World Vision

WORLD VISION
Guidelines for Photovoice Projects & Research:
Learnings from Participants

ACKNOWLEDGMENTS

Background & Definition

Photovoice is rooted in social justice and health equity. During the 1960s and 1970s, Brazilian writer Paulo Friere advocated for the belief that promoting social justice could be achieved through raising awareness, fostering consciousness, and providing anti-oppressive education to marginalized communities *(Friere, 1970)*. In the early 1990s, Caroline Wang, the co-creator of Photovoice, applied these principles to a project with women living in rural China *(Wang, 1999)*. Participants in this project were given cameras to document socio-economic and health needs within their communities; photos were used to promote discussion and activism, ultimately impacting the laws and initiatives for improved reproductive health outcomes.

Photovoice is defined as "a process by which people can identify, represent, and enhance their community through a specific photographic technique. It entrusts cameras to the hands of people to enable them to act as records, and potential catalysts for change, in their own communities" *(Wang & Burris 1997)*. Hence, photovoice combines social action with a grassroots approach to photography. It gives cameras to individuals who typically don't have a voice in decisions that impact their lives and breaks past language and traditional communication barriers that often prevent members of a group from expressing their concerns *(Dahan et al., 2007)*.

Photovoice stands apart from other research methods because it emphasizes participatory action research. In this approach, the study subjects have the power to guide and control the investigation, rather than simply providing data. Participatory action research empowers participants to take charge of the entire project, including planning, designing, and conducting research whenever possible. Once the study ends, the participants have full ownership of the data and can decide how it should be shared or published.

Key Attributes

Photovoice is important for a variety of reasons:

1. Empower individuals to document and reflect on their community's strengths and concerns.
2. Facilitate meaningful conversations and knowledge sharing about important issues through small and large group discussions of photographs.
3. Influence policymakers and advocate for the implementation of health-promoting policies

Why Is **Photovoice** Important?

Photovoice is important for a variety of reasons:

- It helps bring change by providing a platform where participants can reach and influence policymakers.
- It shifts power dynamics by making research more accessible and empowering participants to drive the narratives.
- It assists individuals in acquiring new expertise, including photography, analyzing and interpreting images, building self-assurance in articulating thoughts and perspectives, collaborating effectively with others, and honing problem-solving and critical-thinking abilities
- It provides a platform for marginalised and vulnerable populations to share and contemplate their experiences and the circumstances within their communities, offering a voice to those who are often overlooked.

Photovoice capitalises upon the proverb, "a picture tells a thousand words" and amplifies the stories and voices of population groups often underrepresented and marginalised from positions of power. The photos provided rich visual data about the lived experiences of adolescent girls in rural Monapo District, without the bias of an outside researcher interpreting everyday realities, which supports intervention design for adolescent nutrition issues such as iron deficiency anaemia. The data visualisations gave deeper meaning to narrative data to inform the refinement of the adolescent nutrition curriculum. Photovoice can be a powerful approach to elevate the voices of adolescent girls to document their perceptions, preferences, and needs through photography and create opportunities for dialogue and sharing with people of power and influence within the health system.

When To Use **Photovoice**

Photovoice can be useful in addressing issues that arise or exist within vulnerable and marginalised groups in the community.

Some examples of population groups that might benefit from Photovoice include:

- Children/teenagers/adults living in precarious environments or situations
- Adults/families experiencing homelessness
- People living with chronic conditions
- People living with disabilities
- Members of racial, ethnic, cultural, religious or linguistic minority
- Individuals facing any form of discrimination
- People living in poor rural areas

Photovoice can be used for a variety of purposes:

- For community development, when there's a need for community members to decide what parts of a program need a change. Additionally, it may help individuals understand the unintended or unexpected changes brought about by interventions in their community.
- For public health research, when there's a need to explore and address public health concerns.
- For education purposes, when there's a need to build skills and empower marginalised groups of society to help them take control of their lives and become active members of their community
- For health promotion and advocacy, Photovoice can be helpful in developing effective advocacy campaigns.

Photovoice may be especially beneficial when the topic of concern is one that is typically difficult to address or debate.

Strengths

Photovoice has several strengths:

- It is a flexible method that can be used for various needs, in different settings, and with various groups of individuals in society.
- It can help collect powerful insights through images and captions. It can be used for both program design and evaluation.
- It empowers participants and allows them to gain new knowledge, develop new skills, expand their social network, and become agents of change in their community.
- It can help promote critical dialogues through group discussions.
- It is interactive and easy to use.

