

**VISUAL RESEARCH AND SOCIAL
CHANGE:**

**USING A DIFFERENT LENS FOR
MONITORING AND TRANSFORMING
THE RIGHTS OF GIRLS WITH
DISABILITIES IN VIETNAM**

Toolkit for Using Participatory Visual Methodologies

Table of Contents

ACKNOWLEDGEMENTS.....	4
INTRODUCTION: ABOUT THIS TOOLKIT.....	4
ABOUT PARTICIPATORY VISUAL METHODOLOGIES AND GIRLS WITH DISABILITIES	5
What Are Participatory Visual Methodologies?	6
How Can Girls with Disabilities Benefit from Participatory Visual Methodologies?	6
HOW TO CONDUCT A PARTICIPATORY VISUAL METHODOLOGIES WORKSHOP.....	6
Establish Who, What, and Where	7
Plan and Prepare for the Workshop	7
Establishing and developing confidence	7
Facilitation.....	7
The Process and Product	8
DRAWING: HOW CAN IT BE USED?	9
What is Drawing as a Participatory Visual Methodology?	10
Materials Required	11
How Do You Do It?	12
Questions to Start a Discussion About the Drawings:	13
Exhibiting the Drawings	13
Some Tips	14
Example of a Prompt	14
<i>How do I participate in school? Draw the places and activities where you “can” and “cannot” participate.</i>	<i>14</i>
PHOTOVOICE: HOW CAN IT BE USED?.....	16
Why Photography?	16
Materials Required for Photovoice:	17
How Do you Do it?	17
Before the Photovoice Workshop	17
Planning to take photographs	17
Before taking the pictures	18
Developing a curatorial statement.....	21
Example of a Photovoice Prompt.....	22
<i>“Where do I belong at school?”</i>	<i>22</i>
Documenting the Participatory Visual Methodologies Process	22
Analysis: Working with the Products in a Photovoice Project	24
CELLPHILMING: HOW CAN IT BE USED?	26
What is Cellphilmimg as a Participatory Methodology?.....	26

Materials Required	27
How Do You Do It?	29
Step 1 Setting up an accessible workshop environment	29
Step 2 Choose a topic	30
Step 3 Brainstorm.....	30
Step 4 Creating a Storyboard	32
Step 5 Filming	34
Filming a One-Shot-Shoot (OSS)	35
Step 6 Screen and discuss.....	36
Questions to Start a Discussion about the Cellphilms	38
Step 7 Archiving and action	39
Analysis	39
Questions to Help Analyzing the Cellphilms	40
Some Tips	41
Examples of a Prompt.....	42
VISUAL ETHICS	43
What does the term “visual ethics” refer to?	43
Some key issues.....	43
Do’s.....	43
Ownership.....	44
Anonymity and the challenges of using photo images	44
Facilitating Discussion about Visual Ethics	45
Other points	46
References	49

ACKNOWLEDGEMENTS

We gratefully acknowledge the Social Sciences and Humanities Research Council of Canada for its financial support for the project "Monitoring Educational Rights for Girls with Disabilities" (MRGD) and the production of this toolkit.

We also would like to acknowledge the support we have received and partnerships we have with York University, McGill University, University of Lisbon, Disability Rights Promotion International, York Centre for Asian Research, UNICEF, and the Action to Community Development Centre, Vietnam.

In producing this toolkit we drew on a number of other materials that have been developed in relation to participatory visual methods. We would like to acknowledge the source material that we used in preparing the toolkit:

- Center for Visual Methodologies and Social Change. (2009). *Youth as Knowledge Producers. Toolkit: Arts-Based Approaches for Addressing HIV and AIDS*. Available at www.cvm.ukzn.ac.za
- De Lange, N., Mitchell, C., Moletsane, R., Balfour, R., Wedekind, V., Pillay, G. and Buthelezi, T. (2010). Every voice counts: Towards a new agenda for teachers and schools in rural communities in addressing children's vulnerabilities in the age of AIDS. *Education as Change*, 14 (3):S45-S55.
- HEAIDS COP. (2011). *Using a different lens for HIV and AIDS Education: Research Method and Pedagogy Using Participatory Visual Methodologies*.
- Mitchell, C. (2011). *Doing Visual Research*. London: Sage.
- Photovoice (n.d). *Sensory Photography: Photography for blind and partially sighted people*. Retrieved from: <http://www.photovoice.org/html/methodology4sp/index.htm>
- Postharvest Management to Improve Livelihoods. (2012). *Wake up and Smell the Coffee! Youth Taking pictures and Taking Action: Facilitator's Guide*. Halifax: Dalhousie University.
- Rivard, L., Gervais, M., Mitchell, C., De Lange, N., MacEntee, K., & Murray, J. (2009). *Participatory Visual Methodologies. Photovoice and Drawing*. Quebec, Canada: Femstep Research Programme, McGill University.

For further information, please contact:

INTRODUCTION: ABOUT THIS TOOLKIT

This toolkit has been produced for organizations and community groups who are interested in working with participatory visual approaches with children and youth with disabilities to address educational issues. While there are a variety of tools and approaches to engage children and youth with disabilities in participatory visual research (for example, participatory video,

mapping, photovoice, drawing), the focus of this guide is on the use of drawings, photovoice and cellphilmaking (cellphone + video-making). This toolkit includes practical suggestions for carrying out this work. We apply these participatory visual approaches as a way to address the educational rights of girls and young women with disabilities in Vietnamese schools.

Girls and women with disabilities represent two-thirds of roughly one billion people with disabilities in the world. Women and girls with disabilities may face multiple oppressions because of their gender and their disability. Due to discrimination and prejudice girls with disabilities face many barriers to access education. Such barriers include experiencing increased rates of poverty and unplanned pregnancy, being physically excluded from educational institutions, being denied access to mainstream education opportunities and/or being placed in separate special schools, being isolated from family and communities, and having limited social protections (Ortoleva & Hope, 2012). Globally, while the literacy rate for boys with disabilities is 3 per cent, for girls with disabilities it is only 1 per cent. The barriers associated with disability and gender are evident in both western and non-western contexts (Rousso, 2003; UNICEF, 2013). In Vietnam, while there is evidence that girls with disabilities are more disadvantaged than boys with disabilities in educational settings (Nguyen, 2012; Rydstrom, 2010; UNFPA, 2009), there have been very few educational interventions to improve the situation of girls with disabilities within and beyond educational settings. As a result of social and educational exclusion, girls with disabilities are disempowered even when they are integrated in schools. In this project, we use participatory visual methodologies to question structural violence, exclusion, and the double discrimination against girls with disabilities in Vietnam.

In this toolkit, we focus on the participatory visual methodologies of drawing, photovoice, and cellphilmaking as tools to advocate for the educational rights of girls with disabilities.

In this project, we use participatory visual research to:

- Work with girls and young women to document the experiences of girls with disabilities in Vietnamese;
- Obtain in-depth knowledge on the educational rights of girls and young women with disabilities in Vietnam;
- Build the capacity of girls and young women with disabilities to use visual methods through training and research production.

ABOUT PARTICIPATORY VISUAL METHODOLOGIES AND GIRLS WITH DISABILITIES

What Are Participatory Visual Methodologies?

Participatory visual methodologies refer to methodologies that engage and mobilize people at a grassroots level, using drawing, photography, collage, and video work as a means to empower people and as a tool for advocacy. These approaches and methods enable people to express, share, and analyze their experiential knowledge of life and their circumstances, and to plan and act upon these circumstances.

Using participatory visual methodologies shifts the boundaries of traditional approaches to doing research in that the process of doing research is not separated from designing an intervention. Indeed, visual data produced within the research can become the intervention (a photo exhibition, a video documentary); community members (organizations of people with disabilities, teachers, students, and so on) can all be part of the interpretive process (what do these photographs say to you?), and policy making can start at the community level.

Further, visual methods can offer a useful way for children to reflect on their physical and social environment (Morrow, 2001). Using participatory visual methods enables participants from marginalized groups, such as girls and women with disabilities, to challenge traditional research relations and become empowered subjects through their active participation into the process of knowledge production.

How Can Girls with Disabilities Benefit from Participatory Visual Methodologies?

Girls with disabilities can benefit from participatory visual methodologies in many ways including:

- Being able to access fun, creative, and participatory activities
- Being able to take action through their engagement with research production
- Being able to communicate their thoughts, and create a dialogue with viewers
- Being able to use photographs and drawings as a way of “picturing” exclusion and discrimination that prevent them from having access to educational rights
- Participating in a process that could lead to policy dialogue with stakeholders in education and with the community.

Ultimately, the goal is for the participation of girls to contribute to transforming conceptions of disability in Vietnamese society. We do so through fostering a network for women and girls with disabilities, providing training, research production, and community engagement.

HOW TO CONDUCT A PARTICIPATORY VISUAL METHODOLOGIES WORKSHOP

Establish Who, What, and Where

When organizing a participatory visual methodologies workshop, it is important to take the following into consideration:

- Who is the workshop for?
- What are the participants' cultural attitudes towards art, participation, being photographed, drawing, disability, etc.?
- What are the ages of the participants? Is there a wide age range to cater for?
- What kind of health conditions, impairments and disabilities will be represented in the group?
- Where is the workshop taking place? What are the physical conditions of the workshop? Make sure that it is safe, accessible, quiet, and there is enough space for individuals to move within their groups.
- What are the participants' expectations?
- What experience do the participants have with drawing and photography?
- How can participants with different disabilities participate in a visual workshop?

