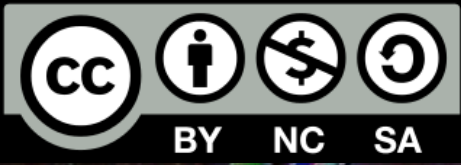# PARTICIPATORY VISUAL RESEARCH METHODS
Workshop

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Visual Participatory Action Research (PAR)?

PAR & visual research
Goals
Ethics

Photovoice
Participatory video

Which one?

Medical anthropology

Participatory Action Research (PAR) approach?

Research as partnership
 "Research subjects" = researchers
 "Researcher" = facilitator & collaborator

Participants produce knowledge
- about themselves
- for themselves

1. **Research**: data collection & analysis
2. **Action**: empowering process for social change
Iterations: **data collection – reflection - action**

Participatory Action **Research**

Participants control research process

Produce & use knowledge

Information: local knowledge & concerns

Collaborative research

Co-learning & co-creation of knowledge

Participatory **Action** Research

Action-oriented research

Critical consciousness
Empowerment
Community problem-solving
Positive social change

Builds on community strengths
Increases community capacity-building

Ownership of product
Control of process

Empowering

Visual Participatory Visual Research?

Participants from a group or a community produce visual data:
Photo
Video

Information
Communication
Self-representation
Reach policy-makers

Image production, discussion & analysis:
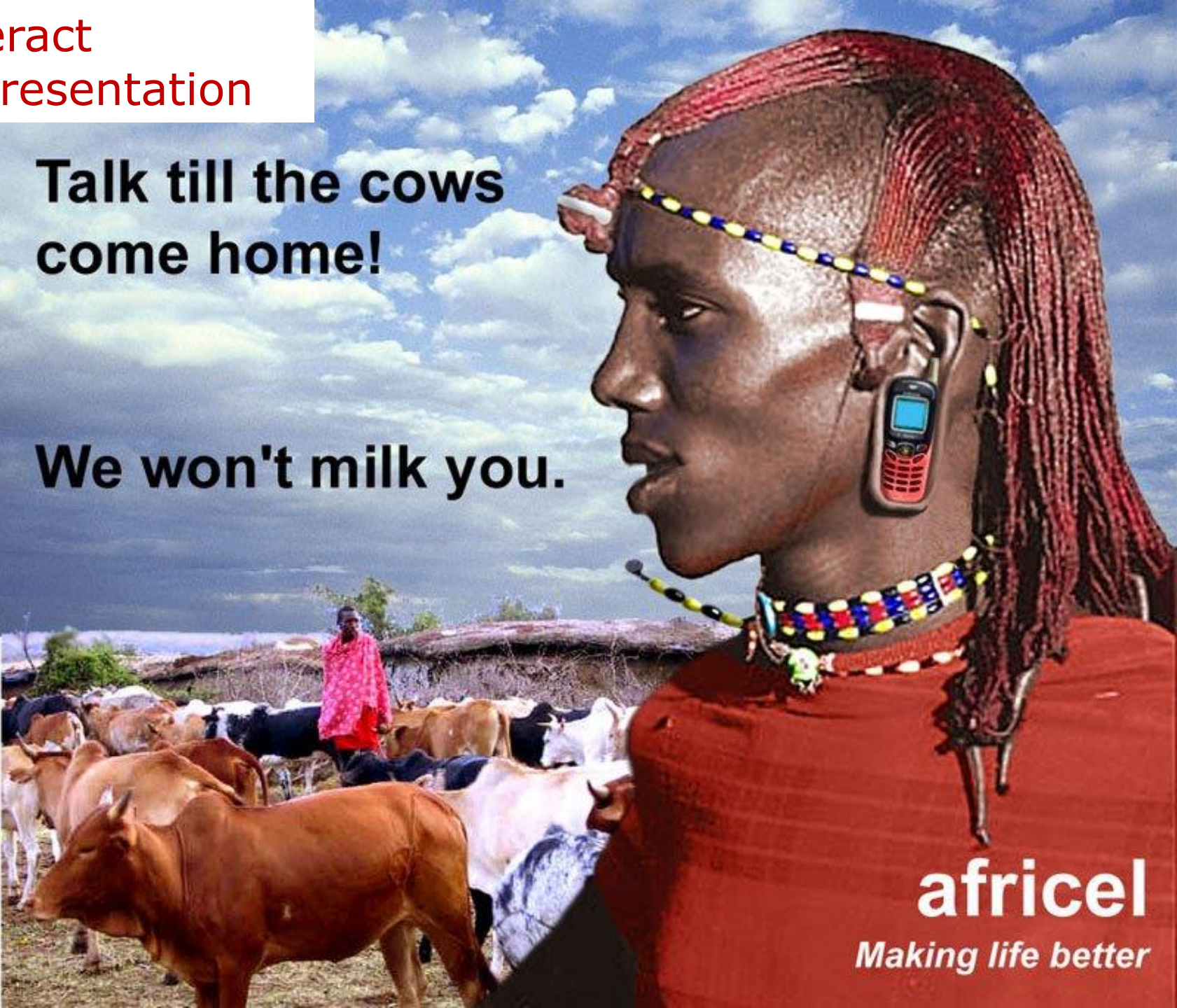Critical consciousness process
Empowerment
Action & social change