Limitations

- The method comes with a cost as accurate photography using real cameras is expensive. Using disposable cameras is okay but the film quality is not always great.
- It can be challenging to get people, especially young people, to think of pictures as concepts.
- Photovoice might lead to political repercussions.
- The method might not capture all aspects of the issue researchers are trying to address.
- Data analysis might be complex, even though the data collection process with this method is simple.
- Participant recruitment can be challenging as the method is powerful and participants might feel

exposed. Careful explanation and a nurturing and supportive environment are therefore necessary when using this research method.

- The method is sometimes received with mistrust because taking pictures can be perceived as intrusive. Ethical considerations are, therefore, helpful in setting boundaries, and these include no images of identifying locations or individuals.

Individuals Involved

Individuals involved in a photovoice project include:

Project manager/Head organiser: Responsible for overseeing the project from start to finish (activities, time management, funding, etc.).

Moderators/ facilitators: Charged with helping participants reflect on the needs of the community. It is important to note that the facilitators must carry out their duties without any form of bias.

Translators: Translators may be needed if project facilitators are not fluent in the participants' native language.

Participants: Members of the community where the project is been carried out. They take the photos and write the narratives that will be displayed to the community.

Materials And Supplies Needed

Materials needed for a Photovoice project include:

- Digital or disposable cameras; Smartphones can also be used but require additional ethics
- Digital projector
- Voice recorders
- Photo display board (used for exhibitions)
- Projection screen
- Computers
- Photocopy machine
- Newsprint or Post-It easel pad and stand
- Pens, paper, markers
- Poster boards
- Consent forms

Methodological Considerations

Photovoice can be used at every stage of the program cycle:

At the *planning stage,* Photovoice can be used to better understand the context in which a project is placed and as a needs assessment tool.

During the *implementation stage,* Photovoice can be used to identify obstacles and enablers to program effectiveness and impact.

Important questions to consider when thinking of using a photo-based research method (Switzer et al., 2015):

Project phase	Questions for consideration
Method selection	• Why do you want to use photovoice? • Is the community interested in photography? • Will community members feel comfortable discussing this issue with others? • Will community members feel comfortable disclosing their practices or their identity to others within the research?
Implementation	• What does the method require of participants in terms of time, resources, and energy levels? • How can you include what people cannot photograph in the interviews and FGDs? • What challenges might you encounter in relation to confidentiality, anonymity, and space?
Analysis	• Did the act of photography yield any insight about the subject? • How do participants make sense of the process of taking photos? • What do photographs exclude? What is missing in photographs?

Ethical Considerations

Several ethical considerations need to be addressed before and during a photovoice project:

Obtain informed consent. This is required for participation. Oral or written consent must be obtained from both adults and minor participants for the use of images for exhibits and marketing, for taking images of individuals, private residences, or places of business. Consent must be obtained for those who are identified in photographs as well. However, consent is not needed for taking a picture of public figures, the environment, public settings, or pictures of people who cannot be specifically identified.

Protect participants and their community. Ensure participants abstain from going to dangerous places or getting into harmful situations (physically or emotionally) to complete the project. Make sure situations in the community are reflected accurately and avoid taking images that could be taken out of context.

Project Planning And Design

Several essential factors must be considered early in the conception step when designing a Photovoice project. It is important to:

- Define the broader goal(s) of your project
- Clearly define your research question(s)
- Know how the project will be funded
- Have a clear idea of your timeframe
- Know whom you will be working with
- Know what child safeguarding procedure needs to be put in place

Example of project timeline *(Apaza & DeSantis, 2015)*

	Week 1-4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13	Week 14
Phase 1: Introduction to Photovoice		X									
Phase 2: Take pictures			X	X							
Phase 3: Discuss photographs & develop naratives					X						
Phase 4: Process photographs						X	X	X			
Phase 5: Community exhibition										X	X
Continuous planning	X	X	X	X	X	X	X	X	X	X	X

Delivering and facilitating: The ten-step process

Step 1: Identify your target audience (policymakers)

The first step in influencing social and policy change is to identify a target audience of policymakers who can enact the desired change *(Wang, 1999)*. Examples of policymakers in this context include:

- key stakeholders working across various levels of government
- community service organisations
- health departments
- educational institutions *(Lofton & Grant, 2021)*

Step 2: Recruit participants

Criteria for participant selection should be based on the aims and objectives of your research. Various sampling options are available: random sampling, purposive sampling, and stratified sampling. It might be helpful to work with local partners during this process. Recruitment can be made through educational institutions, local associations, and community- and faith-based organisations. The sample size is based on your project goals, but the ideal size is usually between 10 and 20 people.