Plan and Prepare for the Workshop

Establishing and developing confidence

Workshop facilitators should help participants to feel confident and empowered enough to engage in the process, which may involve countering feelings of discomfort and disillusionment among participants when the results are discussed.

Workshop facilitators should ensure that there is trust and respect among participants. Ask participants if they feel safe and comfortable with the activity. If not, be sure to provide the participants with more explanation and support in the group you are co-facilitating.

Ensure that the materials are simple, easy to use, and that participants become familiar with how to use them.

It is important to introduce participants to the cameras and drawing materials as soon as possible. Ensure that there is no conflict in terms of instructions among groups.

When using drawing, ensure that all the materials are accessible to participants.

When using photography, ensure that the camera is demystified and participants are confident in using photography.

When using these methodologies, be prepared to adapt as necessary to the situation (eg. perhaps girls can work in pairs in ways that are complementary).

Facilitation

Communicating participants' expectations: It is important to have open conversations about what

those participating want to achieve. Differences in opinion can be addressed and discussed before the workshop gets underway. At the outset there should be a shared vision of what the project is about and what it is aiming to achieve.

Instructions and collaboration: Working with a group of women and girls that have differing abilities and motivations for participating requires that as facilitators you understand who you are working with, what prompt or instructions you will give, how you will handle questions and ambiguity among team members, and how you will assure that participants with differing abilities can join the activities in a manner that is appropriate to them. For example, in the case of pair work, you may need to assign a girl with visual impairment the task with describing what she has in mind about places where she can participate, and pair her up with another girl who can draw what her teammate describes. Alternatively, you can have team members decide who wants to do what, using collaborative learning approaches, where everyone is assigned a distinctive role in contributing to team work.

Participants' interests and needs: In the facilitation process, you may encounter different interests. Make sure that all participants are engaged in the activities. Give participants additional support if they require it, or when you feel that they need support to accomplish their tasks. For participants who do not wish to participate, give them the right to decide, and respect their decision.

The Process and Product

When using participatory visual methodologies, there are two key aspects to bear in mind. The first is the process of engaging participants in the participatory visual methodologies such as drawing or taking photographs. The second is the product, or the actual photos or drawings that are produced and the meanings attached to these productions.

Process¹	Product
On the one hand, photovoice and drawings are methods that aim to be participatory,	On the other hand, when exhibited, the photographs or drawings can take on a life

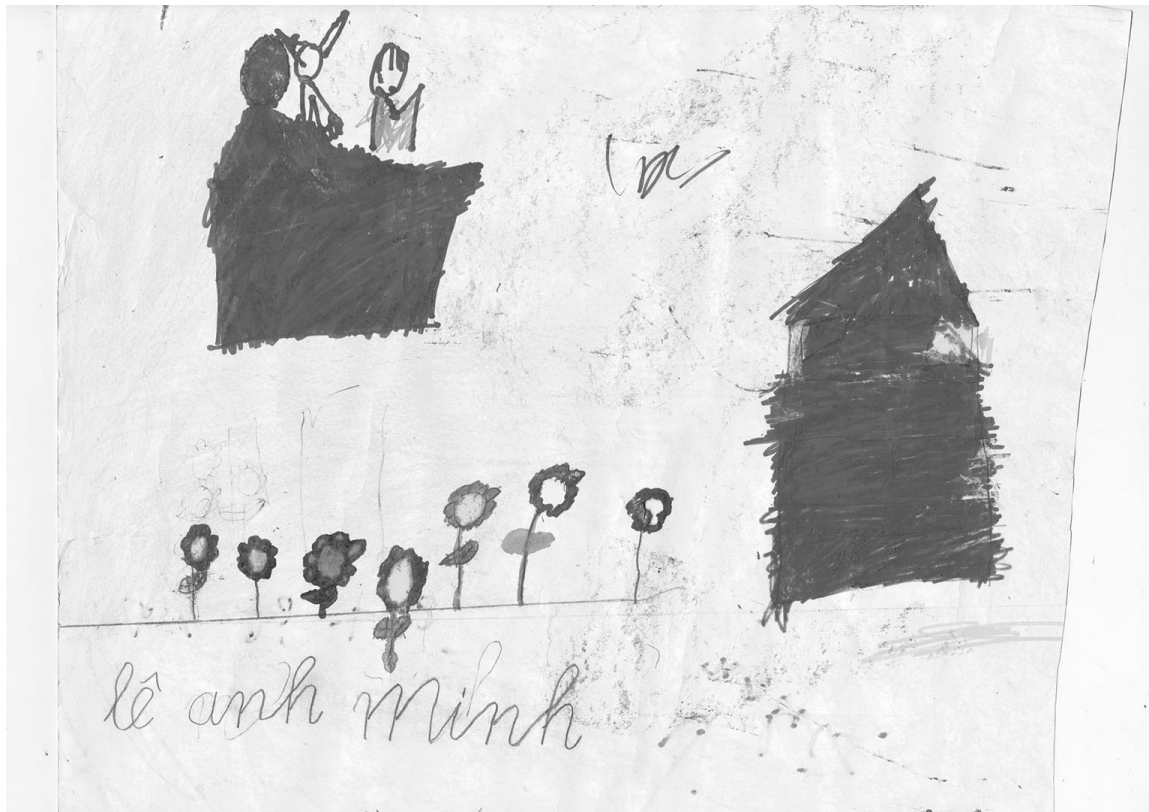
¹ Adapted from the femSTEP toolkit, *Participatory Visual Methodologies Photovoice and Drawing* (2009) and the HIV & AIDS Education Community of Practice manual, *Using a different lens for HIV and AIDS Education* (2011).

including the voices and perspectives of people who are sometimes excluded. The photographs or drawings are springboards for discussion. With a focus on dialogue, the photographs and drawings are helpful for eliciting participant stories and generating critical discussion about issues. Privileging aesthetics can take away from the participants' life experiences, and imply that there is a right or a wrong way to take photographs or draw pictures, that some people might be "better" at producing "good" photographs or good drawings, therefore potentially silencing or privileging certain stories over others.

of their own, depending on the audience and their perspectives. In this case, aesthetics might play a bigger role in influencing a certain audience to act in a certain way. This is particularly the case with photos. If there are specific themes that emerge from the group, the participants might decide to select photos representative of these themes for a particular audience. This is why thinking about the audience and the intended impact of the photos is important.

DRAWING: HOW CAN IT BE USED?

This section offers a brief overview on using drawings; useful prompts to elicit the drawings at the workshop; and some ideas on exhibiting art work.



Source: Drawing by Le The Kien, member of association of people with intellectual disabilities, Thanh Xuan District, Hanoi.

What is Drawing as a Participatory Visual Methodology?

Drawing is, very simply, the act of drawing a picture or image. Typically in research settings participants work with a pencil or marker.

- Drawing is an accessible and inexpensive methodology: it is quick, nonthreatening and fun.
- Drawing is a suitable data collection tool to use with both children and adults. It is often useful with participants who have limited literacy skills.
- Drawing can be powerful as visual metaphors can speak very loudly, thereby overcoming any limited literacy and language barriers.
- Drawing acts as an entry point into a vast range of critical issues.
- Drawing provides insight into the participants' point of view.

- Drawing in a participatory project makes use of the meanings that participants give to their images, rather than imposing your own interpretations on the image.

Materials Required

- Any form of paper or cardboard.
- Pencils, crayons, markers, pens, paint, etc.
- If the above are not culturally appropriate or accessible, then some alternatives can include drawing in the sand or dirt with sticks or sharp objects, or having someone draw for the participant using their description.



Source: Anonymous drawing by children with intellectual disabilities in Thanh Xuan district, Hanoi

How Do You Do It?

There are different ways to introduce drawings – but the most important point is that you are focusing on a particular issue or topic.

1. Identify a topic of discussion. This can be done with the whole group.
2. Establish the physical conditions so that participants can move easily. Children with an impairment may need an interpreter, a classmate, or a facilitator to work with them to complete the tasks.
3. Provide the participants with a prompt. A prompt is the ‘lead in’ to deal with the specific issue. Ideally the prompt should be brief and very clear (eg. “draw places where you feel like you belong and places you feel you do not belong” or “draw feeling safe and feeling not safe”). The instruction should be as specific as possible for participants who may experience difficulty following the steps. It should be open-ended but not too broad. “Draw school” for example may be too broad. “Draw feeling safe and not so safe at school” is still broad but offers some boundaries. “Draw places that you feel you belong” is a prompt guiding participants’ thought about inclusion through specific social contexts.
4. Remind participants that the quality of their drawing is not important.
5. Distribute paper and drawing material and invite them to draw what comes to their mind in relation to the prompt. 20 minutes is normally sufficient but this may vary, especially if the participants find the physical aspects of drawing challenging.
6. If it is possible, ask the participants to write a few lines about their drawing in order to contextualize it and to understand the meaning and the intention. If they cannot write, invite them to tell you about their drawing in either a one-on-one situation or in the group (depending on the context).
7. For participants experiencing difficulty in drawing, offer them an alternative method: pair up participants – one participant may describe the situation, while the other can draw the situation according to what her friend describes.
8. It is usually a good idea to bring the group together to present the drawings and discuss their meanings.
9. Drawings may be exhibited on a wall or display board so that everyone can look at them. Always ask permission from the participants to exhibit these.

