Facilitating a Community Food Security Photovoice Project: What you need to know!

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The Basics
This workbook has been created specifically for the Community University Research Alliance (CURA): Activating Change Together for Community Food Security (ACT for CFS) project as a guide and workbook for completing Photovoice research in the four Participatory Community Food Security Assessment Case Communities. This workbook is based on a series of Photovoice manuals developed by other projects. However, the Photovoice method is flexible to the community context. The flexible nature of Photovoice also means that you can host as many or as few meeting as needed as long as the key aspects are covered, particularly relationship building. To review some possible Options for Scheduling Photovoice Meetings, refer to Appendix A.

What is Photovoice?
Photovoice was developed by Caroline C. Wang and Mary Ann Burris in the early 1990s as part of a Participatory Action Research (PAR) approach (1). Photovoice engages people who do not usually have a say in the decisions that affect their daily lives as a way for them to deepen their understanding of an issue (1,2). The goal of Photovoice is to support the self-empowerment of participants by providing them with the opportunity to express their experiences and “speak” through photographs about issues that concern them, connect with others in their community, and advocate for change (1).

Photovoice in ACT for CFS
Photovoice has been selected as a data collection method for ACT for CFS because it allows members within each community to take photographs about a particular aspect of community food security, specifically the research indicator of Physical Accessibility, as it relates to CFS. The definition of physical accessibility for photovoice is as follows:

- We are trying to get a better understanding of the physical accessibility of food outlets in relation to their location, transportation routes and modes in the case communities.
- We are also looking to better understand dimensions of physical accessibility relating to: food distribution systems, physical barriers (e.g., individuals with mobility or disability issues), and how seasonality impacts distribution/access of food.

Why use Photovoice?
Photovoice allows people in a community to express the concerns and issues most important and relevant to them. Because “a picture is worth a thousand words”, it can be a powerful way to help others understand and connect with the issues.
Advantages & Limitations to Photovoice

<table>
<thead>
<tr>
<th>Benefits</th>
<th>Considerations</th>
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<tbody>
<tr>
<td>● Empowering</td>
<td>● Time commitment</td>
</tr>
<tr>
<td>● Allows community members to show how they view their community</td>
<td>● Abstract ideas may not be easy to capture</td>
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<tr>
<td>● Allows people to think differently about themselves, others and the community</td>
<td>● Flexibility and patience required</td>
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<td>● Power-sharing research</td>
<td>● Close examination of an issue can create negative feelings</td>
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<td>● Can be great for people with low literacy levels</td>
<td>● Not all participants will have the same amount of camera expertise</td>
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<td>● Involves community</td>
<td>● Some may feel pressured to be “creative”</td>
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<tr>
<td>● Creates a sense of belonging</td>
<td>● Photography can be expensive (2,3)</td>
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What happens during a Photovoice project?

There are three key steps involved in Photovoice:

1. **Planning a Photovoice Project:** Involves thinking about who needs to be involved, how you are going to recruit participants, the budget and timeline.

2. **Carrying out a Photovoice Project:** Includes introducing Photovoice to the group of participants, reviewing ethical guidelines, developing/discussing themes, providing education about photography and sharing and discussing photographs taken by participants. Each participant takes photographs that they feel answers the research question/main theme, relating both to their personal experience and aspects of their community’s strengths, struggles and collective experiences. In a group setting, participants share the meanings and stories behind the pictures (4).

3. **Exhibiting Photographs and Creating Social Action:** Involves the whole group of participants in deciding how they want to share their pictures and stories with others in the community and beyond (e.g., photo exhibit, etc.) and think about who they want to reach (target audience), in order to create social change. This process impacts the collective goals of the ACT for CFS team in advocating for policy change to improve community food security in NS and beyond and could be supported by others working with the project (e.g., members of the Knowledge Mobilization Working Group).
Who can participate in a Photovoice project?
In a Photovoice project, individuals involved can play one of three roles:

Participant(s):
- Takes photos and participates in group discussions;
- Reflects on strengths and resources within the community; and
- Engages policy makers to enhance change (with support of the Case Community) (2,4,5).

Facilitator(s):
- Understands the Photovoice process and has good communication skills, so participants can be encouraged to share ideas;
- Co-ordinates and monitors project activities (i.e., workshops, meeting schedule, public exhibits);
- Facilitates a process through which participants can critically explore the issues;
- Reinforces respect, attendance, participation and the creation of a supportive environment;
- Is a good listener, non-judgmental and devoted to encouraging participants to share their voice with others in the group;
- Balances individual needs with the needs of the other group members;
- Talks with the group about camera use (could also be done by a professional photographer);
- Facilitates a group discussion about the ethics of taking pictures, safety issues and writing captions;
- Facilitates group sharing and reflections;
- Identifies key issues and ideas for creating change in the community; and
- Arranges the public display of the photographs when the project is complete (1,3,6).

Audience/Community:
- Looks and listens to voices, photos and points of views to influence policy decisions;
- Discusses intervention strategies to address results; and
- Collaborates with influential players in developing policy interventions and advocates for change (2).

Ethics
Whether you are a community or a university researcher, you must make sure that your work is guided by the three ethical principles of 1) Respect for Persons; 2) Concern for Welfare; and 3) Justice (For more information, please view this Prezi on Ethics 101: http://prezi.com/sld4s7aftvf0/ethics-101-for-act-for-cfs/).

With Photovoice, there are two layers to ethics: 1) for participants (those taking the photographs; and 2) anyone whose private property or image may appear in the photograph taken by the participant (in this case, the “subject” of the photograph).