Step 3: Introduce the photovoice methodology to participants

The goal of this session is to introduce participants to the research project's objectives and the Photovoice process. Additionally, it aims to establish a strong relationship between participants and facilitators. Throughout this meeting, it is crucial to address the following key points:

- Provide an overview of the study, including its description and objectives
- Explain the rationale for conducting the research with this specific population and in this particular location
- Discuss the benefits and risks associated with the project
- Outline the intention to drive policy change
- Address any ethical considerations

Step 4: Obtain informed consent (18 years and older) and informed assent (under 18 years)

Informed consent and assent are usually introduced and signed during the orientation meeting. Obtaining informed consent involves full disclosure of ethical considerations specific to the use of visual imagery, including asking participants to:

- Agree to participate in the Photovoice project (**See Annex A for Photovoice Assent Form**)
- Give permission for the release of photographs (by signing photograph release forms, **See Annex B**)

Before the initial meeting, it is also important that the project team verifies with whom they've received informed consent. The researcher must know who signed the consent forms and who still needs to sign one. Set aside time to discuss the various components of the informed consent form with the parents of minor participants and provide clarification when necessary.

Photovoice participants will also need to obtain consent for the following:

- taking a picture of someone recognisable
- taking a picture of minors (under 18 years), and
- taking a picture of personal belongings and/or personal property (**See Annex C**)

However, informed consent is not needed when:

- taking a picture of public figures
- taking a picture of the environment or public settings, or
- taking a picture of people who cannot be specifically identified (Apaza & DeSantis, 2015)

Step 5: Pose an initial theme or themes for taking pictures

Researchers need to conduct a brainstorming session with participants to come up with a clear question or theme that will guide participants as they take pictures. Additionally, researchers need to facilitate a discussion among participants about what they want to capture through photographs. It is important that participants' reflections drive the conversation *(Hatzikiriakidis, 2016)*

Step 6: Train and distribute cameras to participants

Photovoice participants should be trained in the following:

- Fundamentals of documentary photography
- How to operate a digital camera
- Ethical considerations with photography
- Safety considerations with photography

See Annex C for Photovoice Participant Guidelines. An example of a digital camera can be found here. We recommend digital cameras over smartphones for safeguarding purposes, especially with children and adolescents.

Step 7: Provide time for participants to take pictures

Once training is over, allocate a time frame for participants to take photos. The researcher should determine this time frame after consultation with the participants. It is also vital that the researcher remembers to:

- Check in with participants from time to time to find out how they are doing and if they are experiencing difficulties
- Set a maximum number of photographs they should aim for
- Discuss with participants what method(s) they will use to share their photographs (text, emails, or during workshops)

Step 8: Data Collection Approach: Discussing photographs and identify themes

This step is central to the Photovoice process. Details related to these meetings should be arranged early on in the project. The focus of these gatherings is to understand and record the underlying messages that participants have assigned to their photographs. It is also recommended that interactions between participants during these sessions be encouraged. Group dynamics contribute to a shared and collective representation of the community's lived experience (Liebenberg, 2018).

*World Vision recommends a three-stage approach for data collection: 1) selecting photographs that best reflect factors influencing a particular behavior, including factors related to gender and social norms that influence decision-making; 2) contextualising (explaining) the photographs; and 3) identifying key issues and themes emerging from the photographs. During the first Photovoice meeting, demographic profile data should be collected, and participants will be provided with digital cameras during the two-week Photovoice study period. The participant will receive training on the study objectives, ethics and safety, and basic photography and be asked to take three photographs during a two-week period **(See Annex D for Photovoice Participant Guidelines. Please also note that the two-week period can be extended if needed.)** After two weeks, Photovoice participants will return, and individual interviews will be conducted **(See Annex E for a sample Photovoice Individual Interview Guide)**, and the following questions will be asked (as adapted from the SHOWeD PhotoVoice methodology **(See Table A)**: 1) What do you See here?; 2) What is really Happening here? (Why did it happen?); 3) How does this relate to Our lives? (How does this photo make you feel?); 4) Why does this challenge (problem) or strength (opportunity) exist?; 5) Why is the situation like this? 6) What can we Do about this?*

Researchers typically use the SHOWeD approach of questioning (Table A) to conduct discussions with participants.