Questions to Start a Discussion About the Drawings:

There are various ways to start a discussion. You might start with something very simply such as “Tell me about your drawing”.

You can then follow up with:

- Why did you draw this?
- What is the meaning of this drawing? What kind of challenges does the drawing represent?
- Can you think of positive alternatives to what is shown in the drawing? Or how could one change what is happening in drawings?
- Can you imagine showing the drawing to other people? If yes, to whom and why? If not, why not?
- Do you think showing this drawing to others will lead to positive changes? How?

If some participants have difficulty communicating, set aside some time to interact with them one-on-one, or with a support person, so that you integrate the feedback and reflections that they may not have been able to voice during the larger group sessions.

Exhibiting the Drawings

Beyond exhibiting the drawings in the workshop setting with other participants, you might also want to exhibit the drawings for other audiences. Always ask permission of the artists before doing this and let them know who will be seeing the drawings.

- Exhibiting the drawings invites community participation and encourages social change.
- In exhibiting the drawings, it is important to determine who the audience will be. The participants must be comfortable with the chosen audience. It is the participants’ right to make a decision about their audience, which drawings they would like to display and how the drawings will be displayed. Participants have the right to withdraw their drawings from public display if they want to. Even in the case where the exhibition has been scheduled in advance by the project leaders participants’ opinions should be respected in the process of selecting and displaying the drawings. (Note: See also Visual Ethics.)
- Where will the target audience be most likely to see the display?
- A curatorial statement (a brief artistic statement about the exhibition as a whole) should be put up with the pictures. The curatorial statement should include a title, an explanation of the prompt that guided the artists, two or three sentences about what

the exhibition explores, the name of the participants, and a short description that includes who, what, when, and reference to the theme. For example:

SAMPLE CURATORIAL STATEMENT

Feeling SAFE

In an exhibition at Langsyde School in South Africa, grade 5 students were asked to draw pictures of “feeling safe” and “feeling not so safe.” Their pictures give an idea of the many places at school where they feel secure but also give an idea of the places that they would like to see changed.

- Where possible try to ensure that the drawings are exhibited along with the participants’ explanations of their drawings. (These could be in their own hand writing or typed up by the team)

Some Tips

- Always *invite* the participants to draw and be as reassuring as possible.
- Give participants some choice in the drawing tools.
- Take a leisurely pace. Do not rush the participants to complete their drawings.
- Be interested but don’t interfere as the person is doing her drawing.
- Never assume that you know what the picture is or why it was drawn. Always aim for a shared analysis where it is the artist who is explaining the drawing.
- Consider that exhibitions are linked to civic engagement. Civic engagement refers to activities that are organized to engage participants in raising their voice, perspectives, and citizenship rights. For example, giving participants opportunities for presenting the meanings of their drawings, giving them the chance to make decisions about which drawings they want to exhibit, encouraging them to share their drawings with their friends/teachers/parents, and withdrawing the pictures when they don’t feel comfortable to share are all a part of civic engagement.

Example of a Prompt

The following prompt can be used to generate the drawings:

How do I participate in school? Draw the places and activities where you “can” and “cannot” participate.

There is no right or wrong drawing as long as it represents how you see yourself and the world around you.

As a facilitator, you could consider providing participants with further instructions, when needed, such as:

What activities in schools do you think you can participate?

What places in your school/district/community do you find it difficult to participate?

Are there any friends/teachers/family members in your drawing? why or why not?

After you finish your drawing you can write a short explanation of the drawing.

PHOTOVOICE: HOW CAN IT BE USED?

This section offers a brief overview of using photovoice; the prompt used for taking the photographs at the workshop; a collection of the photo-narratives made at the workshop, accompanied by a brief explanation; and a concluding section reflecting on using photovoice as method.

Why Photography?

Photography has been used to shape representations of people with disabilities. Disabled scholars and disability activists have highlighted the ways in which negative images of disability disproportionately appear within the media and in public/private settings such as on the street, within schools or other institutions, and as part of ad campaigns. The ways images shape and organize someone's understanding of disability are predominantly influenced by representations of disability as a tragedy, as a horrific experience, as monstrous, or disability as lacking ability. The visual representations of disability in Vietnam are generally images of disability as "victims of the war," "being disabled but not valid," or an image that depicts disability as heroes and role models who are able to "overcome their destiny" (Nguyen, 2012).

Photography is a social medium that records reality, communicates events and attitudes, and prompts discussion. Through photographs people can forge connections, and photographs can also act as a prompt and open access to a world that disabled people might have been excluded from. Using photography, participants can capture their own particular point of view and way of seeing the world, and offer alternatives to the negative representations ableist society produces. Once the photographs are developed, there is an opportunity to reflect and share this perspective or point of view with peers, community members and also with people who can assist towards bringing about positive social change.

When Caroline Wang used Photovoice with Chinese peasant women whose lives were full of challenges, these women were able to use their photographs to improve their lives. The Chinese peasant women needed better support to ensure that their children would not drown while they were busy at work planting rice in flooded rice fields. The women photographed dangerous areas and selected the photographs which best showed the challenges they faced. In sharing these selected photographs with those able to bring about change in their community, the women were able to have a positive influence in their community. From this experience, Caroline Wang (1999, p. 186) concluded:

Images contribute to how we see ourselves, how we define and relate to the world, and what we perceive as significant or different. The lesson an image teaches does not reside in its physical structure but rather in how people interpret the image in question. Images can influence our definition of the situation regarding the social, cultural and economic conditions that affect women's health.

Materials Required for Photovoice:

- Simple digital camera
- Big sheets of paper or posterboard, A3 newsprint or large opened-out cereal boxes work well
- Glue or prestik for mounting photographs
- Pens or coloured pencils to be used for writing about the photographs when mounting
- A portable printer (optional) (or photos printed out at a photo studio)

Note: If you use digital cameras you might use a projector to show the pictures to the participants.

How Do you Do it?

We offer here guidelines for carrying out a photovoice project. We break it down into a number of different steps. Depending on the time available, the goals of your project, and the interests of your participants, you might complete all of the steps over several workshops. If you have only short time available, then you can modify the steps to accommodate your timeframe.

Before the Photovoice Workshop

- It helps to mark each digital camera with numbers that match each participant so there is no confusion as to who took what image.
- Ensure all the digital cameras have full batteries and a large enough memory card.
- Ensure each camera has a wrist strap so that the cameras do not get dropped on the ground or otherwise damaged.
- Ensure that the workshop space is set up for the ease of the participants, keeping in mind the different kind of impairments and health issues represented by the participants. It might be necessary to ensure easy movement for blind or partially sighted participants, to ensure the ease of movement for participants using wheelchairs, crutches or canes, etc.

Planning to take photographs

First decide on what you hope to achieve through the use of photovoice. Then, decide on a suitable focus or topic as well as a suitable prompt for the photographers. If, for instance, you want to start discussing issues around safety and security ask participants to explore issues of safety in their everyday lives when taking photographs.

Decide who these photographs will be shared with once taken and why. Will it be the group of participants or a target group such as peers or the school or the community? The decision will relate to the purpose of the exercise and should be made with the group. In case you share it with others, you will need to obtain signed consent forms.

Choose a time frame for the photo session and the areas where photos can be taken.

Photovoice projects typically are divided into 3 main sections: *Before taking pictures*; *Taking pictures*; *Working with the pictures*.

Before taking the pictures

Step 1: Get the participants excited about taking pictures!

Engage the participants in a brief discussion about photovoice and taking pictures. For some participants this might be the first time that they have ever used a camera, so take that into consideration.

Let the participants know that they are the ones who are going to be taking the pictures.

You might want to show to the whole group some examples of photos that have been taken in their area. Showcase a few photos that have been enlarged or appear a power point and ask them to say a little bit about each photo. The photos don't have to be on the same topic but they should be relevant to the participants.

Step 2: Introducing the camera

Demonstrate the basic functions of the camera you will be providing; where to press the button, is there a flash, how to go back to see what pictures have already been taken. It is a good idea to give participants a chance to experiment with the camera so that when they go off to take their pictures they are already experienced. For participants with visual impairment, it is best to use cameras with tactile buttons. Participants with hearing impairment need illustrations through images. Similarly, those with intellectual disabilities or learning difficulties may need to be guided through one-on-one instructions. Be prepared to help when required.

Step 3: Photography Ethics

Introduce the ethics of taking pictures. You might want to have examples ready so that you can give clear guidance about taking ethical photos. For example, there will be fewer ethical concerns if:

- the photographer takes pictures of inanimate objects
- pictures of people are taken in a way that makes it impossible to identify them (e.g. hands only or in silhouette)
- the group involved is role playing scenarios to represent situations they want to profile.

No person should be photographed without giving his or her informed consent.

This means that you need to lead a discussion on how and why people could be harmed. It also means that you need to prepare a letter that explains the purpose of your photovoice project, how the photographs will be used

Taking the Photos

Step 4: The photo shoot

Send the participants off in a suitably sized group (2-5 persons) to take their photographs. Ask them to take the first picture of their group as this will give them practice and make it easy later to match the participants to their photographs. (Note: it is possible for a member of the team to accompany them if needed).

Instruct them on how many pictures they should take (typically no more than 15-20 in the whole group). Ideally in a group each person will get a chance to take 2 pictures (one “can” and one “can’t” or one “safe” and one “not so safe”)

You will also have to let the participants know where they can go to take pictures (outside, or in the workshop room) and the length of time they have. Typically 30-40 minutes is lots of time.