In a Photovoice project, the organizers, participants and facilitators must understand the ethics involved for both participants and potential subjects of the photographs. This involves thinking about
some important areas of ethical consideration: privacy, being placed in false light by images and protection against use of a person’s likeness for commercial benefit (3,7).

**Ethics for Photovoice Participants (their participation)**

As always, you must ensure that all participants are fully informed about the project in which they are participating and that they freely give their consent to do so. Please see the Informed Consent Form for Photovoice Participants (Appendix B) for details. The added dimensions to this include clarifying with participants the ownership of photographs. Photovoice participants can decide how their photographs are used after they are taken (3). It is vital that the participants understand that the photographs they take are theirs to keep. In addition, the participants have the right to remove any of the photos they contribute at any point during the project. Project staff must ask the participants for the use of the photos in the future. Please see Photovoice Photography General Release (Appendix C).

**Ethics for Those in the Community (potential subjects of photographs)**

1. **Privacy**

Photovoice participants must respect the privacy of those in the community. This includes BOTH an individual’s private space, such as the inside or outside of a home or workspace, AND the individual’s privacy while in a public space (1,3). This means that Photovoice participants should get written permission before taking a photograph of: an individual (where the person is the main focus of the photo) AND inside or outside private property (again, where the property is the main focus of the photo and is identifiable). This includes family members and applies to places we often think of as “public”, such as stores, but are really private. A participant is not required to get permission when taking a picture of a group of people where individual faces are not recognizable or if the photographer is taking a photo of something and a person just happens to walk into the shot (1).

2. **Being Placed in False Light by Images**

It is important that the subject’s thoughts or feelings are not misrepresented by the photographer’s narrative. The photographer must be sensitive of this during their Photovoice experience (3).

3. **Protection Against the Use of a Person’s Likeness for Commercial Benefit**

Photovoice participants have the option to lend their photographs to the Photovoice project staff for safekeeping or for reproduction. It is unethical to use the photos on promotional brochures or websites without the participant’s permission (3).

**Obtaining Informed Consent**

Obtaining informed consent means that all participants have been fully informed about the project before their participation, including: who is conducting the research; how any information will be used; any potential risks, discomforts, and benefits of participating; compensation; how and when they can withdraw their participation and; contact information for questions. Participants must be
aware that they can withdraw from the ACT for CFS Photovoice project at any point in time. Withdrawing from the Photovoice project means that photographs and their associated captions are removed from the project as well as any contributions to group discussion up to the point of withdrawal.

During a Photovoice project, informed consent should be collected from participants at the time of recruitment (before or during the first meeting) and before any photographs are taken. Participants should also make sure to get permission from a store/property owner to take photographs on private property.

Please familiarize yourself with the following four Informed Consent Forms; you will need to familiarize Photovoice participants and ensure they are comfortable Form #3 and Form #4 when they take any photographs.

For Photovoice Participants
Form #1: Informed Consent Form for Photovoice Participants (Appendix B)
Form #2: Photovoice Photography General Release Form (Appendix C)

For Those in the Community
Form #3: Photovoice Photography Subject Consent Form (Appendix D)
Form #4: Photovoice Private Property Photograph Release Form (Appendix E)

Personal Safety
Photovoice facilitators should discuss safety issues with participants before they enter the community to take photographs (1). This can often seem like “common sense,” but it is important that people know that their personal safety is more important than anything else. Participants should always use their judgment and never put themselves in risky situations; meaning don’t stand in the middle of the street for that “perfect” shot and be cautious about where you travel in the community, particularly by yourself, in the pursuit of a photo (1).

Anonymity
Sharing photographs of personal experiences can be emotional for some participants, especially in relation to the topic of food security. At the beginning of the ACT for CFS Photovoice project, facilitators are responsible for informing all participants that they are each responsible for sharing their photo and their experience with all other participants during the sharing and discussion session. Facilitators should provide participants with the option to be anonymous when it comes time to display/exhibit the photographs in a public space. Ultimately, the facilitators are responsible for protecting the identity of the participant(s), which means they may need to alter the project as necessary.
Step 1: Planning a Photovoice Project

When planning your Photovoice project, ask yourself the following questions:

- What is the purpose or intention of the Photovoice project?
- Who are your participants?
- Who has a stake in the project and how will they be involved in planning?
- What is the question that participants will answer through their photos?
- How long will the whole Photovoice project take? When is the best time to start the project, in relation to the research question (e.g., time of year)?
- How many and where will meetings and training happen? (Refer to Appendix A for some options)

Who needs to be involved?

There are two key roles within a Photovoice project: that of the facilitator and an important coordination/logistics support role. This could be the same individual or the roles could be split across a few individuals – what’s important is that these are covered.

Once the facilitation/coordination team is decided, then they should start thinking about the ways in which they can start building relationships with the participants and the community. This will help in getting to know community members and vice versa. Sometimes reaching out to individuals you already know or groups that you might have worked with in the past can help to build on already established relationships.

Considerations for planning a Photovoice project:

Below is a checklist of some of the other things that you may want to do when planning your Photovoice project.

☐ Learn about Photovoice
Take the time to learn about Photovoice prior to planning your project and recognize that no two projects will be the same (3).

☐ Evaluation Tools (optional)
Create an evaluation tool for the project. This can help facilitators to determine steps and measures that should be taken at each stage of the process (planning, co-facilitation experiences and participant experiences) (3). For ideas regarding evaluation questions, please refer to Appendix F: Photovoice Evaluation Questions: Skill Development and Capacity Building (3).

☐ Participant Recruitment
The goal of recruitment is to attract and invite 5 to 7 interested individuals from the case community to participate in the CURA: ACT for CFS project. When recruiting, it is important to allow for diversity among cultures, neighbourhoods and life experiences as they can provide perspective about CFS in NS (2). Participants you recruit should closely identify with CFS, be passionate about exploring it and
be prepared to engage in the CURA: ACT for CFS project to enhance their own learning and development (2).