Table A: SHOWeD Questions

SHOWeD	Questions
S	What do you *see* here?
H	What's really *happening* here?
O	How does this relate to *our* (your) lives
We	*Why* does this problem, concern, or strength *exist?*
D	What can we *do* about it?

Once the photos have been collected during the individual interviews (a maximum of 9 per participant, but even 3 to 5 may be sufficient), they can be shared in workshops. [We prefer "workshop" over "focus group discussion" to encourage dynamic dialogue and the exchange of preferences, priorities, and needs.] The same SHOWeD question guide will be followed to gather additional insights (See Annex F for a sample Photovoice Workshop Guide). The workshop participants will select their favorite photo from each participant that describes an issue that they wish policymakers and community members to address, which will be made into a photobook. Participants will be asked to provide a short caption for their photo and these short photo descriptions will be included in the photobooks. Each Photovoice participant should receive a copy of the photobook, and additional photobooks will be shared with key stakeholders (e.g., MOH officials, MOH officials and teachers, community and religious leaders).

Step 9: Analyzing data collected from Photovoice Workshops and Individual Interviews

If you decide to analyse the data collected from the workshops and interviews rigorously, we recommend recording the workshop and interview discussions and then translating the transcripts into English. Translated transcripts can be uploaded into qualitative analysis software, such as MAXQDA 2022 Plus, to facilitate data management and organisation. We recommend using deductive and inductive reasoning to develop a codebook that includes descriptive, process, emotional, value, and concept codes based on the Workshop and Individual Interview Guides. Once the transcripts are coded, coded segment reports can be generated to further categorise common emerging themes and sub-themes.

Photovoice Meeting Facilitation Tips

Here are some helpful suggestions to ensure smoother group discussions:

1. Use icebreakers to introduce participants to each other and facilitate comfortable interaction. Many icebreaker activities can help with this.
2. Establish ground rules to guide interaction during meetings. Some common ground rules include
   - attending all meetings and being on time,
   - showing respect for others' opinions,
   - following the agenda, asking questions, giving credit where it's due,
   - avoiding disruptive sidebar conversations, and
   - keeping electronic devices on silent.

   It's important for meeting participants to take ownership of the ground rules to increase the likelihood of compliance.
3. Review the main ideas covered at the end of each session with a simple question-and-answer session to ensure everyone's understanding.
4. Encourage all participants to engage, taking into account different communication preferences.
5. Allocate time for discussion, questions, and answers during each session. If the discussion drifts off-topic, inform participants that the topic can be revisited later.
6. Keep meetings on track by providing time limits for group activities and periodically announcing the remaining time.
7. Address common situations that may disrupt meetings, such as sidebar conversations, getting back on track, prolonged discussions, personal conflicts, and transitioning from breaks.
8. If necessary, provide easily consumable snacks during meetings, ensuring that they don't interfere with audio recordings.

   These strategies will contribute to more effective and productive group

Step 10: Showcase participants' photographs and thoughts

Often times this step is overlooked, but it's critical to achieving participatory action.

Plan a format for participants to share photographs and stories with policymakers or community leaders. Various publication channels are available:

- Posters
- Leaflets
- Media outlets
- Videos
- Ppt slides
- Social media
- Policy briefs
- Exhibition

Presenting Photovoice in a variety of community venues is crucial. The more exposure, the greater the probability that the project may influence community change. Examples of venues include local art galleries, schools, municipal buildings, businesses, and libraries *(Apaza & DeSantis, 2015)*. Please find an example of a World Vision Adolescent Nutrition Photobook here.

One effective tool for improving a Photovoice project is social media. For instance, the Photovoice project can be displayed on Instagram, and by utilising hashtags, the target issue can be brought to more people's attention.

Another option would be to share the Photovoice project on the organisation's Facebook page and encourage members to "like" the post. Encouraging friends and family to post it on their Facebook pages can further increase the number of community members who can view the photovoice project *(Apaza & DeSantis, 2015).*

Examples Of Photos And Narratives

Gender inequity as a determinant of adolescent well-being.

