit any photographs, or only certain specified photographs, to be published or used as part of the project.

# Best Practises

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- ▶ **Protect the participants.** Provide thorough training to project staff before starting the project, including an overview of project values, goals, and risk mitigation strategies.
- ▶ Mentor project staff and participants on the ethical principles and actions underlying photovoice.
- ▶ Provide a clear overview of project expectations and ground rules for behaviour, including the roles and responsibilities of participants and project staff.
- ▶ Require informed consent at multiple points throughout the process, including the three consent forms: 1) **Rights and Responsibilities**; 2) **Acknowledgment and Release**; and 3) **Copyright and Photo-usage**.



# Best Practises

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- ▶ **Respect the participants' contributions.** Type up the results of all brainstorming sessions and give them copies to put in their notebooks. This is very motivating for many participants and helps them to feel respected.
- ▶ **Provide leadership opportunities for the participants.** Have participants lead or record brainstorming sessions, develop invitation text, and/or design the posters. Involve them in all stages of the project.
- ▶ **Use SHOWeD.** Provide prompting questions to help participants develop and clarify their narratives.

# Best Practises

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- ▶ **Use visual learning techniques.** Have the participants draw pictures of something positive and negative about their community before they receive their cameras. This will keep them focused on the project content—problems and resources—and not on the technology of the camera.
- ▶ **Have fun while developing life skills.** Incorporate stories, pictures, music, and games into the project. The project does not have to be all work and no play. Build into the project games that develop important life skills, such as persistence and the ability to listen.
- ▶ **Develop a dissemination strategy right from the start.** What local newspapers or radio stations might want to publicise the project when it is completed? Where can you hold the exhibit?

# Planning the Photovoice Project

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## ▶ **Start with the End in Mind**

- ▶ What **community** are you working with? (Target group)
- ▶ What **issue** or **theme** are you exploring?
- ▶ What **products** are you hoping to produce? (Ex. stories, photos)
- ▶ **Where** and **how** will these be shared?
- ▶ What **reactions** are you hoping to generate? (Desired results, changes)
- ▶ What is the **change** you are aiming for? (Individual, group, community)
- ▶ What is the **timeframe** for this project? (Completion date)

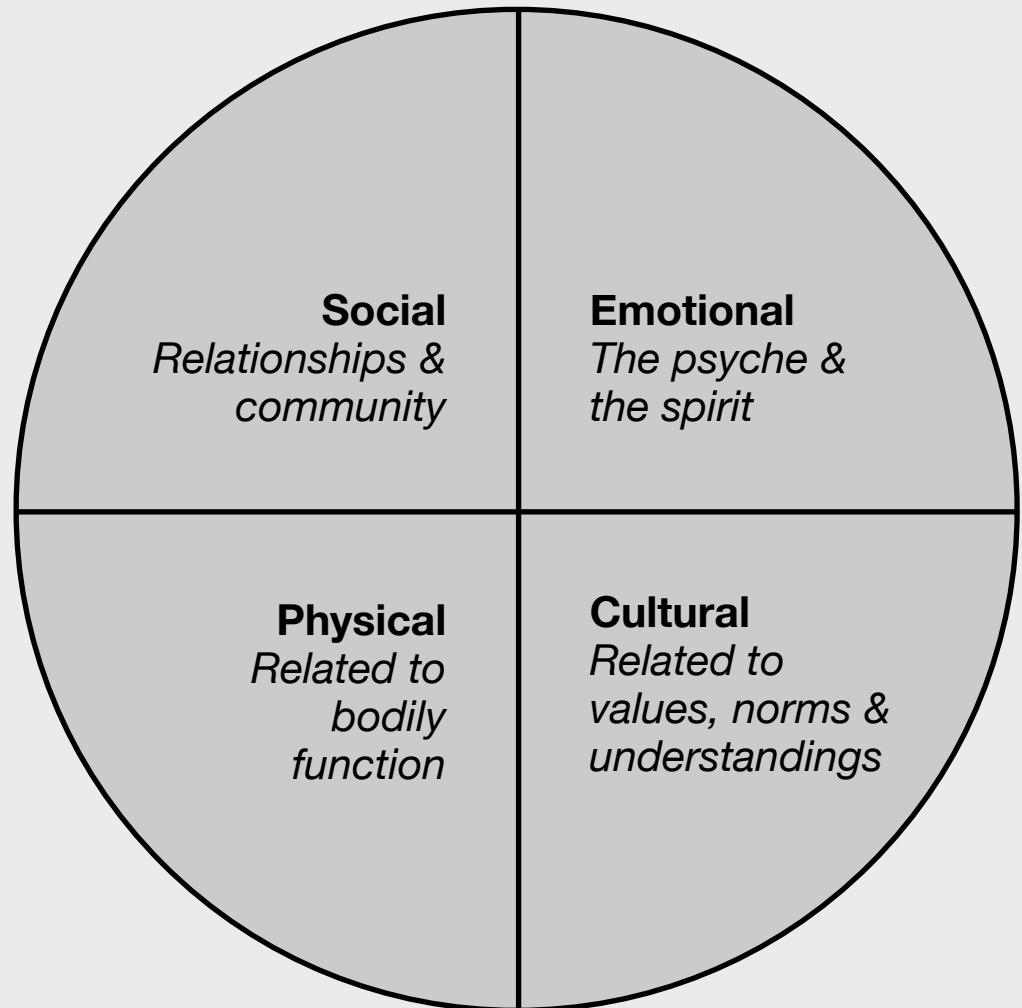
# Mapping out your Project

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## Example HIV/AIDS

How does HIV/AIDS impact a person's life?