**Who can participate in this Photovoice project?**

Anyone, really! This approach works really well with:

- All ages - Youth, Adults and Seniors
- Community Residents
- Different cultural backgrounds
- People with low literacy
- Staff of local organizations
- Students
- Volunteers (3).

Before interested individuals agree to participate in the project, they should be informed of what is expected of them: a long-term time commitment and the willingness and interest to strive for long-term change. Participants should also be enthusiastic about working together and willing to openly share their experiences with the other participants and with the public. Participants must understand and agree with the project goals and be aware that the group is accountable for the direction of the project now and in the future (2,9).

Think about using a variety of methods to recruit or invite potential Photovoice participants, considering the diversity of individuals you want to include:

- Posters
- Through existing groups
- Flyers
- E-mail invitations
- Encouraging interested participants to invite a friend or neighbour (1,2).

☐ **Create Project Timeline**

It is helpful to create an outline of the activities. Be prepared for your timeline to change as your project progresses to accommodate participants (2). For a sample timeline, refer to Photovoice Project Timeline (Appendix G). For our research indicator – physical accessibility – people’s experiences of this aspect of community food security may be different depending on the season. For example, travel and food accessibility in the winter months may be more difficult than the summer months and for some participants this may impact the results of the Photovoice project.

☐ **Develop & Manage a Budget**

As part of the budgeting process for the Assessments, each Case Community has already allocated a portion of its budget to the Photovoice projects. A more detailed mini-budget can be developed, considering food, space for meetings, honoraria for participants, any equipment and supplies, etc.
Equipment and supplies
Participants can use their own digital camera, if they have access to one; they may be more comfortable and familiar with it. If this is not an option, then cameras can be borrowed from FoodARC on behalf of the ACT for CFS project. A limited number of cameras are available, so there may need to be some coordination with other Case Communities. Be cautious about using cameras in phones. These often don’t take high quality photos and may be hard to exhibit when the project is over.

In addition, group discussions will be videotaped (for the purposes of transcription – not for sharing or showing); some video camera equipment is available through FoodARC. You may also want to ensure that you have access to: a projector, a screen (or light-coloured, blank wall), and a laptop to aid in the sharing of photographs during group discussions (2).

Suggested list of supplies:
- Overhead Projector & Projection Screen (or light-coloured, blank wall)
- Computers
- Video Camera, tripod, and good microphone
- Photocopier
- Tape
- Pens/Pencils/Markers
- Paper
- Poster Boards/Flip Chart Paper
- Easel
- Handouts (e.g., Consent forms, etc.)
- Post-It Notes (3).

Step 2: Carrying Out a Photovoice Project

Introduce Photovoice to Participants
The next step of the Photovoice process is to introduce Photovoice to the group so they can learn about the process, ethical considerations, provide their informed consent and learn about next steps (2). The first scheduled meeting time also allows potential participants to get to know one another (2). Gathering individuals together as a group can be made easier with a warm welcome, a light activity so that people can learn more about each other, and informal introductions (2,5). Food is also critical; inviting people to come together over a meal is a great way to build relationships.

Try using one of these example as an icebreaker:
- Ask everyone to describe a photograph that has been influential to him/her (personal photograph, famous image, newspaper image etc.) (1)
- Ask each member to tell the group why they joined the project (1).
- Do you know me?
Each participant pairs up with someone else in the group and they are given five minutes to interview her/his partner. After five minutes, participants switch roles. When finished, each member introduces her/his partner to the group (5).

The first meeting time is a good opportunity to establish guidelines around confidentiality, punctuality, attendance, respect, listening, sharing and disputes; as a facilitator, you can suggest some to start with, but it’s important that participants contribute to these and feel ownership of them (not imposed) (2).

**Safe Spaces**

In terms of safe environments, the main concern in a Photovoice project is about creating a safe space for participants to meaningfully share their voice through photography. As the facilitator, it is important to dedicate some time at the beginning of the project, either before or after ethics is introduced, and throughout the process to reflect on how to create a safe space that fosters participant exploration. One key aspect of this is developing genuine relationships with the participants and building trust. For more information on creating a safe space and building trust, please refer to Tips for Creating Safe Space and Building Trust (Appendix H).

**Start of the project**

What can be done to help create a safe environment for all Photovoice participants?

**During the project**

How can a safe environment be created for the Photovoice participants?

Remember that the guidelines that are created by the group can be reinforced at any time and may be more important when discussing sensitive issues like community food security (3). Keep in mind that maintaining confidentiality in a group setting can be complicated, especially if members know each other very well, as there is no guarantee that information will not be shared with members outside of the Photovoice group (2).

The initial meeting is also a great opportunity to explain the project timeline. By doing this, participants can ask questions, share concerns and ideas, understand project goals, understand the time commitment required, learn about social action and policy change and become aware of possible outcomes (2). Before participants agree to participate, the facilitator should review ethical guidelines, so that participants can be informed about possible risks and benefits of participation. Once participants have a clear understanding of the project and Photovoice they can make an informed decision as to whether or not they want to participate (2).

**Develop Themes**

In the ACT for CFS project, Photovoice will be used to explore physical accessibility as it relates to community food security – this is the main theme of the Photovoice project. It’s important to encourage participants to think about an image that would help them to share their story about this theme with others (1). Ultimately, themes should be a bit flexible so participants can add in
additional themes. (1,5). As a result, it might be important to test this theme with participants to make sure it’s clear and have a conversation about some of the different aspects of the theme. After introducing Photovoice and the theme, facilitators should ask participants to reflect upon following questions before they begin taking their photographs:

- What does it mean to carry a camera?
- What is an acceptable way to approach someone when taking their picture?
- Is it ever appropriate to take someone’s picture without their knowledge?
- What would you not want to be photographed doing?
- With whom do you want to share your photographs? Are there be any implications of sharing photographs with this individual/group of people? (1).