"...it makes me a little emotional, seeing this sister shelling peas to feed her family, together with her grandmother; it's so difficult for a young woman like her to find herself doing this kind of thing because there are those who say, 'I can't do it because I'm a girl, I feel ashamed.' But since she has two daughters, she tries to feed herself; she tries to find something to give to her family and her children."

Photo and quote by Amissina, 20 years, Monapo District, Mozambique

Annex A: Sample Assent Form for children under 18 years of age

World Vision, in partnership [Name Partners, such as the Ministry of Health], will use PhotoVoice to assess the experiences, needs, and priorities of [Name your target age group] regarding [Name the area you are exploring]. To be eligible to participate in PhotoVoice, you must be between the ages [age range] years of age, be committed to participate in one meeting each week for two weeks, obtain parental consent, and provide assent to participate.

Would you like to participate in this study?

I confirm that I read/read the participant information sheet and that I understood all the issues described in it and that they also explained to me the objectives and what will be done in this survey. I understood all the information and was given the opportunity to ask questions. I know that my participation in this study is voluntary and that I can withdraw my participation at any time without any prejudice to me.

☐ Yes　　☐ No

_____
Signature of the child or adolescent

_____　　_____
Adolescent's name　　Date

Informed consent for caregivers of children under 18 years

I confirm that I have read the participant information sheet and that I understood all the issues described in it and that they also explained to me the objectives and what will be done in this survey. I understood all the information and was given the opportunity to ask questions. I know that participation in this study is voluntary and that I can withdraw my consent at any time without any prejudice to myself.
Does the caregiver or guardian of _____

☐ Yes　　☐ No

_____
Signature of the caregiver or guardian

_____　　_____
Name of caregiver or guardian　　Date

Annex B: Photovoice Release Form

MEDIA PERMISSION FORM (ADULT)

I hereby represent that I am_____, am over the age of 18, and I hereby grant World Vision the absolute and irrevocable right and unrestricted permission in respect of photographic portraits, likenesses or pictures, video or audio recordings, that have been taken of me or in which I may be included with others. World Vision may use, publish, and republish the same photographs or recordings in whole or in part, individually, in any media now or hereafter, and for any purpose whatsoever, for illustration, promotion, art, editorial, advertising, and trade, or any purpose whatsoever without restriction as to alteration; and to use my name if the organization chooses.

I hereby release and discharge World Vision from any and all claims and demands arising out of or in connection with the use of such photographs, video, or audio recordings including, without limitation, any and all claims for libel or invasion of privacy.

I have the right to make decisions on my own behalf. I have read the foregoing and fully understand the contents thereof. This release shall be binding upon my heirs, legal representatives, and assigns.

Name & Date

Signature _____

Address _____

City State Country _____

Zip Code (if applicable) _____

Mobile Number _____

Witness Name & Date _____

Witness Signature _____

MEIDA PERMISSION FORM (MINOR CHILD)

I, _____, hereby represent that I am the parent or legal guardian of _____, a minor child, and I hereby grant World Vision the absolute and irrevocable right and unrestricted permission in respect of photographic portraits, likenesses or pictures, video or audio recordings, that have been taken of or in which he/she may be included with others. World Vision may use, publish, and republish the same photographs or recordings in whole or in part, individually, in any and all media now or hereafter, and for any purpose whatsoever, for illustration, promotion, art, editorial, advertising and trade, or any purpose whatsoever without restriction as to alteration; and to use my name if the Organization chooses.

I, on behalf of myself and my child, hereby release and discharge World Vision from any and all claims and demands arising out of or in connection with the use of such photographs, video, or audio recordings including, without limitation, any and all claims for libel or invasion of privacy.

I am of full age and have the right to make decisions on behalf of my child. I have read the foregoing and fully understand the contents thereof. This release shall be binding upon my heirs, legal representatives, and assigns.

Printed Name Date _____

Signature _____

Address _____

City State Country _____

Zip Code (if applicable) _____

Email Address _____

Witness Printed Name Date _____

Witness Signature _____

Annex D: Photovoice Participant Guidelines[1]

Introduction

We are so excited to have you participate in this adolescent nutrition project. We want to learn more about some of the challenges and opportunities you face regarding your nutrition and food environment. We also want to learn more about what your priorities and dreams are in life. To help us learn more about you, we will give each of you a camera to take photos and instructions on the types of photos we hope you will take. You will have about two weeks to take your photos. Most of all, we hope this project will be fun!