How are people impacted by factors in each of these dimensions?



# Mapping out our Story

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- ▶ When you hear the term “HIV” or “AIDS” what feelings, reactions or memories come to mind?

Is there one key event or experience that stands out?

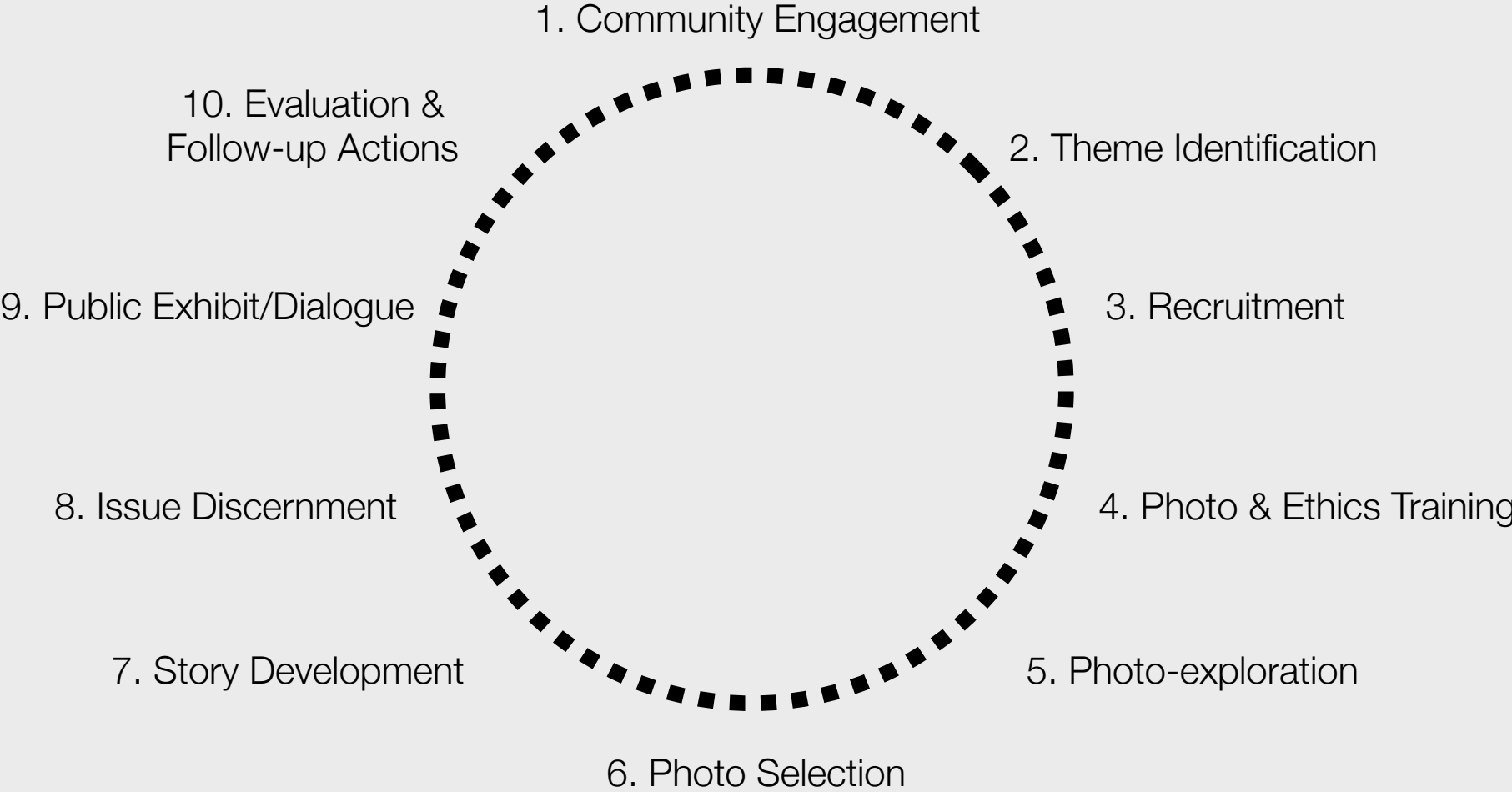
Is there someone close to you who has [had] HIV/AIDS, or who has been personally affected by it?

- If so, how have their lives been impacted by HIV/AIDS?

- ▶ If you could share one message with other people about HIV/AIDS what would it be?

# Participatory Action Cycle

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# Planning the Photovoice Project

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**For each stage of the Photovoice Project, identify the following**

1. What are you **aiming to achieve** at the end of the stage? (Desired results)
2. What **specific** actions do we need to take to achieve these results?
3. **Who** will lead these actions?
4. Who do we need to **partner with** to complete these actions?
5. What are the **timelines** for these actions?
6. What **resources** are required?

# Evaluation and Reflection on Practise

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- ▶ What new perspectives has this workshop given us?
- ▶ What opportunities exist for using photovoice and other participatory methodologies to engage persons with disabilities?