**Basic Photography**

Participants need to be comfortable using a camera, so that they can feel confident in using images to represent their experiences of the theme. There are two aspects to this: 1) being familiar with the camera as a tool itself; and 2) thinking a bit about what makes a better or more powerful photograph. Sometimes, inviting a local photographer as a guest speaker may help to provide basic camera education in a way that will appropriately serve group members and the Photovoice project. Alternatively, one of the participants may be very experienced and could share their knowledge with others.

**How to Use a Camera**

*For ease of printing and sharing photos and reduced cost of development, we will only be using digital cameras, not film cameras.* Camera basics include: turning it on/off, adjusting basic settings, using the flash, choosing the digital image size (making sure it’s large enough to be of high quality when printed), deleting photographs, etc. The specific camera manual and hands-on practice are most helpful.

**How to Take Photographs**

After learning about camera use, techniques like lighting, balance, contrast, composition and capturing the viewer’s attention can be reviewed. This can help participants to engage in self-expression, be creative with their photographs, represent their experiences, strengths and struggles and feel proud about what they produce for the project (2). For more information about lighting, shooting and composition, please refer to Tips to Consider When Taking your Photographs (Appendix I) (3).

**Number of Photographs to Capture**

It is important that facilitators decide how many photographs each participant will be responsible for taking as part of the Photovoice project. This can be approached in one of three ways:

1. **Determine how many photos and stories will be submitted, shared and publicly displayed.** Individual participants can then take as many pictures as they want, but only submit a selected (specific) number to the project.
2. Participants can be limited to a few shots and the group as a whole will review all pictures and stories to decide which best represent the theme.

3. Participants can be limited to a few shots that are then shared with the group as a whole, so that each person has a chance to show their picture and tell their story. The pictures for the final public display are then chosen by a small committee or group who then decide how they may fit into an exhibit (6).

Limiting the number of photographs participants can take may help them to think more about what they want to capture, which reduces reproduction costs and makes analysis and review more manageable. It’s important that participants know that their photos do not have to be perfect and that they will be writing a commentary to help bring out the message in the photo. The commentary could be given verbally to the facilitator, if the participant is prefers that to writing her/himself.

**Taking Photographs**

Remind participants to think of the following prior to taking photographs:
- Be respectful (i.e., be polite when approaching others, do not invade the private space of others);
- Use a buddy system, especially when going to places that are unfamiliar;
- Don’t do anything you wouldn’t usually do (i.e., take a photograph while driving or taking a photograph in a location that puts you in danger);
- Don’t go anywhere you wouldn’t usually go;
- Be aware of your surroundings
  - Ask first before taking a photo and be sure that the subject signs the photo release form someone’s personal property
- When confronted by someone aggressive (i.e., address the possibility of being mugged or robbed), stay calm, do not resist and give up the camera (1).

After participants have received all of the information and education they need to begin taking photographs, they can start thinking more about the topic of physical accessibility as it relates to community food security, what they think they want to capture in a photograph and the reasons behind the photo (6).

Provide participants with enough time to capture their photographs, as some participants may need more time than others (2). Additionally, participants might find it helpful to complete a PHOTO Caption Worksheet (Appendix J) once they take their photographs. This might assist them in explaining what the picture is of and why it is important to them (6).

**Sharing and Discussing Photographs**

Once all participants have captured their photographs, they should be invited to a second gathering to share and discuss their photographs. During this time, more stories than anticipated may be shared, which is why it is a good idea to have a note-taker present. We are going to videotape the conversation to help with analysis and capturing the information; parts of the conversation could be anonymously shared through exhibits and presentations (6).
When sharing photographs in a group setting, it is a good idea to provide each participant with quality time to share the stories that emerge from their photographs, especially because discussing CFS can be a sensitive topic to share with others. Photo sharing can also encourage further discussion on the topic, collect more stories and have the group select images and stories that best portray the theme (6). One way to share photographs is for participants to have 20-30 minutes to review and examine photographs and share the detailed story behind the photograph (i.e., why it was taken and how it relates to the theme). Another option is to share photographs in a round robin format whereby each participant shares one photo at a time. Once the first photo is shared, the same process follows for the remaining photos (5).

The PHOTOS method can be used to aid in the sharing and discussion of photographs:

- **P**: Describe your **photo**?
- **H**: What is **happening** in your picture?
- **O**: Why did you take a photo of this?

The facilitator then encourages the group to discuss the following:

- **T**:
  - *Individual Discussion*: What does this picture **tell** us about your life and your community?
  - *Group Discussion*: What does this picture **tell** us about physical accessibility in this community?

After all of the photographs have been discussed:

- **O**: How can this picture provide **opportunities** for others to improve the community/CFS theme? (10).

- **S**: Is there anything else not represented in the photograph that you think is important to **share**?

We will be videotaping the sharing and discussion session for verbatim transcriptions and then used in an analysis. The use of video (as opposed to audio) is partly to aid in the transcription; it’s helpful to be able to see the photo the group is discussing. Any summary report from the conversation should be reviewed by the group to make it’s reflective of the discussion (2). It’s important that participants know that the video won’t be publicly shown.

After you share and discuss all of the photographs that have been taken by the participants, you may want to arrange another meeting or gathering to discuss the best way to share the photos, including which ones to select.