Working with the photos

Step 5: Preparing the photos for the participants to work with

Have the photographs available in hard copy (print them out with the portable printer or have them printed out at a local establishment). They might also be downloaded on to a laptop and displayed through an LCD projector. If you use single-use cameras (or some other version of a non-digital camera), you will have to develop the pictures and discuss them once the pictures have been developed. Ask that a thumbnail print is included and keep this and the negatives separate from the package in case copies are needed later.

Step 6: Looking at the photos

Provide each group with their own envelope of photographs and let them look through them and enjoy them. Participants with a visual impairment may need to have their peers describe the pictures to them. Allow enough time for this peer-support activity to take place before moving to the next step.

Note: You may also want to include a “walk about” where you, as the facilitator, put some of the photos up on the wall so people can walk around and look at photos taken by the whole group. This is not really a formal exhibition but just a chance to get to see what pictures were taken by the participants.

Step 7: Discussing the photos

One of the strengths of photography is that it can allow for sensitive issues that may be difficult to talk about to be explored by participants. When images have been captured, it is the photographs that become the topic of discussion, which naturally opens up a dialogue about the issues addressed or depicted.

Questions to start a discussion about the photographs:

- Describe what you see in this photograph?
- What is your reaction to this photograph?
- Can you think of positive alternatives to what is shown in the picture?
- Can you imagine showing the picture to other people? If yes, to whom and why? If not, why not?
- Do you think showing this picture to others can lead to positive changes? How?

If some participants have difficulty communicating, set aside some time to interact with them one-on-one, or with a support person, so that you integrate the feedback and reflections that they may not have been able to voice during the larger group sessions.

Step 8: Creating a photo narrative

Hand out paper or a sheet of cardboard and pens and allow time for the group or individuals to mount the photos of their choice and to write next to them relevant comments. Usually in this photo narrative they choose 8-10 photos (maximum) to mount. They usually will include a title for their photo narrative. You might ask them to choose the most interesting photos, or the photos that best capture “challenges and solution” or “feelings of belonging” and/or “feelings of not belonging”

Step 9: Presenting the photo narrative from each small group to the whole group

In the safety of the workshop session, each small group should present its photo narrative to the whole group. Some principles of cooperative learning could be helpful for increasing the effectiveness of group work. For example, each individual may be assigned tasks differently so that he/she knows who is going to present on behalf of the group.

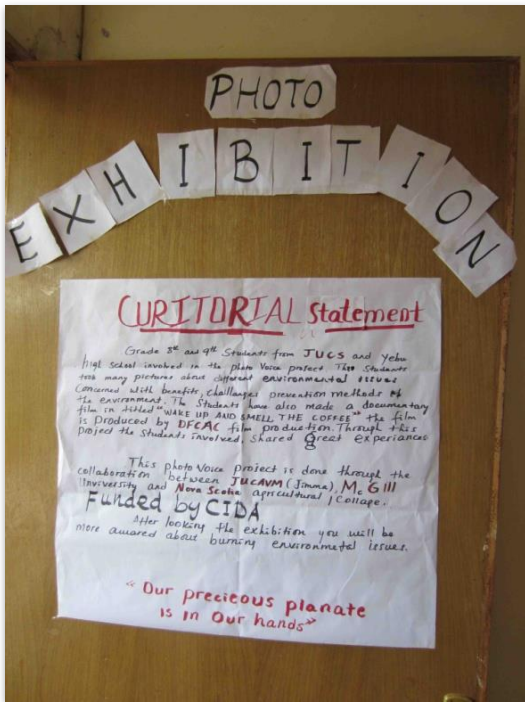
Encourage other groups to listen to their peer's presentations and raise questions and comments about the photos. This increases opportunities for dialogue and to make sure that the presentations are meaningful (requires others to listen with a response).

Step 10: Making Photos Public through Curated Exhibitions

One of the most important uses of photos is that they can provoke dialogue amongst various audiences (parents, community groups, policy makers) when they are carefully and artfully displayed.

Always include a curatorial statement or short explanation of the exhibition. As in the case of drawing, the curatorial statement in a photovoice technique should have a title and should explain the prompt that guided the participants. It can include the names of the photographers and the title of the project and sponsors. Don't forget to consider the ethics associated with this display. If relevant, ensure that you state that the subjects are play-acting a scenario.

Developing a curatorial statement



Curatorial statement developed by the Jimma Community School students for Family Day.

Not all the photos need to be exhibited. Where possible, involve the participants themselves in selecting photos, and in coming up with a title for the exhibition.

Consider carefully location and physical features of the location.

Photos can be framed, mounted, hung on a clothes line, etc. Get creative about how the photos are exhibited!

Once the photographs, space and materials have been selected, have the group develop a curatorial statement. A curatorial statement is a short statement that gives context to the exhibit. It might include:

- A title
- The context and aim of the photovoice project
- The names of photographers (with their consent)
- The prompt guiding the photos
- The theme/main message
- A question or two to prompt or challenge the audience
- Acknowledgements for any funding, support or special permissions

Example of a Photovoice Prompt

The following prompt can be used to generate photos:

“Where do I belong at school?”



Asking questions about belonging is a central tool for girls with disabilities to raise awareness about their inclusion and exclusion from their community and educational settings. The question “where do I belong and not belong in school?” not only enables girls with disabilities to use monitoring methodologies as a tool for advocacy, but also enables them to be knowledge producers who can extend and deepen access to rights to promote educational inclusion.

Documenting the Participatory Visual Methodologies Process

IDEAS

- *Include some “process” photos of the group doing the photovoice activities.*

- *The curatorial statement can also be the basis for presenting the photovoice project at an event.*
- *Invite a particular audience and publicize the event using flyers, announcements, letters home, local radio, or posters, etc.*
- *Capture the audience reaction using interviews with the audience, a comment book or box, or by taking photographs of people looking at the exhibit (with their permission, of course).*

Most researchers working with participatory methods would agree that focusing on the process – or what happens as the participants engage with the methods – is the most important part of the research. For this reason, it is suggested that you try to document the whole process. This can be done by taking pictures of participants taking photos, reviewing the photos in small groups, producing drawings, or of the audience looking at the final exhibition. It is important to ask the permission of the participants before taking their pictures, and this should be done at the beginning of the workshop.

Make notes at the end of the day about how participants responded to the activities. What do they say? Are there any people who do not appear to be as engaged as some of the others? Why?

Review the images you took to document the process. What do we see in these images? What do they tell us about the engagement of the participants or the audience?

In the final session of your workshop, ask the participants to reflect on the process. You can voice record the interactions, use flip charts and markers to take notes, or you could simply write down their comments. Some questions you could ask are:

- *What did you like?*
- *What did you learn?*
- *What did your images say about the issue under investigation?*
- *What were some of the problems you had?*
- *If you were doing this again, how would you do it differently?*
- *Who do you think should see their images? Why?*
- *What do you hope our exhibition will accomplish?*

If some participants have difficulty communicating, set aside some time to interact with them one-on-one, or with a support person, so that you integrate the feedback and reflections that they may not have been able to voice during the larger group sessions.

Analysis: Working with the Products in a Photovoice Project

Because there are so many different ways to look at the photos, photo narratives and other visual productions, it is important not to be too prescriptive when doing an analysis. Some initial things to think about could include:

- What is the social context in which the photo was taken?
- Who took the photo?
- Who is the audience of this photo?
- Are there certain common themes or elements that were raised by the participants themselves? Look closely at the photos or the posters, try to see if there are themes running across the images produced (e.g., if the prompt is about safety and security consider the following:
 - Are there more photos about feeling safe than feeling unsafe, or vice versa?
 - What type of danger of ‘unsafe spaces’ are depicted?
 - Is the violence more physical or psychological?
 - Were there certain ‘subjects’ or ‘objects’ that dominate the work as a whole?
 - Are there certain ‘moods’ that are prominent? For example, are there more images of ‘cannot participate,’ ‘not belonging’ or ‘the challenges’ rather than ‘can participate,’ or ‘feel belonging?’
- Is there an image that ‘haunts’ you as the fieldworker/researcher? Why? Are there certain images that caused more reaction from the group or the audience than others? Why?

CELLPHILMING: HOW CAN IT BE USED?

This section offers a 1) brief overview on using cellphilms; 2) useful prompts to guide cellphilmmaking in a workshop setting; and 3) ideas on exhibiting and archiving participants' cellphilms.

What is Cellphilming as a Participatory Methodology?

Understanding cellphilming (cellphone + video production) as a participatory visual research method has emerged from the South African context, in the work of Jonathan Dockney and Keyan Tomaselli (2009) and Claudia Mitchell, Naydene de Lange and Relebohile Moletsane (2015; 2016). Cellphilming refers to making a video using mobile technologies, such as a cellphone or tablet. Bringing cellphones into research practice has been described as taking advantage of people's everyday media-making practices through accessible tools (MacEntee, Burkholder & Schwab-Cartas, 2016; Schwab-Cartas & Mitchell, 2015). Generally, cellphilms are short films (e.g. between 1-5 minutes) that share participants' ideas and ways of seeing the world. Participants may use their own mobile technologies, or they may use technologies that are brought by a workshop facilitator. As MacEntee, Burkholder and Schwab-Cartas (2016, p. 8) argue:

Cellphilming is a means through which researchers might act as allies and in support of creative production by community members that speak to their own ways of knowing. Thus, cellphilmmaking research can influence a move away from a mindset of somehow rescuing a community towards a mindset of learning from the community. Given this, we are interested in how cellphilmmaking methodology might operationalize the founding tenets of participatory visual research, such as the necessity to establish equity and to conduct research for social change.