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

2) Thinking about what makes a better or more powerful photograph

How to Take Photographs

After learning about camera use, photography techniques can be reviewed, such as lighting, balance, contrast, composition and capturing the viewer's attention. 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. When taking a photo, remember to do these things:

- Hold the camera with both hands
- Elbows against your body and feet spread apart
- Release the shutter button carefully. This helps to avoid camera shake or vibration that leads to blurry pictures.
- Try to keep the camera still when taking a photo
- Avoid putting your finger in front of the lens
- Place the sun at your back when taking photographs
- Use the flash outdoors even on a sunny day
- 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
- Don't stand too far away from what you are taking a picture of, but make sure you don't cut off heads of the person(s) whose photos you are taking.
- **To save the battery, remember to turn the camera off after taking a photo.**

[1] These guidelines have been adapted from the Nova Scotia Food Costing Project Photovoice Manual

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:

- There is no limit to the number of photos you take. Please try to take at least 20 to 40 pictures each. We will then discuss the photos when we meet as a group on [date].
- The photos don't need to be perfect! Please don't try to take the "perfect" photo.

Taking Photographs

Remind participants to think of the following prior to taking photographs:

- Be respectful (be polite when approaching others)
- Use a buddy system, especially when going to places you are not familiar with
- Don't do anything you wouldn't usually do (such as 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
- **If you are taking a photo of a person or someone's property, please have them sign and date the consent form.**

Type of Photos to Take [Contextualised to your Photovoice Project: The example below is for an Adolescent Nutrition Photovoice Project.]

- Photos of your environment (your home, your school, your toilet, etc.)
- Photos of the food you eat (breakfast, lunch, dinner)
- Photos of snacks you eat
- Photos of your favourite foods
- Photos of your least favourite foods
- Photos of where your family (or your community) grows food
- Photos of where your family purchases food
- Photos that show your dreams in life (doesn't have to be related to food)
- Photos that make you happy (doesn't have to be related to food)
- Photos that make you sad (doesn't have to be related to food)
- Any other photo that has personal meaning from your viewpoint

Annex E: Photovoice Individual Interview Guide

Step 1) Introduction

We are so excited to have you participate in this adolescent nutrition project. Thank you for participating in the adolescent nutrition workshops a few weeks ago and sharing your photos. Your photos were so good that we want to conduct individual interviews with each of you to learn more. To begin, please select one or two photos that you feel best represent some of the challenges you face related to your nutrition and health. If you could show one photo to the President of Mozambique, what photo would it be? And why? What photo do you think best captures the most important things to you as an adolescent?

The photo(s) you have selected will be made into a photobook. The photobooks will be shared with you, community leaders, and leaders at the Ministry of Health and Education. This is your opportunity to ADVOCATE for the things that are most important to you and can improve the lives of adolescent girls in your community.

Step 2) Participant selects her photo

Step 3) Participant is asked the following questions about her photo

1. What do you See here in this photo?
2. What is really Happening here in this photo and why is it happening?
3. How does this photo relate to your life? Especially regarding your health and nutrition?
4. How does this photo make you feel and why? Does it make you happy or sad?
5. Why does this challenge (problem) or strength (opportunity) exist?
6. Why is the situation like this?
7. What can we Do about this? If you had one recommendation to the President of Mozambique regarding improving the nutrition and health of adolescent girls in Mozambique, what would it be?

Step 4) Participant provides a one- to two-sentence description of her photo that will be included in the photobook

Step 5) Take a photo of the adolescent girl and have her sign the photo release form.

Annex F: Photovoice Workshop Guide * Please note that a workshop can also be called a focus group discussion (FGD), but we prefer Workshop.

A. Introduction:

Thank you for participating in this workshop (FGD). The workshop will be facilitated as an open discussion. The goal is to have everyone contribute to the discussion, and we encourage you to share your thoughts and opinions freely. You will not be identified by name when providing your thoughts and feelings. We ask that you please respect the privacy of everyone here and do not share the things discussed in this workshop with anyone outside this room.