Address stereotypes

MY CARD

MY LIFE

Counter
image exploitation

Photo: Nuno Lobo

Who is the
researcher?

Photo: Richard ole Supeet

"Researched" = Researchers

Participants: researchers, collaborators, photographers, filmmakers, "journalists"…

* **NOT** informants/respondents/subjects

"Researcher": collaborator, facilitator, advocate, ("commercial agent")

Reversed roles & ownership of research process: **empowering**

Local eyes, local voices

Local knowledge informs policy

Sharing with policymakers

Photo exhibits

Locally produced documentaries…

Understanding of community needs & issues by participants, community, outsiders & policy-makers

=> address & solve those issues

❖ Policy & social change

*Images & Ethics

Cameras: empower & disempower

Permission

Informed consent

Privacy

Confidentiality

Safety

Permission to create image

Never without permission

Subject of photo/video must consent

Sign informed consent form

In practice: oral consent (audio/video recorded)

Permission to disseminate image

Loss of control over published images

From authors of images

Hold copyright

Make last decision

Written consent

From subjects in images

Inform of ALL potential uses

Written consent

Ethics Committees/Institutional Review Boards

Submit protocol

Sometimes too lenient or don't exist...

Have different consent forms signed

Better safe than sorry!

Privacy

Public space vs. private space?

Never without permission
Negotiate!

Confidentiality

Photographer's identity: Protect or acknowledge?

Ask!

Authors might WANT recognition

If goal is action: unethical to anonymize data without consent

Confidentiality

Subjects' identity: get consent before/after picture taken

❖ **Negotiation**: work with collaborators & community members to know what ok to portray & publish

❖ **Flexibility**:

Timing & context

No 'one size fits all' ethical policy!

Consent form

- Project description
- Goals
- Duration
- Participation is voluntary
- Uses of images
- Risks
- Contact information
- What participants consent to (cross out what don't)

Safety

Participants should

Not shoot without permission

Not shoot illegal activities

Notify local leaders
& law enforcement

Don't risk your life!

Photo: Isaac ole Mutunkei

Don't do anything illegal or bribe

Photo: Joseph ole Shenaai

Don't trespass

Participatory Photography

Photovoice (Wang & Burris 1994): Chinese rural women

Photo + story: give a voice to marginalized groups

Theoretical roots
Feminist theory
Paulo Freire (1972)
(Pedagogy of the Oppressed)
Photojournalism
Narrative analysis

中 国 云 南 农 村
妇 女 自 我 写 真 集

Visual Voices
100 Photographs of Village China by the Women of Yunnan Province

Photovoice: photography + story telling

Goals

Group/community members

1. Photograph issues, concerns, strengths…
2. Engage in critical reflection & dialog
3. Communicate with policy-makers

Effect social change

Photovoice: Photography + story telling

Steps
1. Explain
2. Train
3. Shoot
4. Share photos
5. Discuss
6. Share with community
   & outsiders
7. Act

Iterative

Maasai Photovoice Project – 2008-09 Drought (Amboseli, Kenya)

Photo: Jackson ole Korduni

1. Recruit & explain

Recruitment

Spread the word
Community contacts, leaders

Recruit widely/selectively depending on goals

Voluntary
Biases

*Cameras

Digital

No film & processing
Cheaper
Faster learning
More prestigious

Film

No computer
No batteries (some models)
Keep negative
Simpler logistics

Cameras

NOT disposable!
New or donated...

❖ Leave them there!

Equipment

Electricity: Plan B, C, D, E, F...!

Batteries ($$$)

Chargers

Surge protectors...

Back-up systems

Tripods...