- Cellphilming is an exciting and integrative methodology: it can be fun, fast, and draw on participants' existing media-making practices. It can also be easily taught to participants who have less experience with mobile video-making.

- Cellphilm-making has a number of steps (brainstorming, storyboarding, filming, screening, discussing, archiving and action²), each of which generates data, and which may encourage dialogue with participants, community members, and may lead to opportunities for discussions of social action.
- Cellphilm-making may be appropriate to use with children, youth, and adults. It draws on people's existing cellphone video-making practices and asks participants to create videos that address a prompt or a question.
- Cellphilms can show peoples' ideas and suggestions for change through powerful images, both through a documentary-style as well as fictional.
- Cellphilms may be shot in one take (one-shot-shoot) where participants film the entire cellphilm at once or in what is described as N-E-R (No Editing Required) where participants use a shoot-pause-shoot-pause method. Cellphilms may also be edited through in-phone / in-tablet applications and/or edited on a computer.
- Cellphilms can share participants' ways of seeing the world which can be quite powerful. These cellphilms can be shared in a community screening event, phone-to-phone or tablet-to-tablet, uploaded to a video sharing site, such as YouTube, and/or saved on a workshop facilitators' computer.
- Facilitating a discussion with audiences (the cellphilm-makers as well as other audiences) after cellphilm screenings can create even more discussion about the issues that are brought up in the cellphilm screening. After the discussion, participants may decide to host additional cellphilm screenings, or to create a dedicated sharing site where others may view and react to the cellphilms, such as creating a YouTube Channel.

Materials Required

- Paper/cardboard for brainstorming and storyboarding.
- Pencils, crayons, markers, pens, for brainstorming and storyboarding.
- A mobile technology (e.g. smartphone, and/or tablet) that has the ability to capture video.
- A computer, projector, and screen to share the cellphilms in a screening. If not available, the workshop facilitator may instruct participants to share their cellphilms in small groups

² Each step is explained in detail in the "How Do You Do It" section.

from the mobile technologies (e.g. phone-to-phone or tablet-to-tablet).

- Internet access if participants choose to text or e-mail their cellphilms to the workshop facilitator and/or upload their cellphilms to a video sharing site such as YouTube or Vimeo.
- If the above are not culturally appropriate or accessible, some alternatives can include working in larger groups to create one cellphilm together (drawing on participants' own media-making practices and technologies).

How Do You Do It?

There are different ways to cellphilm, but the most critical point is to have participants focus on a particular issue or challenge to discuss and film. These steps may be altered to best fit the cultural context and accessibility needs of your workshop.

Key Steps

- 1. Setting up an accessible workshop environment**
- 2. Choose a topic**
- 3. Brainstorm**

- 4. Storyboard**
- 5. Film**
- 6. Screen and Discuss**
- 7. Archiving and Action**

Step 1 Setting up an accessible workshop environment

- Identify the accessibility needs of the participants who will be attending the workshop. Ensure that there is ample space for participant movement—especially considering those who use mobility aids such as wheelchairs. For participants with visual challenges, ensure that there are volunteers or support workers to guide the participant into the workshop space and describe the environment. Make sure that there are places set up for participants to be comfortable: tables and chairs that accommodate the specific accessibility needs of those in the workshop. Prepare papers and pens beforehand, and ensure that you have volunteers to support participants in the filmmaking if they want support.
- If participants would prefer to work independently, ensure that they have safe and comfortable spaces to do so.

Note: A section on visual ethics is included in this toolkit (See next section). Visual ethics is sometimes treated as a separate step in the cellphming process, and sometimes it is treated as an ongoing feature of cellphilm with ethical issues arising at several points during the process. Ethical issues include the following:

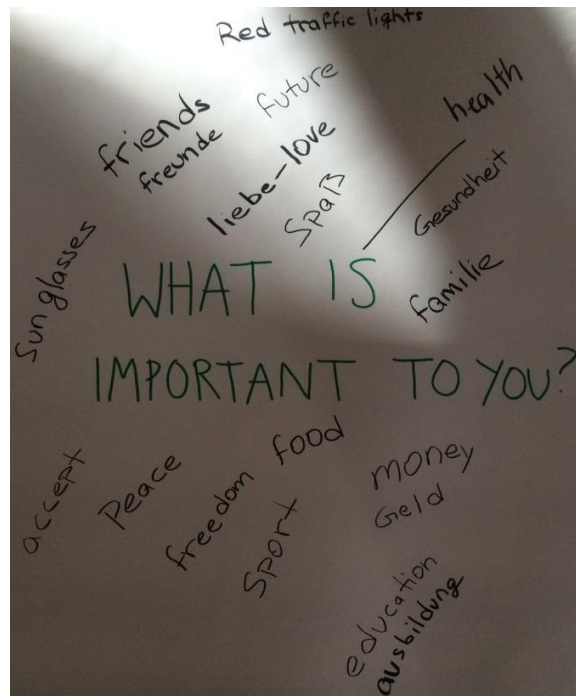
Do participants give assent or consent to be in a video? Do they want to be identifiable? Do they want to be in the video but not recognizable? (See also Filming)

Who else can be filmed?

What will happen to the film? Where will it be stored? Who will have access to it? (See also archiving)

Step 2 Choose a topic

- Identify a topic to address. This step may be done with the whole group. You may also prepare a topic or prompt before the workshop, e.g. “Feeling safe and not so safe at school”, or you may choose to decide on a topic with the participants. Identifying the topic beforehand or collaboratively will depend on the participants’ interest and ability. For example, participants with intellectual disabilities might need support in clarifying the topic. It is helpful if the topic or prompt is clear, and simply stated, while also open to multiple interpretations.



Source: Anonymous brainstorming sheet with youth in Vienna, Austria

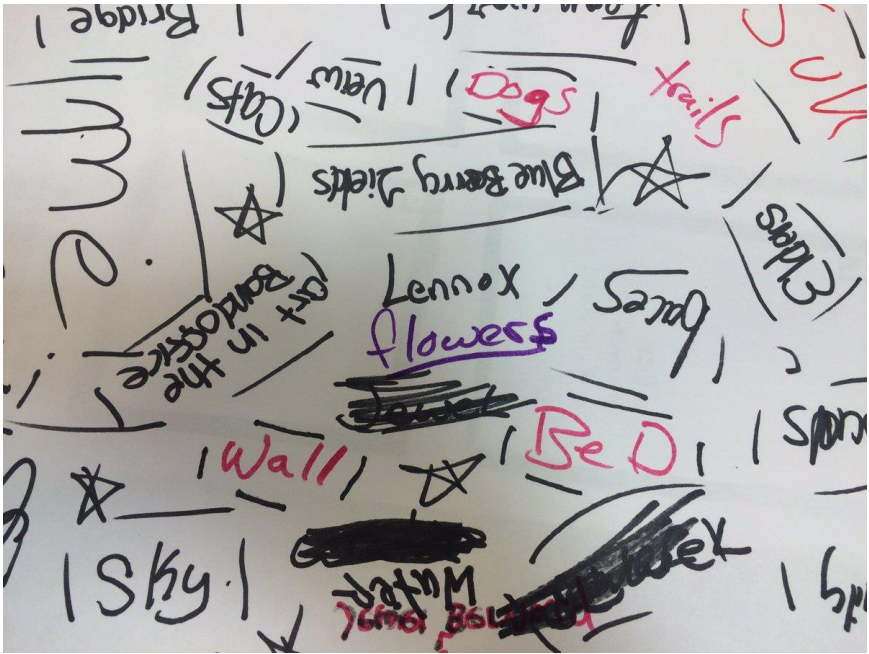
Step 3 Brainstorm

- In small groups, individually, or with volunteers or support workers, ask participants to brainstorm story ideas that are related to the topic or prompt.

Usually these ideas are all written down on piece of chart paper so everyone can see them. Once a number of ideas have been generated, the group (or individual) narrows down the possibilities for what they may want to film. They could do this several ways. One way is to have each person vote for their favourite topic. [Each participant could be given a coloured sticker to vote with or the participant could just make an X on their favourite topic.