B. Facilitation Time:

Approximately 2.5 hours

C. Materials Needed:

1. Workshop guide
2. Two audio recorders
3. Flipchart paper and markers
4. PowerPoint slides and projector
5. Foods from the market
6. Paper, pens, and colored pencils
7. Scissors

D. Key Points to Discuss

We are excited to learn more about your photos! During the Photovoice training, we asked you to take photos that show the challenges and opportunities in your environment to eat healthy foods and social and gender norms that may influence your behaviours. We will ask questions about the photos to learn more about why you took them so we can learn what is important to you. After we have discussed the photos as a group, we will ask some additional questions to learn more about barriers and facilitators to consuming an iron-rich diet.

1. Photovoice questions

1.1. (S) What do you see? Can you describe your photo?
1.2. (H) What happened or is happening in your picture?
1.3. Why did you take this picture? Probe with: Why was this important to you?
1.4. (O) How does this relate to our lives? Probe with: What does this picture tell us about your life?
1.5. (W) Why does this happen?
1.6. (E) How could this image educate others? Probe with: How can this picture provide opportunities to improve nutrition among adolescents?

Annex G: FAQs

1. **What is photovoice?**
Photovoice is a participatory research method where individuals use photography to capture aspects of their community or personal experiences. It empowers participants to document and communicate their perspectives through images.

2. **Who typically uses photovoice?**

3. Photovoice is often used by researchers, community organizations, educators, and activists who aim to amplify the voices of individuals or groups who may not have a platform to share their stories.

4. **What are the basic steps involved in photovoice?**

   - Introduction and Training: Participants are introduced to the concept of photovoice and trained in basic photography techniques.
   - Photography Phase: Participants take photographs that represent their experiences or community issues.
   - Narrative Development: Participants discuss their photos and write narratives or captions that explain the significance of each image.
   - Sharing and Advocacy: Photos and narratives are shared with stakeholders, policymakers, or the public to raise awareness and advocate for change.

5. **What are the benefits of using photovoice?**

   - Empowerment: It empowers participants by giving them a voice and a platform to share their stories.
   - Visual Documentation: It provides a visual representation of community strengths, challenges, and needs.
   - Advocacy: It can be used to advocate for policy change or community improvements based on the issues highlighted in the photos.

6. **How can ethical considerations be addressed in photovoice projects?**

   - Informed Consent: Ensure all participants understand the purpose of the project and agree to participate voluntarily.
   - Anonymity and Privacy: Respect participants' privacy rights, especially in sensitive or vulnerable populations.
   - Benefit Sharing: Consider how participants will benefit from the project and ensure their contributions are acknowledged.

7. **What equipment do participants need for photovoice?**

   Participants typically need access to digital cameras or smartphones with camera capabilities. It's important to ensure that equipment is accessible and easy to use for all participants.

8. **How can photovoice results be effectively shared?**

   - Exhibitions: Host exhibitions or presentations where participants' photos and narratives are displayed.
   - Reports and Publications: Publish reports or articles that include participants' photos and insights.
   - Digital Platforms: Share photos and narratives on websites or social media to reach a broader audience.

9. **How can photovoice be adapted for different cultural contexts or age groups?**

   - Cultural Sensitivity: Adapt the photovoice process to respect cultural norms and values.
   - Age-Appropriate Methods: Use age-appropriate language and activities when working with children or youth.
   - Translation and Interpretation: Provide translation services if participants speak languages other than the project's primary language.

10. **What are some examples of successful photovoice projects?**

    Successful photovoice projects have been conducted worldwide on topics such as community health, urban development, environmental issues, and cultural heritage. Examples include projects that have influenced policy decisions or raised awareness about social injustices.

11. **How can I get started with a photovoice project?**

    - Identify a community or issue you want to explore.
    - Gather a team of participants and stakeholders.
    - Develop a timeline, training materials, and ethical guidelines.
    - Secure any necessary permissions or approvals.
    - Conduct training sessions and begin the photography phase.
    - Facilitate discussions, analyze results, and share findings.

12. **How much does a typical Photovoice project cost?**

    The cost of a Photovoice project will differ immensely depending on the context it is embedded in. However, if the Photovoice project is embedded in an existing project, this will reduce operational costs. If the Photovoice

13. **Do I need ethics approval to implement a Photovoice project?**

    If you would like to publish the findings from your Photovoice project, it's best to seek ethics approval from an institutional review board within the country in which you hope to implement your study. If you don't plan to publish your findings, you do not need ethics approval, but per WV's safeguarding policies, consent and assent of the Photovoice participants should always be obtained before commencing activities

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World Vision

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visit https://photovoice.org/