Printer

Mini-projector

White wall/screen/sheet

Camera training

Teach the basics

Easy & fast
No need to be literate

* On-going...

Be responsive
Be there!

Other basics

Light/flash use
Steadiness
Distance
Posed vs. non-posed shots
Composition

* Balance your aesthetics with local aesthetics...

Ethics training

Get permissions
Inform leaders
Don't pay for pictures (?)
Don't do anything illegal etc.

Shooting people, cows, children: problematic

* Role playing

3. Shoot

Photo: Joseph ole Shenaai

4. Share, discuss & analyze

Photo group discussions

Participants

1. Select pictures
2. Share meanings & narratives
3. Dialogue around pictures:

Identify issues + solutions

How to reach decision-makers…

4. Participatory data analysis: coding

Facilitator: encourages dialog & reflection

Record narratives + contributions from other photographers

❖ Group feedback on picture quality

Give back!

(More training!)

01/07/2005

Exhibit

*Data: multiple layers

1. Photographers' interpretations & meanings

2. Group dialog around pictures & meanings

3. Audience's interpretations

4. Data in process: dynamics of critical consciousness

5. Field notes & diaries

6. Visual content

❖Code transcripts
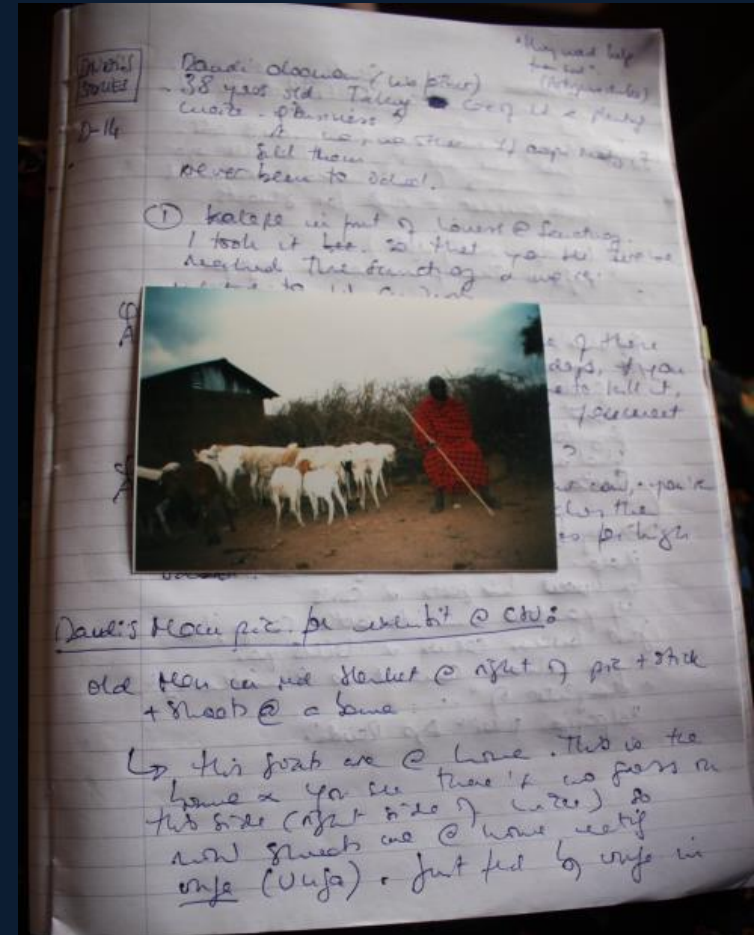❖Code photos (software)

Data analysis

Collaborative analysis

Photographers
- Select pictures
- Interpret pictures + tell stories
- Code into themes, issues

Rich, in-depth data
visual & narrative
(different from interviews)

Exploratory
Complementary (mixed-methods)

"Calf eating people's food in a pot at home"

Photo: Noah ole Kilelo

"The last cow"

Photo: Joshuah Katapa

"Bad" picture – Good story

Photo: Daniel Koisinget

Learning from the process

Photographers collaborating, not competing

Outcomes for Maasai photographers

New skills

Shared work widely & proudly

Self-esteem & community pride

Reflection (individual & group) about future of pastoralism & livelihood options

Wildlife conservation awareness

Unexpected

Sold cameras

Started photography businesses

Created an association (*Maasai Photographers for Conservation*)

Naomi ene Jackson: "The cows are desperate" (Aug. 09)

Naomi : "It's the women who kept the cows alive." (Dec. 09)

"Wildlife kill people and there is no compensation"   Photo: Solomon ole Mutunkei

Photography as record

Photo: R. Supeet

"Please take this pictures so my children learn that at one time I owned 100 cows & they all died in the bad drought."