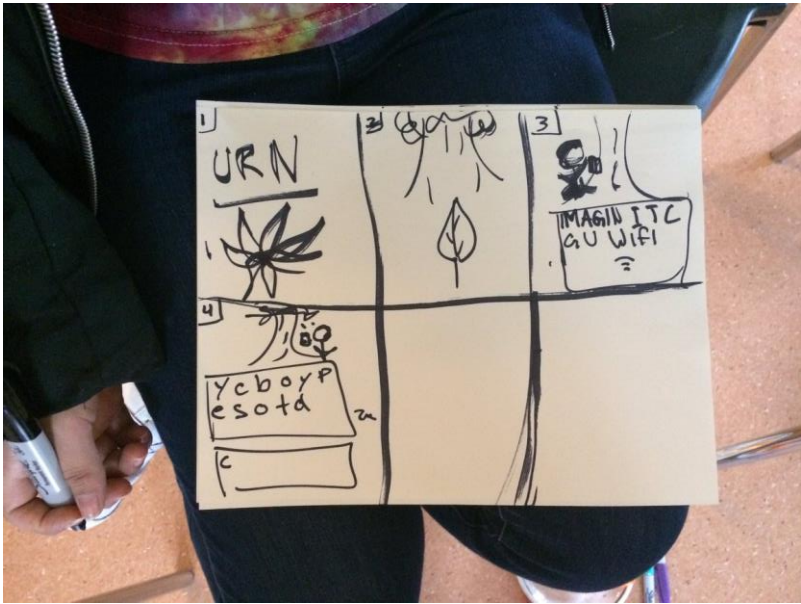
- Once it is clear which topic or idea is the favourite one, participants can decide if they are interested in creating a fictional style piece, a public service announcement, or a documentary-style cellphilm.
- It is important to give a great deal of time to participants who need it to ensure that their voices and ideas are being well represented. Facilitators should be reminded that participants may need more time to complete each step. Facilitators should support participants to understand the opportunities and challenges in creating a fictional or documentary style cellphilm. In particular, participants must be able to consent to participating in the cellphilm project. If there is a concern that participants may not be able to give informed consent, they may be encouraged help with the cellphilm production, but should not be forced to be on-camera actors.
- If participants require support with writing the ideas down, the facilitator or a support worker might offer to write the ideas generated in the brainstorming stage. Participants who have physical challenges should be supported with comfortable places to brainstorm—ideally this would be set up in Step 1, before participants arrive.
- At this time, participants should also think about how long their cellphilms might be (e.g. 1 minute vs. 5 minutes) and how they might tailor their story to fit this timeline. What kinds of stories might they want to tell, and how might facilitators and support workers help participants to tell these stories in the time limit?
- It is a good idea to ask participants to identify the audience for their cellphilms. Who would they like to see the cellphilms? Choosing the audience will help the participants to shape the content of their cellphilm to best fit the needs and expectations of their audience (e.g. other workshop participants and/or policy

makers and/or community members). These decisions about audiences may need more support from the facilitator, and this piece should be attended to carefully before proceeding with the filming.



Source: Anonymous brainstorming sheet with girls in Lennox Island, Canada

Step 4 Creating a Storyboard



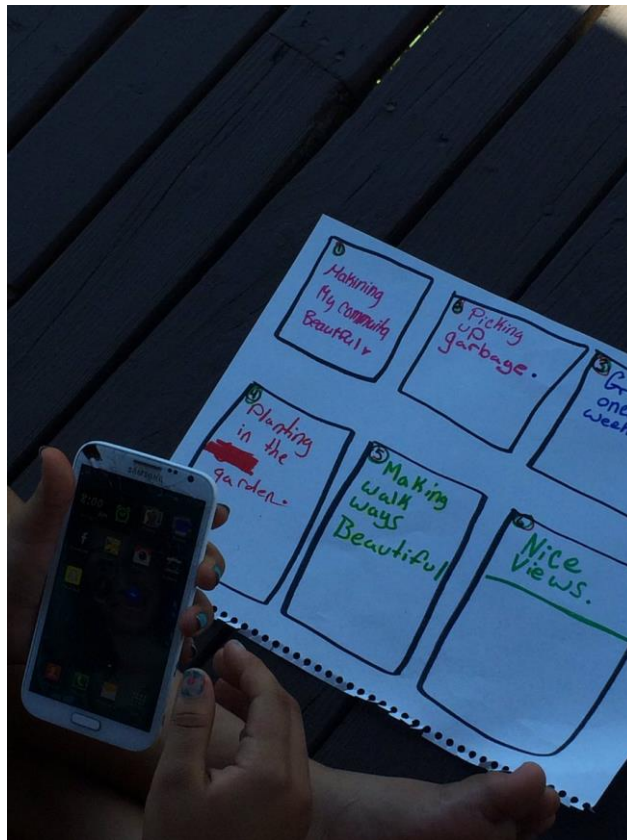
Source: Anonymous storyboard from a workshop in Vancouver, Canada

- Storyboarding is a type of planning where participants plan or sketch out what they want to film in detail before they begin filming. If participants require support with writing or drawing, the facilitator or a support worker might offer to write the ideas generated in the brainstorming stage. It is important to give a great deal of time to participants who need it to ensure that their voices and ideas are being well represented. Facilitators should be reminded that participants may need more time to complete each step. Further, participants who have physical challenges should be supported with comfortable places to brainstorm—ideally this would be set up in step 1, before participants arrive.
- In small groups, with a support worker, or individually, participants will think about how they might combine dialogue, narration, and images to plan what they will film.
- One method for storyboarding is to divide a piece of paper into six squares (or six shots) where participants will draw and write prompts or reminders of what they want to film (and in what order). Participants may draw a horizontal line down a sheet of paper and intersect this with two vertical lines (as seen in the image above). Participants could also draw six boxes on a piece of paper (as seen in the image below). If participants need support with this stage, the facilitator might prepare storyboards beforehand, or this planning might be done orally (or even audio-recorded) for participants with graphic and/or visual impairments to recall at a later time. See Appendix I for a sample storyboard page which may be photocopied for your workshop.



Source: Anonymous storyboard by girls in Lennox Island, Canada

Step 5 Filming



Source: Filming from a storyboard with girls in Lennox Island, Canada

- One-shot-shoots (OSS) are cellphilm where no editing is required (NER). Participants can be guided to film their entire cellphilm in one shot (where they press record once and film the entire cellphilm at once). Some participants may need assistance in shooting the cellphilm (e.g. pushing the record/pause button).

Filming a One-Shot-Shoot (OSS)

1. The one-shot-shoot cellphilm must be carefully planned out. The Title and the Credits must be prepared before the shooting begins. Participants may need support to complete these components.
2. It is important to rehearse before the filming begins as the film is shot in one take.
3. Once the filming begins, there is no stopping. If there is an error or a blooper, these videos are short and may be filmed again.

- Participants should be guided to only film others or themselves with explicit informed consent. If facilitators or support workers are concerned that participants are unable to give informed consent (where anyone filmed understands that they are being filmed and how their image will be captured, shared, and saved over time), participants might be guided to help with off camera duties—including shooting the cellphilm. In shooting others’ images, participants’ might consider filming from a distance, filming hands/feet, or other unidentifiable images. Anonymity (where you cannot identify a person by their filmed image) and informed consent (where anyone filmed understands that they are being filmed and how their image will be captured, shared, and saved over time) are very important in cellphilm.
- If participants’ or the facilitators’ mobile technologies have a ‘pause record’ button, they may choose to pause between parts of the cellphilm which will make the cellphilm look as though it has been edited.
- Participants may also choose to work with an editing program within their mobile technology (smartphone, tablet, etc.) or upload their recorded video onto a computer and use editing software.

- To make the cellphilms accessible to the groups, it might be helpful to encourage the use of titles as well as narration so that participants with audio and visual impairments will be able to engage with the cellphilms in a screening. If this is not possible, as the facilitator, you might help transcribe the cellfilm for audience members who might need this support.
- Editing requires extra steps and technological training, and may not be the most appropriate choice for this project. However, if participants already use video editing applications on their mobile technologies, they may choose to film as they normally would in the project. Further, if participants are interested, there are many instructional videos on sites such as YouTube that explain how to edit for specific editing applications.



Source: Filming from a storyboard (using an editing application) with girls in Lennox Island, Canada

Step 6 Screen and discuss

- After participants have filmed their cellphilms, the workshop facilitator should bring the group together to screen the cellphilms.

- Identify the accessibility needs of the participants who will be attending the screening. Ensure that there is ample space for participant movement—especially considering those who use mobility aids such as wheelchairs. For participants with visual challenges, ensure that there are volunteers or support workers to guide the participant into the screening space and describe the environment so that they are comfortable.
- If possible (and the technology is available), the cellphilms may be screened on a projector.

If a projector is not available, participants may share their cellphilms in small groups from their mobile technologies (e.g. smartphones and tablets).



Source: Cellphilms screening with youth in Vienna, Austria

- Following the screening, the workshop facilitator may lead the group in a discussion of what they have seen. See ‘Questions to Start a Discussion about the

Cellphilms' for some sample discussion questions.

Questions to Start a Discussion about the Cellphilms

There are many ways to begin a discussion about the cellphilms after they have been screened. You may decide to ask each group to introduce their cellphilms before or after its screening with a prompt like, "Tell me about your cellphilms."

You may choose to follow with questions, such as:

- What is the main message in your cellphilms?
- What do the cellphilms tell us about the lives of girls and young women with disabilities in Vietnam?
- What do you want people to understand after viewing your cellphilms?
- How does your production represent _____ (the topic chosen by the group)?
- What inspired you to create this cellphilms?
- How does this work "speak back" to traditional understandings of _____ (the topic chosen by the group)?
- What would you like your audiences to do as a result of viewing your production?
- What were the challenges involved in making it?
- What were your reactions to seeing other cellphilms?
- Which images stuck out for you? Which stories?
- Could you relate to any of these stories in particular? Which ones? Why?
- What recurring themes did you notice (if any)? Any other reflections?