**Step 3: Exhibiting Photographs and Creating Social Action**

Unlike most Photovoice projects, ours are being done in connection with other research relating to community food security. As a result, there are two aspects to sharing the photographs and results
of the Photovoice project: 1) ensuring that participants can determine how their photos should be shared; and 2) thinking about how to share the photos and results in relation to the other results of the Assessments to help paint the picture of CFS in each Case Community. Ideally, participants would be involved in both conversations and decisions. In the second case, where we’re talking about the photos and the other results, the participants could be invited to join the Case Community conversations in planning strategies for knowledge mobilization.

**Select a Target Audience**

Individually who make up your target audience are valuable to the project, especially if they have the skills and ability to drive the project forward and make recommended changes suggested by the group. The members of your target audience should include individuals who have the power to make decisions and potentially improve the daily lives of participants or have the ability to advocate for change (2). For the ACT for CFS project, the target audience members can be approached by the facilitators and/or the participants during later stages of the project after photographs are discussed (2). Members of the target audience could include those from the following areas: city or town council, human service agencies, community-based groups, policing bodies, Aboriginal groups, schools, interested community members and government agencies/departments -- whatever makes sense for the theme and the results of the photos in relation to the issue (2).

When selecting a target audience for your Photovoice project, think about:
1. Who needs to hear the messages that were generated from your Photovoice project;
2. Community members who have shown an interest in CFS or similar issues in the past;
3. Policy makers who exist within your community and their ability to work with researchers in order to make change related to CFS;
4. How your research activities can align with needs of stakeholders and involve stakeholders;
5. How you can combine research knowledge and expertise with community experiences as a way to create social change; and
6. Involving community members and researchers over a long-term period of time.

For more information about considerations when selecting a target audience, please refer to **Key Principles Underpinning Knowledge Mobilization (Appendix K)**.

**Displaying Photographs**

An exhibition is used in a Photovoice project to display photos and stories together to encourage and inspire others. Photovoice projects can be displayed in a number of ways: art gallery exhibit, stand-alone exhibit, PowerPoint presentations, Muvee presentations, documentation or music. Organizers should review the purpose of the project and determine which type of exhibit will best suit the target audience (6). It is important that all Photovoice participants have a conversation about how they want to share their photographs as a stand-alone exhibit with the community. Additionally, participants should be invited to have conversations with the ACT for CFS team to discuss how their community’s story of community food security can be shared as part of the larger project.
The following table described methods for displaying photographs:

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<th>Method</th>
<th>Purpose</th>
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<tr>
<td>PowerPoint</td>
<td>A computer program that allows you to present images in slide show format. It allows for creativity because you can choose colours, animation, transitions and audio.</td>
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<tr>
<td>Stand alone exhibit:</td>
<td>This could be a one-time display or a display held over a longer period of time or either at a meeting or event. If chosen, then you would likely have to enlarge and matt/frame photographs with the appropriate captions.</td>
</tr>
<tr>
<td>Documentation:</td>
<td>This could be a series of articles with pictures for a local newspaper or the production of a booklet with an attached discussion guide.</td>
</tr>
<tr>
<td>Muvee</td>
<td>Programs that let you creatively put together pictures, words and music. Sometimes the assistance of an experienced community member can help.</td>
</tr>
<tr>
<td>Music</td>
<td>Music can set the mood and stir emotions. If a song with lyrics is chosen, make sure that the lyrics match the theme of the presentation and do not distract from the music and give the musician and composer credit.</td>
</tr>
</tbody>
</table>

As the exhibit is being planned, consider how discussions will be encouraged to address the issues that are raised within the exhibit and the topic focus. Some ways to gain feedback during the exhibit are to provide a comment book for participants to share reactions, develop a response survey or organize a facilitated discussion (6).

Before you select a method for presenting the Photovoice project, think back to the original purpose and the target audience so your presentation is suitable, captures the attention of the intended audience and occurs in either a public or private space. The presentation you plan should motivate the audience to act on the message, so make sure the target audience includes policy decision-makers. It is important to invite the target audience to the event in advance and they should be aware of why they are being invited. You want the exhibit is to be a catalyst for community discussion, so a skilled facilitator can help prepare for questions for the audience and facilitate the conversations(6). You can host as many exhibitions or presentations as you would like as long as you have the appropriate amount of time, energy and resources (6).
Appendices
Appendix A: Options for Scheduling Photovoice Meetings

Option 1
Meeting #1 (3 hours)
- Introduce Photovoice to the participants
- Icebreaker activities
- Review Ethics
- Develop together group rules and guidelines as well as review the importance of safe spaces
- Develop themes
- Review basic photography

Meeting #2 (full day – 6 hours)
- Share and discuss participant photographs
- Select a target audience for the photography exhibition
- Plan the photography exhibit/display
- Evaluate the project

Option 2
Meeting #1 (3 hours)
- Introduce Photovoice to the participants
- Icebreaker activities
- Review Ethics
- Develop together group rules and guidelines as well as review the importance of safe spaces
- Develop themes
- Review basic photography

Meeting #2 (3 hours)
- Share and discuss participant photographs
- Select a target audience for the photography exhibition

Meeting #3 (3 hours)
- Plan the photography exhibit/display
- Evaluate the project

Option 3
Meeting #1 (1.5 hours)
- Introduce Photovoice to the participants
- Icebreaker activities
- Review Ethics
- Develop together group rules and guidelines as well as review the importance of safe spaces

Meeting #2 (1.5 hours)
- Develop themes

Meeting #3 (2 hours)
- Review basic photography
- Send participants into the community to take photographs

Meeting #4 (4 hours)
- Select a target audience for the photography exhibition
- Plan the photography exhibition

For all options, don’t forget to evaluate the Photovoice project (see Appendix F).
Appendix B: DRAFT Informed Consent Form for Photovoice Participants

Introduction

We invite you to take part in a research activity being conducted as part of the Community University Research Alliance’s Activating Change Together for Community Food Security (ACT for CFS). ACT for CFS includes researchers from universities, government, and community agencies within Nova Scotia and Canada. Your participation in this project will involve Photovoice orientation workshops, a group dialogue that will be video recorded and taking photographs on your own time.

