



**The Nova Scotia
Participatory
Food Costing Project**
*of the Nova Scotia
Food Security Network*

Facilitating a Photovoice Project: What you need to know!



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Photovoice manual**

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**The Nova Scotia
Participatory
Food Costing Project**
*of the Nova Scotia
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The Basics

This workbook has been created as a guide for completing Photovoice research and is based on a on a series of Photovoice manuals developed for other projects. Although this guide provides an outline for a Photovoice project, the method can be easily changed to meet the needs for different communities and projects. The flexible nature of Photovoice also means that you can host as many or as few meeting as needed, as long as the key pieces are covered. 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 through by providing them with the opportunity to express their experiences and “speak” through photographs about issues that bother them, connect with others in their community, and advocate for change (1).

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

Benefits	Considerations
<ul style="list-style-type: none"> ● Empowering ● Allows community members to show how they view their community ● Allows people to think differently about themselves, others and the community ● Power-sharing research ● Involves community ● Creates a sense of belonging 	<ul style="list-style-type: none"> ● Time commitment ● Abstract ideas may not be easy to capture ● Flexibility and patience required ● Close examination of an issue can create negative feelings ● Not all participants will have the same amount of camera expertise ● Photography can be expensive (2,3).

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 and the timeline.

2. Carrying out a Photovoice Project: Includes introducing Photovoice to the group of participants, reviewing ethical guidelines, providing education about photography and sharing and discussing photographs taken by participants. Each participant takes photographs that they feel answers the research question 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 and develop/discuss themes that come up (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.

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 (2,4,5).



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Facilitator(s):

- Understands the PV process and has good communication skills so participants can be encouraged to share ideas
- Co-ordinates and monitor 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
- Good listener, non-judgmental and devoted to empowering participants to share their voice with others in the group;
- Balances individual needs with the needs of the other group members;
- Facilitates group sharing and reflections;
- Identifies key issues and ideas for creating change in the community; and
- Arranges 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).

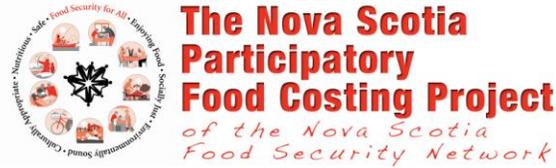
Ethics

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 ethical considerations:

- 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 they are participating in and that they freely give their consent to do so. Please see the **Informed Consent Form for Photovoice Participants (Appendix B)** for details. It is vital that the participants understand that the photographs they take are theirs to keep. Photovoice participants can decide how their photographs are used after they are taken (3). 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.*

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 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). 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 prior to 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 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 of their contributions to the group discussion.

During a Photovoice project, informed consent should be collected from participants at the time of recruitment (before or during the first meeting) and before subjects are photographed. 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 examples of Informed Consent Forms; you will need to adapt the forms for your specific project and familiarize Photovoice participants with all four forms and ensure they are comfortable using Form #2, 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 Photography Release Form (Appendix E)

Personal Safety

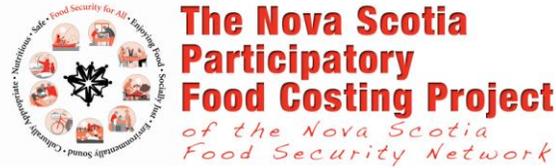
Photovoice facilitators should discuss safety issues with participants before they enter the community to take photographs (1). This can often seem like “common sense,” but it is important that people know that their personal safety is more important than anything else. Participants should always use 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).

Confidentiality

The facilitator should explicitly tell the participants that all conversations and discussions that are a part of the Photovoice study must be kept confidential. Refer to the **Confidentiality Agreement: For Research Participants, Transcribers, Translators or Research Assistants (Appendix F)** for more details.

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 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



experiences and participant experiences) (3). For ideas regarding evaluation questions, please refer to **Appendix L: Photovoice Evaluation Questions (3)**.

Participant Recruitment

The goal of recruitment is to attract and invite 5 to 7 interested individuals from the community to participate. When recruiting, it is important to allow for diversity among cultures, neighbourhoods and life experiences as they can provide different perspectives(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 you plan to carry out during the Photovoice project. Be prepared for your timeline to change as your project progresses to accommodate participants (2). For an example timeline, refer to **Photovoice Project Timeline (Appendix G)**.