Being Maasai?
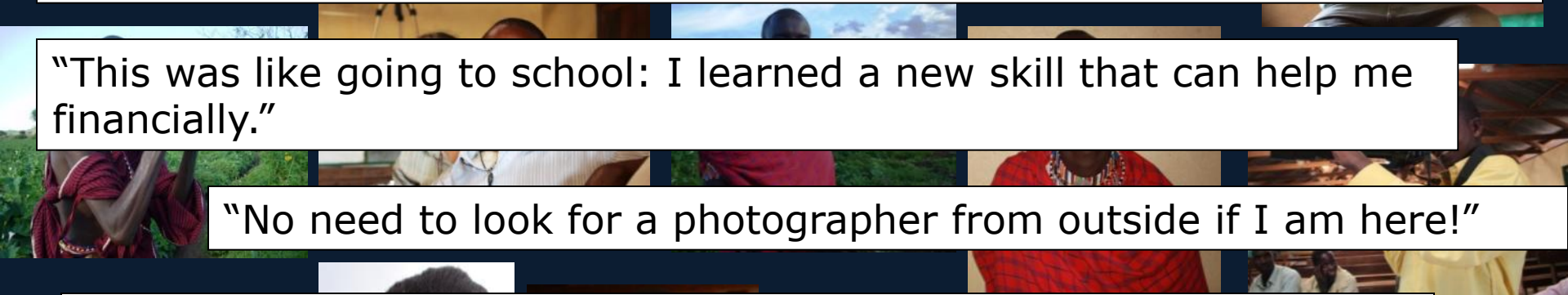
"It gave me exposure."

"I had never seen a hippo before!"

"Pictures help keep the memory of this drought for our children."

"Pictures can be used to compare an area that is not well conserved with a well conserved area…"

"The project brought together learned and unlearned people, big and small people…"

"This was like going to school: I learned a new skill that can help me financially."

"No need to look for a photographer from outside if I am here!"

"Now I know that it's not only white people who can take pictures."

"I'm proud of myself that I'm a photographer!"

Participation?

− **+**

"Point & shoot & discuss"
- Researcher-centered
- Questions defined by researcher
- Exploitative
- Photo-elicitation

Community-centered
- Collaborative research design
- Questions & themes defined by community
- All stages led by community members
- Collaborative data analysis

Action

*Applications & outcomes in medical anthropology?

Photo-diaries

Photo exhibits

Community needs assessments

Etc.

❖Self-representation (stigmatized groups)

❖Advocacy

❖Awareness & self-awareness

Participatory Filmmaking

Collaborative process of creating videos: participants discuss about issues & solutions among themselves, w/ community members & policy-makers.

Videos: awareness-raising tools & for facilitating in-depth discussions.

Participatory video equipment

Cameras (Flipcams)
Tripod, monopods
Microphones & headphones
Electricity, batteries & chargers
Editing software
Back-ups
Pens & flip chart (storyboard)

For screening
Screen/white sheet
Mini-projector
Laptop
Loudspeakers

PARTICIPATORY VIDEO TRAINING BASIC STEPS

Camera operation
Shot types, angles, camera movements , sound...
Creating sequences
Interviewing
Shoot + feedback - shoot + feedback - shoot + feedback

Brainstorming
Planning
Storyboarding
Shooting videos
Group editing
Group & community screening

Iterative

Avoid jargon

Shot types

Extreme close-up · Close-up · Mid shot · Long shot · Extreme long shot · Camera angles

"Passport shot"

Go out & bring shots of all types

Sound

Complexity!

Camera & gear

Shooting

Creating sequences

❖ Story telling

More collaborative   than Photovoice

Indiana Jones & Star Wars: reviewing the day's lessons

Brainstorming & planning

Group video planning

- Themes
- Message
- Audience
- Drama or documentary
- Video elements:
  Interviews? Testimonials? Local scenes?
  Sound/music?