Photovoice is a participatory research method that involves participants of a study taking photographs that represent their individual perspectives and lived experiences. The pictures that participants capture will then be shared with other participants and discussed in order to identify themes and patterns and to connect relevant themes. Each photograph will be accompanied by a caption that explains the importance to the participant and to the theme. Participation will also involve helping to plan how to best share the information gathered with decision-makers, community, etc...

This research project is based at Mount Saint Vincent University, under the direction of Dr. Patty Williams, and is funded by Social Sciences and Humanities Research Council of Canada. Your participation in this Photovoice project is voluntary and you may withdraw from the study at any time. The study is described below, including any risks, inconvenience, or discomfort you might experience. You should discuss any questions you have about this study with the person giving you this consent form.

Purpose of the Study

One phase of the ACT for CFS project involves conducting participatory community food security assessments. As a part of that work, we are trying to get a better understanding of the physical accessibility of food outlets in relation to their location, transportation routes and modes in the case communities. We are also looking to better understand dimensions of physical accessibility relating to: food distribution systems, physical barriers (e.g., individuals with mobility or disability issues), and how seasonality impacts distribution/access of food. The information you provide will help inform this part of the research.

Study Design

We are inviting community members to participate in a semi-structured Photovoice process about physical accessibility as it relates to food in your community. We want to learn about the different means of transportation that you and your family use to get to your sources of food (e.g., grocery store, convenience store, farmers market) and to get your food to you. Photovoice participants may include people of varied age, gender, and socio-economic status, from across this community.

The Photovoice process is being conducted in-person. You, along with the other participants (5-10 people in total), will be asked to take part in two or three gatherings (approximately 9 hours in total), as well as to take photos and provide captions for them, based on the theme of physical accessibility as it relates to food in your community. The schedule for these gatherings will be determined based on what best accommodates the schedules of recruited participants (e.g., evenings vs. weekends, two longer gatherings vs. three shorter gatherings). While you will retain ownership of any photographs you take for the project, additional consent will be sought from you for the use of your photograph in project reports and other knowledge sharing products (e.g., through PowerPoint, stand-alone exhibit, documentation, Muvee, or music). You will also have the option of receiving credit for your photograph in the event that it is included in reports or other knowledge
sharing products or you can choose to remain anonymous. Your participation is requested only for the duration of the Photovoice process. Further involvement in the larger ACT for CFS project would be at your request. Similar Photovoice projects are taking place in the communities of [Kings County, Pictou County, Eastern Shelburne County, Spryfield].

**Who will be Conducting the Research**
The ACT for CFS research team consists of multiple project partners from universities, government, and grassroots sectors, including community-based researchers in this community. See below for contact information of Patty Williams (lead researcher) or Satya Ramen (project coordinator).

**Possible Risks and Discomforts**
No risks or discomforts are expected. Still, you are free to choose not to answer any questions you are not comfortable with, and you are free to discontinue the Photovoice project at any time. If you choose to withdraw, you can also choose to withdraw your photos or have them (and accompanying caption) remain as a part of the study. You may talk with the researcher at the end of the session to raise any concerns about anything you included in your story or the discussion that may be potentially damaging and you will be given the opportunity to request that it be omitted/destroyed. Due to the nature of group discussions, information discussed prior to your withdrawal from the study may have to remain a part of the study results as it may not be possible to separate your contributions from the group discussions. While this research is intended to contribute to community food security efforts, it is unlikely but possible that no change will result from this work.

**Possible Benefits**
While no direct benefits to participants are anticipated, you will have the opportunity to contribute to a major research project. This might shape future research, action, and advocacy for community food security in Nova Scotia communities. Additionally, participating in the study may not benefit you, but we may learn things that will benefit your community or others.

**Compensation / Reimbursement**
An honorarium to help cover travel and/or dependent care expenses may be available, based on the ACT for CFS Financial Guidelines.

**Confidentiality & Anonymity**
*How will the information collected be shared?* The information collected from this research activity will be shared with project partners (e.g., researchers in other case communities) and more broadly in reports and publications (e.g., scholarly presentations and articles, newsletters, websites and food security tools and resources). We will also work together to plan how the photographs and results can be shared with the rest of the community and beyond.

*Will anyone know I participated?* Participants will be sharing their experiences and opinions. Your views, though not your name, will be compiled and analyzed along with that of other participants, but will not be linked back to you in any way (unless you request that we credit your photographs). However, photos may capture information that could be linked back to you, so while no participants will be directly named and all efforts will be made to remove identifiable information, it may be possible, because of the nature of the photos you take, that other community members might identify other participants. Because of this, the
researchers cannot guarantee anonymity. To minimise the possibility of your responses being linked back to you, we ask you to please keep this in mind and only share information you are comfortable sharing,

What happens to the information once it’s collected? All information collected will be securely stored in a locked filing cabinet in the secure storage closet of Dr. Patty Williams at Mount Saint Vincent University. The data will be disposed of either after 10 years, or 5 years after the publication of the report – whichever comes first (this is in accordance with ACT for CFS policies that include shredding of paper data and erasing of computer data using file erasing software such as File Shredder). While every effort will be made to ensure participants’ confidentiality and anonymity of their responses, there is a legal obligation to disclose to the appropriate authority any information related to suspected criminal activity (e.g., suspected child abuse/neglect or an adult in need of protection).