If the group decides to host a public screening for community members, some questions that might be helpful to ask after the screening include:

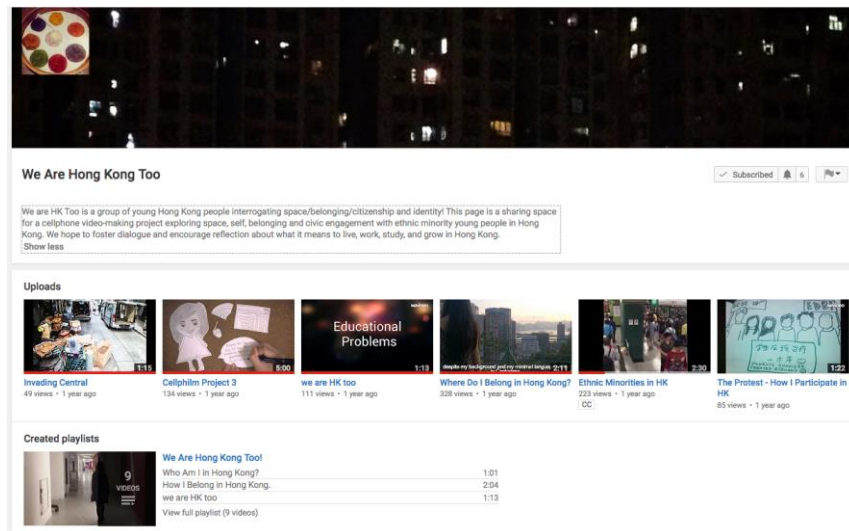
- How did you feel about having community members look at your cellphilms?
- What did you like best about the public cellphilms screening?

- What do you think attracted the audience the most to your cellphilm? Do you think the audience interpreted the message the way you intended them to? Why or why not?
- What new ideas do you think the audience received about (the topic chosen by the group)?
- What changes do you hope to come about?

If some participants have challenges communicating in the group setting, it is a good idea to make time to speak to them in a one-on-one interaction, or with a support person, so that you may integrate their feedback and reflections.

Step 7 Archiving and action

- Begin with a discussion of informed consent, and then ask participants what they would like to do with the cellphils after the workshop. How would they like the cellphils to be saved? Would they like to organize a community screening? Would they like to save and share the cellphils on a video-sharing site like Vimeo or YouTube? Would they like to share the cellphils on social media pages? Would they like the cellphils to remain private?

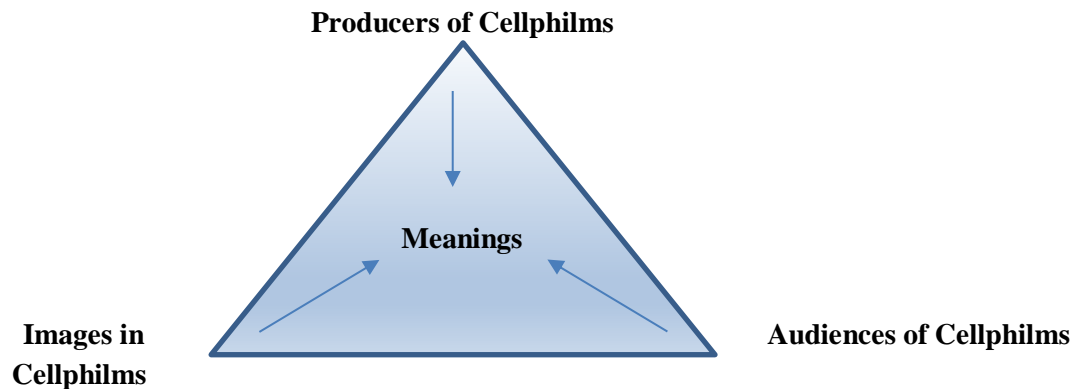


Source: We Are Hong Kong Too cellphilm sharing YouTube Channel

Analysis

There are many ways to analyse cellphils for their content, visuals, and themes after they have been produced. You may work with participants to analyse cellphils for their content (see questions to start a discussion above), and/or you may begin to analyse the cellphils independently or with your research team.

The cellphilms may be analysed by the cellphilms makers (producers), but may also be analysed by audiences (see discussion questions above). What is more, researchers might also analyse the cellphilms. Meaning can come from each of these three sites (the producers, the audience, the cellphilms themselves) (Mitchell, 2015; Mitchell, de Lange & Moletsane, in press). When studying the cellphilms, we might learn from watching the participants at work (filming), from the screening of the cellphilms within workshops, from the screening of the cellphilms to other audiences, and from the cellphilms themselves. See figure below.



Questions to Help Analyzing the Cellphilms

You may choose to analyse the cellphilms thematically with questions, such as:

- What is the main message in this cellphilms?
- Describe the narrative of the cellphilms. What does this tell us about the experiences of girls and young women with disabilities in Vietnam?
- What themes are present?
- What visuals and images are present? Are any images repeated? What do these images show us? What do we see as a result of these repetitions? What might these visuals tell us about the experiences of girls and young women with disabilities in Vietnam?
- How do specific visuals and images help to transmit the narrative?
- How are narration, dialogue, music used in the cellphilms? What do these choices tell us? What do we hear as a result of the dialogue, music, and/or narration? How might this dialogue, music, and/or narration inform us about the experiences of girls and young women with disabilities in Vietnam?

Some Tips

- Make sure that participants are comfortable and choosing to participate in the cellphilm workshop and that they do not feel coerced or forced to participate.
- It is important to create a comfortable atmosphere in the workshop environment. It can be helpful to begin with some 'get to know you' activities to help the participants feel comfortable. One activity can be to ask participants to share their entire life story in a short period of time (e.g. 30 seconds). This activity can create a fun environment and also gets participants to think about storytelling (you cannot tell your whole life story in 30 seconds, so what pieces are most important to include? What might be most appropriate to include for this audience?)
- Make sure that participants have enough time to complete all of the steps for the cellphilm. This might be done in one 3-hour workshop, or potentially each step might be explored in a series of workshop dates. Think about what might work best for the group that you are working with.
- Technological challenges can (and often do) arise in a cellphilm workshop. Make sure to have charging cords on hand. If cellphilms cannot be screened on a projector due to technological challenges, instruct participants to share their cellphilms phone-to-phone or tablet-to-tablet.
- While participants are filming, take on the role of a support person. Intervene in the cellfilming only when participants ask for your help.
- Obtaining good sound can be an issue in cellphilm production. Make sure that you have those speaking during the cellphilm close to the actual cellphone. The person who is filming needs to take this into consideration.
- Many mobile devices have built-in accessibility features such as Voice Over. This can be very important for participants who are visually impaired.
- When screening the cellphilms in the workshop environment, give space for participants to respond to the film, and try not to assume that you know why the participants have focused on a specific idea or theme in their cellphilm.
- When screening the cellphilms in public or community screenings (and in digital archives on video-sharing sites such as Vimeo or YouTube), give participants the opportunity to present their cellphilms (if they want to). If they have provided a statement to accompany

the cellphilm, and they want the statement to be read, make sure that someone does so. Participants must be given the chance to decide how and when they want to share their cellphilms (screenings and in digital archives), for how long, and it must be explained how they may withdraw their consent (ask for their cellphilm to be removed). Participants may be encouraged to share their cellphilms with important people (family, friends, mentors and teachers) in their lives, and community members. Choosing when, how, and when not to share the cellphilms are all instances of civic engagement.

Examples of a Prompt

The following prompt may be used to generate the cellphilms, or you may choose to brainstorm a prompt with the workshop participants.

How do I participate in school? What are the spaces and activities where I “can” and “cannot” participate?

It is important that participants understand that there is no “right” or “wrong” way to cellphilm. Each of the steps outlined in the “HOW DO YOU DO IT” section may be adapted to best fit the needs of the group.

As the facilitator, you may find it helpful to provide participants with more instructions when needed. You may provide more support in relation to the prompt, such as:

What activities in schools do you think you can participate in?

What places in your school/district/community do you find it difficult to participate in?

After you finish your cellphilm, you may want to write a short statement to accompany the cellphilm that may be read at screenings and/or included in a digital archive of the cellphilms.

VISUAL ETHICS

What does the term “visual ethics” refer to?

When working with visual data, especially photographs and capturing cellphone video (cellphilm), it is critical that we take into consideration issues such as informed consent, confidentiality and anonymity.

Some key issues

In using participatory visual methodologies there are several critical issues. The first is in relation to how we as researchers act with the participants in our workshops. We should make sure that participants are fully aware of what will happen in the project, that every attempt will be made to ensure confidentiality and anonymity, and that they have a right to withdraw from participating. If the participants produce drawings, photos, or cellphilm on how they see their inclusion and exclusion from education, we should always ask permission to use their drawings, photographs, and/or cellphilm in public displays or for research purposes.

The second issue, and the one that is perhaps more challenging, is to provide training and support to the participants who are themselves going to go out and take photographs and cellphilm (of others perhaps), or to make drawings involving other people. One might call this visual ethics training. It is also a way to provide human rights training.

Do’s

The following is a list of ‘do’s’ that are helpful in providing training to participants in the area of visual ethics.

May I take your picture? Do you mind being filmed?

It is a good idea to make up permission letters ahead of time that the participants in your workshop or project can use when they go out to take pictures or make cellphilm in public places. It saves time, makes it clear what is expected, and the permission letters can be good models for participants to use for their own work at a later point.

For example (photovoice):

Permission to take my picture

I, _____ (print name), give my permission for a photograph to be taken of me for use in the Participatory Visual Methodologies Training Workshop, taking place at _____, date _____

This photograph will be displayed at the “International Workshop on Participatory Methodologies” at the _____. It will be used for educational purposes only. No further use of this photograph will be made without my permission.

Signature

Date

For example (cellphilm):

Permission to film me

I, _____ (print name), give my permission for a cellphone video (cellphilm) to be taken of me for use in the Participatory Visual Methodologies Training Workshop, taking place at _____, date _____

This cellphilm will be screened at the “International Workshop on Participatory Methodologies” at the _____. It will be used for educational purposes only. No further use of this cellphilm will be made without my permission.