Production planning

Filmmakers roles
Interviewer
Interviewers/actors
Camera person
Sound person
Director

Rotate
(but some people
better at some
roles)

Make contacts & permissions
Scout locations
Interview questions
Script (drama)
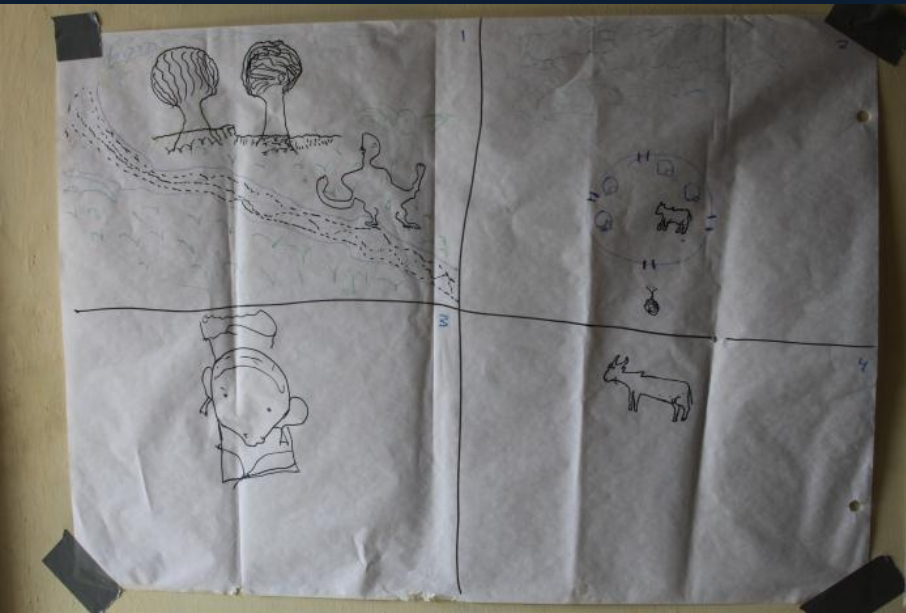Storyboard

Storyboarding

Visualize story telling
Description of each scene:
  Shots type
  Angles
  Etc..

* Maasai storyboard

*Data in many layers

1. Visual analysis
2. Subjective meanings to authors
3. Meanings to different viewers, in different contexts

4. Documenting the process: group dynamics; what's portrayed, what is not portrayed…

❖ How framed by ideologies, subjectivities, worldviews…?

Data analysis

Data in the participatory videos:
visual & spoken

- Log + time code footage

- Code footage by content (spoken; visual; camera angles + shot types)

- Code footage for ethnographic insights: what do videos show/not show (why?); How do people portray themselves…

- Code transcripts of interviews in videos

❖ Code visual & text content with Hyperresearch

Data analysis

Data from the video-making process

- Collect data during production (brainstorms; discussions; screen back sessions; storyboard; script etc.)

- Data from audiences

- Interviews pre- & post- video-making about videos & process

❖ Audio-recorded, transcribed; notes; diaries etc.

*Action

The video products
Outlets for voices of "research subjects"
Facilitate community-wide dialog & discussion
Awareness-raising

The process: critical consciousness
Self-awareness
Community-wide dialog
Social healing & reconciliation (post-conflict)
Therapeutic

*Participatory video & medical anthropology?

Participatory videos as awareness & discussion tools about illness, disability; what it is to live with a condition…

Patient - physician: Illness Video Diaries (information ; mirror effect: change behaviors & sense of control)

Community – health organization: collaboration to document health needs in community for policy-change

*Limitations of visual PAR

Representation & bias: who gets to produce images

"Sexy" visual products: external audiences love them; local policy-makers don't bother/take seriously

Policy-change: slow, incremental, complex.

Policy impacts not automatic & difficult to evaluate.

Feeling empowered doesn't mean you act, change behaviors etc.