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Equipment and supplies

Participants can use their own a 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 Food Costing Project. A limited number of cameras are available, so there may need to be some coordination.

In addition, group discussions may be audiotaped (for the purposes of transcription – not for sharing or showing); some audio recording 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).

Possible 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).

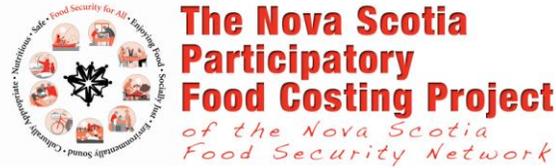
Step 2: Carrying Out a Photovoice Project

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 examples 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 their partner. After five minutes, participants switch roles. When finished, each member must introduce their partner to the group (5).

The first meeting time is a good opportunity to establish guidelines surrounding 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 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 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).

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 suggest 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 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 many pictures and submit a selected number to the project.
2. Participants can be limited to a few shots and the group as a whole will review pictures and stories and decide which best represents 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. Stress to the participants 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.



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 you are not familiar with
- 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 or if on someone's personal property, the private property release form
- 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).

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. You may even prefer audio-recording the discussions (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 food security 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).



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There are two methods that can be used to help the sharing and discussion of photographs:

The first method is the **SHOWED** technique, where the facilitator asks the participants the following questions to get more information about the photographs:

S: What do you **see**?

H: What **happened** or is **happening** in the picture?

O: How does this relate to **our** lives?

W: **Why** does this happen?

E: How could this image **educate** others?

D: What can we **do** about it?

The second method is the **PHOTO** technique, where the facilitator asks the participants the following questions to get more information about the photographs:

P: Describe your **photo**?

H: What is **happening** in your picture?

O: Why did you take a picture **of** this?

T: What does this picture **tell** us about your life?

O: How can this picture provide **opportunities** for us to improve life?

The questions of either method can be modified and adapted to meet the needs of different projects.

You may choose to audiotape/videotape and transcribe the sharing and discussion session. 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.

Developing Themes

During the discussion of the photographs, similar ideas or issues may come up repeatedly. These can be thought of as the overall themes that connect the participants' perspectives and/or experiences. It would be useful to end the discussion with the group by asking them to pull out the themes they heard come out of their conversations. This is important because it will help to define more clearly what the participants believe are the most significant pieces about the topic being explored.

Writing Photograph Captions

After having pulled out the major themes, participants can write small descriptions or captions for the photographs that help to explain the meaning behind them. These captions will be



useful when sharing the results of the study and/or exhibiting the photographs to others. This process is flexible and can be done in different ways. For example, if in the discussion the participants connect over the photographs through shared experiences or feelings, it may make sense to have the group write captions for the photographs together. That way the captions will represent the overall themes that are shared across the group. However, if the participants have taken pictures that others in the group cannot relate to or feel differently about, you may want to facilitate a process where each individual writes a caption to go with their own photograph. In this case, the captions will represent the individual meanings behind each photo. If you are unsure of which process will be most appropriate to use for your Photovoice project, you can ask participants whether they feel connected enough to all the photographs to write a caption for each photograph together; or whether they feel more strongly about their own and would like to write it individually.

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 select the material for the final exhibit/public display.

Step 3: Exhibiting Photographs and Creating Social Action

Select a Target Audience

Individuals 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). 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 (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 food security 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 food security
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



6. Involve 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

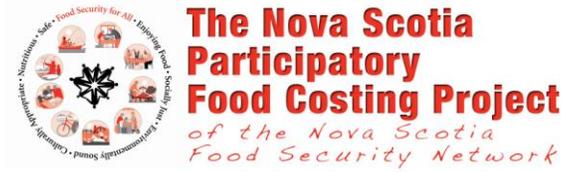
An exhibition is used in a Photovoice project to display photos and stories together to encourage and inspire others. Photovoice projects can be displayed in a number of ways: art gallery exhibit, stand-alone exhibit, PowerPoint presentations, Muvee presentations, documentation or music. Organizers should 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.