Questions
Patty Williams of FoodARC at Mount Saint Vincent University is responsible for the administration of this activity. You are welcome to write or phone her if you have any questions:
Patty Williams, PhD, PDt, Canada Research Chair in Food Security and Policy Change
(902) 457-6394 / patty.williams@msvu.ca OR
Satya Ramen, ACT for CFS Project Coordinator
(902) 457-6513 / satya.ramen@msvu.ca
Mount Saint Vincent University, 2 Melody Drive, Halifax, NS, B3M 2J6
REB#

Problems or Concerns
This project has been reviewed and approved by the Mount Saint Vincent University Research Ethics Board. If you have questions about the study and wish to speak with someone not involved in the study, you may contact the Chair of the University Research Ethics Board (UREB) c/o MSVU Research Office, at 457-6350 or via e-mail at research@msvu.ca.

Thank you for your consideration.

___________________
Dr. Patty Williams
Appendix C: DRAFT Photovoice Photography General Release Form

One of the ACT for CFS activities involves collecting a wide variety of information about different aspects of community food security (Participatory Community Food Security Assessments). As a part of that work, we are trying to better understand physical accessibility as it relates to community food security. This will help us to gain an understanding of transportation (e.g., public transportation) in relation to store locations and residential neighbourhoods, as well as identify major driving routes. The information and photographs you provide will help inform this part of the research.

I, _________________________________________ give permission for the community of _________________________ to use and publish my photographs collected during the CURA: ACT for CFS Photovoice project. The project is free to use my photographs for photo exhibits, editorials, journal articles, newspaper articles, websites and educational awareness.

Signature: ________________________________

Date: ________________________________

For participants under the age of 18:

Parental Consent: _________________________

Date: ________________________________
Appendix D: DRAFT Photovoice Photography Subject Consent Form

One of the ACT for CFS activities involves collecting a wide variety of information about different aspects of community food security (Participatory Community Food Security Assessments). As a part of that work, we are trying to better understand physical accessibility as it relates to community food security. This will help us to gain an understanding of transportation (e.g., public transportation) in relation to store locations and residential neighbourhoods, as well as identify major driving routes.

I, ________________________________ give permission for ________________________________ [print name of Photovoice participant], as a Photovoice participant with CURA: ACT for CFS in ________________ [community], to take my photograph. By signing my name below, I understand that this photograph may be used at some point in the future for a public display to raise awareness about physical accessibility of food as it relates to CFS.

Signed: ________________________________

Date: ________________________________

If subject is under the age of 18:

Parental Consent: ________________________________

Date: ________________________________

Signature of Photovoice Participant: ________________________________

If you have any questions, then please contact:

[PROJECT CONTACT INFO LOCAL & OTHER]
Appendix E: DRAFT Photovoice Private Property Photography Release Form

One of the ACT for CFS activities involves collecting a wide variety of information about different aspects of community food security (Participatory Community Food Security Assessments). As a part of that work, we are trying to better understand physical accessibility as it relates to community food security. This will help us to gain an understanding of transportation (e.g., public transportation) in relation to store locations and residential neighbourhoods, as well as identify major driving routes.

I, _______________________________ [Print name of photo subject] give permission for _______________________________ [print name of Photovoice participant], as a Photovoice participant with CURA: ACT for CFS in ________________ [community], to take photograph(s) of or on my property. By signing my name below, I understand that this photograph may be used at some point in the future for a public display to raise awareness about physical accessibility of food as it relates to CFS.

Signed: _______________________________

Date: _______________________________

Signature of Photovoice Participant: _______________________________

If you have any questions, then please contact:

[PROJECT CONTACT INFO LOCAL & OTHER]
Appendix F: Photovoice Evaluation Questions

Some of the following questions may be more appropriate to use immediately after the last Photovoice session, while others might be appropriate to use after the photos are shared with the broader community (e.g., through a photography exhibit). These are draft questions and can be edited for clarity or combined.

For facilitators:
1. What have you learned about community food security through this Photovoice project?
2. What have you learned about participatory action research?
3. Do you feel more confident/comfortable in being involved or leading a research project? Why or why not?
4. What new knowledge have you gained in relation to policy and policy change?
5. Have you gathered any new evidence that would help create policy change?
6. What has been the community response to the Photovoice project? Have you seen any changes (in attitudes or action)?
7. How did policy makers react to this research project?
8. Have you developed any new partnerships or initiatives within your community as a result of participating in this project?
9. What did you like most about facilitating this Photovoice project?
10. What did you like least about facilitating this Photovoice project?
11. If you could do this type of project again, what would you do differently? (Please consider recruitment strategies, supplies, participant support, overall process, etc.).
12. Is there anything else you’d like to add?

For participants:
1. What have you learned about community food security through this Photovoice project?
2. What have you learned about policy and policy change?
3. What has been the community response to the Photovoice project? Have you seen any changes (in attitudes or action)?
4. Do you feel better able to raise concerns and propose solutions to issues of community food security within your community?
5. Have you made any new connections or relationships within your community as a result of participating in this project?
6. What did you like most about participating in this Photovoice project?
7. What did you like least about participating in this Photovoice project?
8. What types of skills did you develop by learning about Photovoice, taking photographs and sharing your thoughts and opinions with others?
9. Do you feel like your knowledge and experiences were valued by the rest of the group?
10. What was your favourite theme to photograph?
11. Do you feel like you have gained confidence and/or comfort by participating in social change activities?
12. How would you change this project if you were to participate again?
13. Is there anything else you’d like to add?
## Appendix G: Photovoice Project Timeline