Challenges

Unexpected power issues

- Appropriation of gear; greed
- Cameras= threat
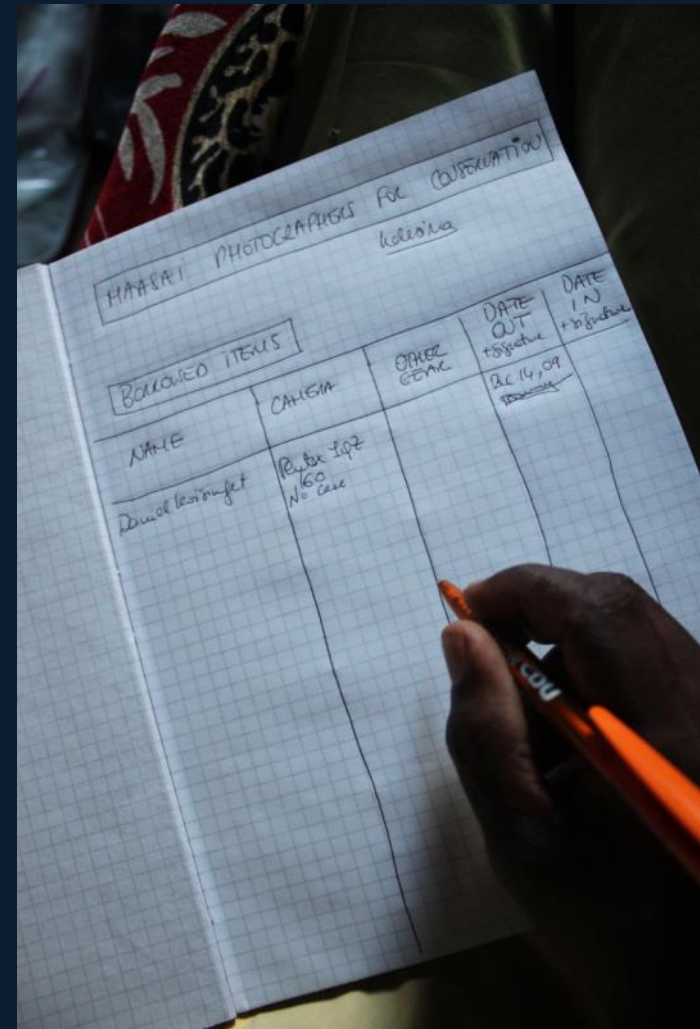- "Bureaucracy"

Unusual research model

- Participants don't understand they are "researchers'
- Shoot what think YOU want

Challenges

Sell the equipment

Solving issues involves group & community

FLEXIBILITY!

Motivations for participating

To get a camera

To learn new skill

To get course certificate => get a job

Don't know... Show up for another project

Be aware, go along with it...

Manage expectations

New tools & skills:

unrealistic expectations of jobs, making $, funding, educational opportunities...

* Be realistic & honest about project limitations
* Be flexible!

Do

- ✓ Expect the unexpected - SURPRISES
- ✓ Be there all along to solve issues & give feedback
- ✓ Stay in touch after fieldwork
- ✓ Keep collaboration going (Maasai filmmakers created 2 associations)
- ✓ <u>Give</u> cameras
- ✓ Be a facilitator & collaborator, not an expert
- ✓ Be realistic about limitations
- ✓ Be aware of ethical & power dimensions
- ✓ Be flexible & adaptive

Don't

- ✓ Don't disappear & come back to get cameras & products
- ✓ Don't use disposable cameras
- ✓ Don't take things personally
- ✓ Don't create high expectations
- ✓ Don't try to control everything
- ✓ Don't ignore feedback from community members and photographers.

Photovoice vs. Participatory Video

	Photovoice	Participatory video
Creativity	Less	More
Collaboration	More individualistic	More collaborative
Complexity	Simpler	More complex
Cost	$	$$$
Data	Depends	Depends
Duration	Shorter	Longer
Electricity needs	Lighter	Heavier
Formal education	Not needed	Not needed
Fun for image producers	Fun	Super fun
Fun for subjects	Fun	Super fun

Photovoice vs. Participatory Video

	Photovoice	Participatory video
Invasiveness	Less	More
Knowledge of local culture	Important	Important
Logistics	Lighter	Heavier
Subsequent use of skills by participants	Easier	More difficult
Power issues	Simpler	More complex
Technological requirements	Lighter	Heavier
Training	Easier	Longer & more complex

Visual PAR & medical anthropology

INFORMATION

Communities

- health disparities in communities
- Health priorities
- Conduct needs assessments

Patients

- Health & illness worlds from patients' perspectives
- Explore patients' **models** of disease & disease management
-   Information about patients' wider context
-   Holistic approach to disease management

Visual PAR & medical anthropology

COMMUNICATION

Improve **communication** between patient-physician & community-policy-makers

Allows for **self-representation** of patients: important in stigmatized groups

Visual PAR & medical anthropology

Individual EMPOWERMENT

Challenge physicians 'power to control information flow

Increase patient's **power** in patient-doctor dynamic

Therapeutic: creation of visual illness narratives:

Improved sense of control over one's life

Mirror effect: Self-examination/awareness => correction of behaviors => Improve quality of life

Community empowerment

Establish connections; awareness of common strengths & needs; participation in community life

How do you envision using this approach in your research?

Photo: Kilowa ole Korduni