The following table described methods for displaying photographs:

Method	Purpose
PowerPoint	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.
Stand alone exhibit:	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 chose, you would likely have to enlarging and mattify photographs with the appropriate captions.
Documentation:	This could be a series of articles with pictures for a local newspaper or the production of a booklet with an attached discussion guide.
Muvee	Programs that let you creatively put together pictures, words and music. Sometimes the assistance of an experienced community member can help.
Music	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.

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 is aware of why they are being invited. You want the exhibit is to be a catalyst for community discussion therefore, a skilled facilitator can help the co-ordinator prepare for questions and responses from the audience (6). Remember that 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).



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Appendices

Appendix A: Options for Scheduling Photovoice Meetings

<u>Option 1</u>	<u>Option 2</u>
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<p><i>Meeting #1</i></p> <ul style="list-style-type: none"> ▪ Introduce Photovoice to the participants ▪ Icebreaker activities ▪ Review Ethics ▪ Review group rules and guidelines as well as the importance of safe spaces ▪ Review basic photography ▪ Send participants into the community to take photographs <p><i>Meeting #2</i></p> <ul style="list-style-type: none"> ▪ Share and discuss participant photographs ▪ Develop themes ▪ Select a target audience for the photography exhibition ▪ Plan the photography exhibit/display 	<p><i>Meeting #1</i></p> <ul style="list-style-type: none"> ▪ Introduce Photovoice to the participants ▪ Icebreaker activities ▪ Review Ethics ▪ Review group rules and guidelines as well as the importance of safe spaces ▪ Review basic photography ▪ Send participants into the community to take photographs <p><i>Meeting #2</i></p> <ul style="list-style-type: none"> ▪ Share and discuss participant photographs ▪ Develop themes ▪ Select a target audience for the photography exhibition <p><i>Meeting #3</i></p> <ul style="list-style-type: none"> ▪ Plan the photography exhibit/display
<p><u>Option 3</u></p> <p><i>Meeting #1</i></p> <ul style="list-style-type: none"> ▪ Introduce Photovoice to the participants ▪ Icebreaker activities ▪ Review Ethics ▪ Review group rules and guidelines as well as the importance of safe spaces <p><i>Meeting #2</i></p> <ul style="list-style-type: none"> ▪ Review basic photography ▪ Send participants into the community to take photographs <p><i>Meeting #3</i></p> <ul style="list-style-type: none"> ▪ Share and discuss photographs ▪ Develop themes <p><i>Meeting #4</i></p> <ul style="list-style-type: none"> ▪ Select a target audience for the photography exhibition ▪ Plan the photography exhibition 	

Appendix B: Informed Consent Form for Photovoice Participants

You are being invited to participate in our project (***Title of Project***). This will involve your commitment to participate in audio recorded group dialogues, workshops and taking photographs



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on your own time. The purpose of this project is to learn more about **(fill in the purpose of the project)**. It is important to note that while this project may help **(fill in what the potential benefits are)**, no actual changes can be guaranteed.

Photovoice is a participatory photographic research method. It involves the participants of a study taking photographs that represent their individual perspectives and lived experiences. These pictures are then shared back with other study participants and discussed to pull out connecting themes. Narratives or stories explaining the significance of the pictures can be attached to the photographs, but all efforts will be used to maintain confidentiality among research participants and researchers, and anonymity of all photographers when results are shared with broader audiences.

Participation will require you to meet two times with facilitators at **(fill in location of meetings)**. The first meeting will be **(fill in the length of time for the first meeting)**. There will be a **(fill in the time in between the two meetings)** gap between the two meetings in which you will be expected to capture photographs of your perspectives and/or experiences. The second meeting will run for **(fill in the length of time for the second meeting)** and will involve a sharing back of the photographs followed by audio-taped group discussions.

Participation is voluntary and you may refuse to participate or withdraw from the project at any time without any risk to yourself. If this occurs, you are free to choose between destroying your contributions to the study or releasing them for use without your participation.

Your signature below indicates that you understand the above stated purpose of the project, the agenda and your right to withdraw from participation.

I, _____, understand the above terms of reference and give my consent to participate in the **(Title of Project)** with the **(Title of Organization)**.

Signature: _____

Date: _____

*If you have any further questions, please contact **(Give contact information)**

Appendix C: Photovoice Photography General Release Form



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I, _____ , give permission for the **(Title of Organization)** to use my photographs developed during the **(Title of Project)**. They are free to use the photographs for project related reports, exhibits and presentations.