<table>
<thead>
<tr>
<th>Tasks</th>
<th>Who and When</th>
</tr>
</thead>
<tbody>
<tr>
<td>Learn about Photovoice and start to design your project</td>
<td>Name: Date:</td>
</tr>
<tr>
<td>Complete facilitator training</td>
<td>Name: Date:</td>
</tr>
<tr>
<td>Create recruitment posters/materials, questionnaires and consent forms</td>
<td>Name: Date:</td>
</tr>
<tr>
<td>Recruit participants</td>
<td>Name: Date:</td>
</tr>
<tr>
<td>Arrange a meeting with potential participants</td>
<td>Name: Date:</td>
</tr>
<tr>
<td>Schedule and conduct participant training session(s)</td>
<td>Name: Date:</td>
</tr>
<tr>
<td><strong>Take photographs</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Allow participants enough time to capture a meaningful photograph</strong></td>
<td></td>
</tr>
<tr>
<td>Schedule and facilitate Photovoice discussion meetings/sharing session(s)</td>
<td>Name: Date:</td>
</tr>
<tr>
<td>Decide upon a target audience</td>
<td>Name: Date:</td>
</tr>
<tr>
<td>Develop a plan for social action</td>
<td>Name: Date:</td>
</tr>
<tr>
<td>Celebrate and/or Exhibit the Photovoice project</td>
<td>Name: Date:</td>
</tr>
<tr>
<td>Evaluate the Photovoice project</td>
<td>Name: Date:</td>
</tr>
</tbody>
</table>

Adapted from References 3,8
Appendix H: Tips for Creating Safe Space and Building Trust

1. Make sure that the topic of CFS aligns with concerns that exist within the selected communities.

2. Ensure that all participants understand the purpose of the ACT for CFS Photovoice project.

3. Allow the community to make decisions about how they want to participate in the research project; this will increase skills, confidence and networks required to tackle issues related to CFS.

4. Engage in co-learning; make sure everyone’s voices and experiences are valued by all members of the group participating in the Photovoice project.

5. Gather participants in a location that is both comfortable and familiar.

6. Provide support to participants throughout the duration of the project.

7. Recognize that everyone learns differently and that you may have to be flexible in the way you teach Photovoice to others.

8. Always use plain language.

9. Attempt to reduce barriers related to income, cultural differences among participants, social class, language, educational experience and childcare.

10. Encourage participants to discuss and share their experiences with others as well as ask questions.

11. Ensure that all participants are included in every aspect of the Photovoice project.

Adapted from Reference 11
Appendix I: Tips to Consider When Taking your Photographs

**Shooting**
Hold the camera with both hands, with elbows against your body and feet spread apart and release the shutter carefully. This helps to avoid camera shake or vibration that leads to blurry pictures.

Avoid putting your finger in front of the lens.

**Lighting**
Place the sun at your back when taking photographs.

Use the flash outdoors even on a sunny day.

**Composition**
Pay attention to how you arrange the people, objects, and the environment in your photograph and don’t always think that you have to put the object in the middle of the frame.

Take a combination of posed shots and un-posed shots.

Consider your distance from the subject.
Appendix J: PHOTOS Caption Worksheet

Photographer:__________________________________________

Are you the sole provider in your household?   Yes/No   Do you have dependents? Yes/No
Are you living alone or with others?   Alone/With others

☐ Photo Release Form    ☐ Photo Subject Consent Form    ☐ Private Property Release Form

<table>
<thead>
<tr>
<th>P</th>
<th>Describe your picture?</th>
</tr>
</thead>
<tbody>
<tr>
<td>H</td>
<td>What is <em>happening</em> your picture?</td>
</tr>
<tr>
<td>O</td>
<td>Why did you take a picture of this?</td>
</tr>
</tbody>
</table>
| T | Individual Discussion: What does this picture *tell* us about your life and your community?  
Group Discussion: What does this picture *tell* us about physical accessibility in this community? |
| O | How can this picture provide ideas about *opportunities* for us to improve the way that we get our food, or our food gets to us? |
| S | Is there anything else that is not represented here that is important to *share*? |

Caption:___________________________________________________________________________________________
___________________________________________________________________________________________
___________________________________________________________________________________________

## Appendix K: Key Principles Underpinning Knowledge Mobilization

<table>
<thead>
<tr>
<th>#</th>
<th>KM Principle</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Build strong relationships</td>
<td>The effectiveness of policy interventions is directly related to the interactions and links between researchers and policymakers.</td>
</tr>
<tr>
<td>2</td>
<td>Research must be relevant to end-users</td>
<td>Align research activities, deliverables and timeframe with the needs of the stakeholders.</td>
</tr>
<tr>
<td>3</td>
<td>Ongoing and iterative mutual learning process</td>
<td>Overcome fragmented, hierarchal bureaucratic functioning with active and conscious input from stakeholders.</td>
</tr>
<tr>
<td>4</td>
<td>Knowledge is socially constructed</td>
<td>Value different types of knowledge to engender a holistic approach to real social change (i.e., “ways of knowing”).</td>
</tr>
<tr>
<td>5</td>
<td>Holistic, long-term and far-reaching scale</td>
<td>Broader systematic collaborations over a longer time period are considered most effective.</td>
</tr>
<tr>
<td>6</td>
<td>Facilitate buy-in and capacity</td>
<td>In addition to creating knowledge work to improve the desire and capacity for its use.</td>
</tr>
<tr>
<td>7</td>
<td>Adaptive and multidisciplinary</td>
<td>Knowledge is mobilized across multiple disciplines and sectors (with variation within these). KM must be continuous and co-developed throughout the research process and should be adaptable for application to a complex and changing world.</td>
</tr>
</tbody>
</table>

Excerpted from Reference 12
References