Signature: _____

Date: _____



I, _____, give permission for _____, acting on behalf of the **(Title of Organization and Title of Project)**, to take my photograph. By signing my name below, I understand and agree that unless otherwise stated in writing, the **(Title of Organization)** assumes that permission is granted to use my photographs for project related reports, exhibits and presentations that are likely to result from this project. I understand that researchers, policy makers, students, and possibly people from my community will see my photo.

Signature: _____

Date: _____

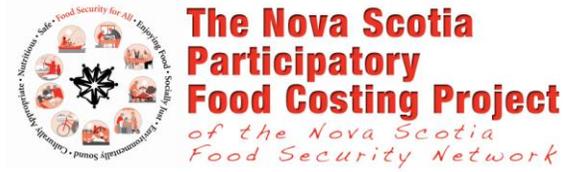
If subject is a minor

Parental Consent:

Name (printed): _____

Signature: _____

Date: _____



Appendix F: Confidentiality Agreement: For Research Participants, Transcribers, Translators or Research Assistants

I _____ (please print first and last name) understand that the information that I will read and/or hear in the focus groups, audio recordings or transcripts may be of a sensitive nature. I will keep confidential any information concerning the information contained in the interview audio recording or transcript.

Signature of Research Participant, Transcriber, Translator or Research Assistant:

_____ Date _____



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Appendix G: Photovoice Project Timeline

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

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



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Appendix I: Tips to Consider When Taking your Photographs

Shooting

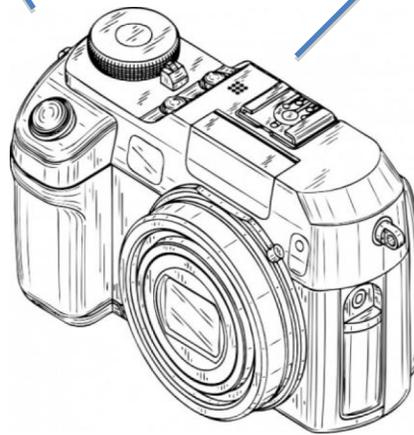
Hold the camera with both hands, with elbows against your body and feet spread apart and release the shutter carefully. This helps to avoid camera shake or vibration that leads to blurry pictures.

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: PHOTO Caption Worksheet



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Photographer: _____

Subject Consent Form

Private Property Consent Form

P	Describe your picture ?
H	What is happening your picture?
O	Why did you take a picture of this?
T	What does this picture tell us about your life and your community?
O	How can this picture provide opportunities for us to improve?



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#	KNOWLEDGE MOBILIZATION PRINCIPLE	DESCRIPTION
1	Build strong relationships	The effectiveness of policy interventions is directly related to the interactions and links between researchers and policymakers.
2	Research must be relevant to end-users	Align research activities, deliverables and timeframe with the needs of the stakeholders.
3	Ongoing and iterative mutual learning process	Overcome fragmented, hierarchal bureaucratic functioning with active and conscious input from stakeholders
4	Knowledge is socially constructed	Value different types of knowledge to engender a holistic approach to real social change (i.e., “ways of knowing”)
5	Holistic, long-term and far-reaching scale	Broader systematic collaborations over a longer time period are considered most effective
6	Facilitate buy-in and capacity	In addition to creating knowledge work to improve the desire and capacity for its use
7	Adaptive and multidisciplinary	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.

Appendix L: Photovoice Evaluation Questions



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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 learnt about food security through this Photovoice project?
2. What have you learnt 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:

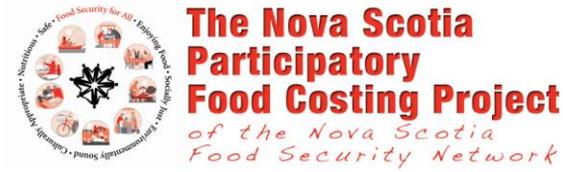
1. What have you learnt about food security through this Photovoice project?
2. What have you learnt about policy and policy change?
3. What has been the community response to the Photovoice project? Have you seen any changes (in attitudes or action)?
4. Do you feel better able to raise concerns and propose solutions to issues of 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. Do you feel like you have gained confidence and/or comfort by participating in social change activities?
11. How would you change this project if you were to participate again?
12. Is there anything else you'd like to add?



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