Signature

Date

Ownership

The photos, drawings, and cellphilms produced by participants are their creative efforts. Wherever possible, try to ensure that you ask if you can use the images and that participants give their full consent. Also make copies of images and cellphilms so that you are able to return the originals to the artists/photographers. In the case of using digital cameras, you may end up copying these images on to a dvd or cd or provide electronic copies of the images to the photographers. In the case of cellphilms, you may choose to upload the cellphilm to a video sharing site, such as YouTube, and you might share the link. If participants agree to upload their cellphilms to a video sharing site, ensure that they are aware of the multiple privacy settings available. If a participant would like to upload their video privately (e.g. no one but the uploader may see the cellphilm), or unlisted (any person with the link to the cellphilm might be able to view, but the cellphilm will be unsearchable) or public (where the cellphilm is searchable and available to the general public). It can be useful to create a playlist of the cellphilms through a common/shared account, see for example the YouTube Channel *We are Hong Kong Too* (<https://www.youtube.com/channel/UCKeVRuIJ2fDu9SgP6rdaZxQ>) where research participants have uploaded and shared cellphilms to an account with a shared password. In this way, participants might add, edit, or remove their cellphilms at any time without the research team’s intervention.

Anonymity and the challenges of using photo images

An important point in research relates to anonymity – something particularly challenging when using photographs and cellphilms. When participants are involved in photo and cellphilm productions, it is important to provide some training on what might be called a ‘no faces’ approach, or the idea of what one could photograph or film besides faces. Much of this work is symbolic and may actually encourage more creativity and abstract thinking. It is a good idea to take time to review different types of images. Cellphilm-ers might be encouraged to shoot from over the shoulder, providing an anonymous point of view, or to shoot people from afar to ensure that they cannot be identified. You might want to create your own Powerpoint presentation or

poster that can be re-used, and that can be used to facilitate discussion. Often there is no ‘one size fits all’ answer and context is very important.

The participants can for example, take

- Photographs or cellphilm of objects and things;
- Photographs or cellphilm of scenes or buildings without people in them at all;
- Photographs or cellphilm of people at a distance so that no one is easily recognizable;
- Photographs or cellphilm of a part of the body (hands, feet). Sometimes picturing an individual's impairment is a disabling technique in photography that reinforces the dominant assumption that disability is an individual problem. To minimize this disabling effect, disabled people and girls must have the right to decide what they want to picture, and even in the case where they decide to picture their bodies/impairment, the facilitator should encourage participants to provide a context for such an image through constructing a photo or cellphilm narrative.
- Photos or cellphilm of people in a shadow or taken from the back

The most critical aspect of this issue is to engage the participants themselves in a discussion about their own rights and the rights of others in relation to photos and cellphilm that are produced.

Facilitating Discussion about Visual Ethics

Not all pictures or cellphilm without people in them are necessarily anonymous. An item of clothing or a bruise on an arm, for example, may be very revealing. This is why it is important to spend time discussing visual ethics in relation to specific images. In that way participants will get a better idea that issues of ethics are grey and not always ‘black and white.’

Some guiding questions:

- *Is this photograph or cellphilm revealing of someone? Why or why not?*
- *What could you do to make a picture or a cellphilm less revealing?*
- *How do visual ethics link to human rights?*
- *How is visual ethics applied in the case of disability rights, in general, and the rights of girls with disabilities, in particular?*

Other points

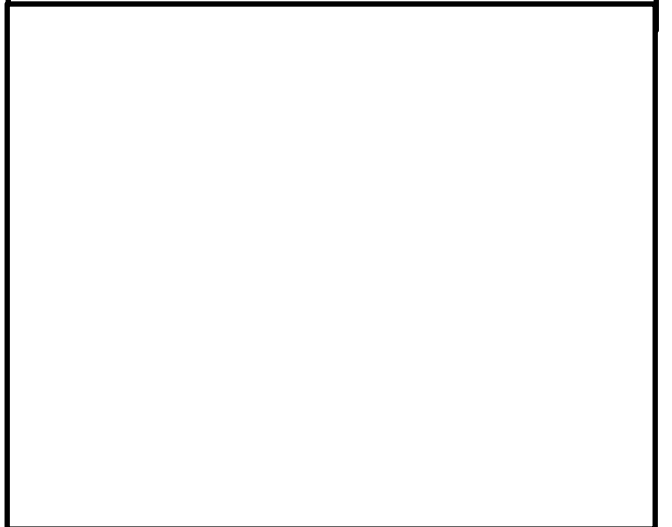
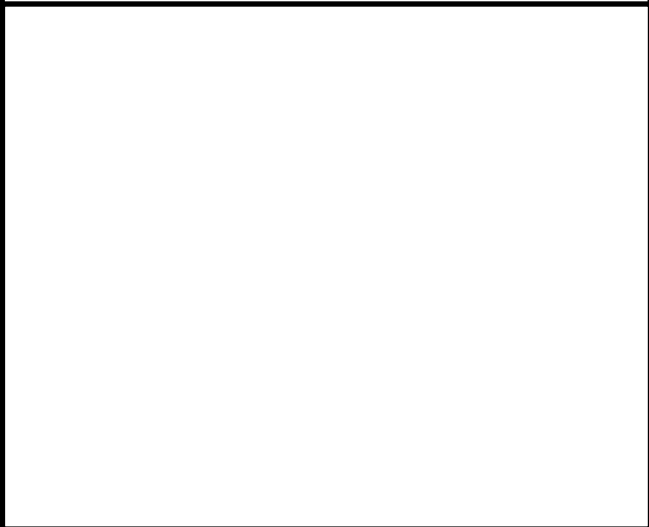
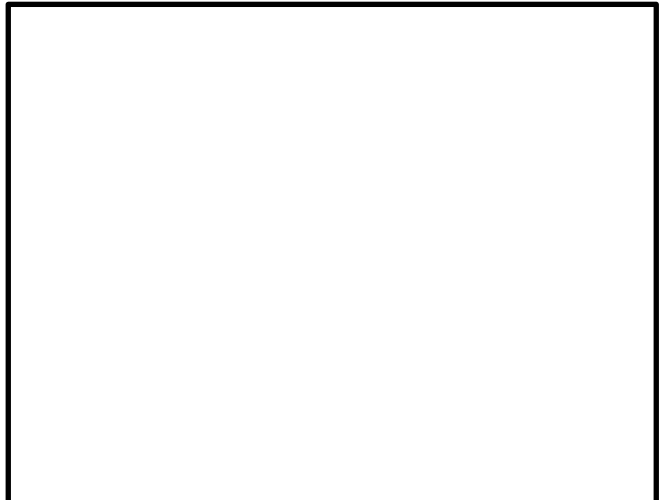
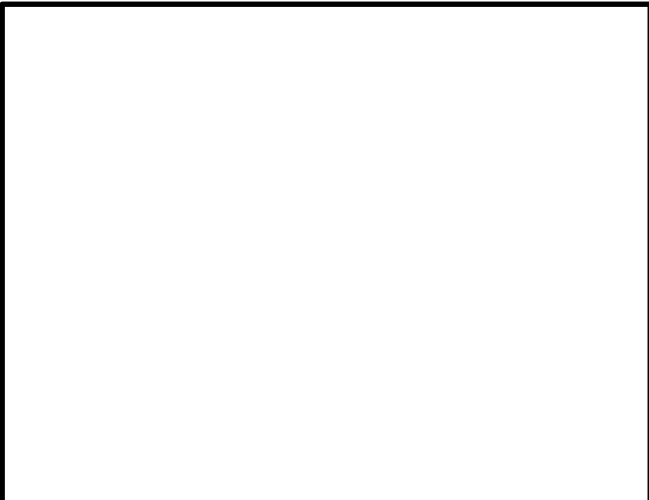
Ask permission to take pictures or cellphilm in public places such as shops.

Ensure the safety and security of young photographers and filmmakers who may be more vulnerable because they have cameras or smartphones. As the adult in a project, try to accompany the photographers and cellphilm-makers as much as possible.

Be sensitive (and teach sensitivity) to local contexts. In some cultures and communities, it is not always appropriate to take photographs or make videos in public places.

What if the participants want to take pictures of themselves (self-portraits) or have someone take pictures of them? This is a question that is particularly important in relation to working with groups who themselves have been marginalized or who have been “objects” in visual representations. Often a small group of participants will want to dramatize an issue through role play with one member of the group taking the photo or the creation of a narrative for a cellphilm. These are all participants who have agreed to be in the project in the first place. The challenge is when you are planning to set up an exhibition and with the group you might consider which photos and cellphilm can be exhibited and which photos and cellphilm might contribute to making the participants more vulnerable.

APPENDIX I: STORYBOARD



References

- Anthony, L., Prasad, S., Hurst, A., & Kuber, R. (2012, October). A participatory design workshop on accessible apps and games with students with learning differences. In *Proceedings of the 14th international ACM SIGACCESS conference on Computers and accessibility* (pp. 253-254). ACM. Retrieved from <http://dl.acm.org/citation.cfm?id=2384979>
- Berland, G. (2007). The view from the other side—patients, doctors, and the power of a camera. *New England Journal of Medicine*, 357(25), 2533-2536.
- Boulos, M. N. K., Wheeler, S., Tavares, C., & Jones, R. (2011). How smartphones are changing the face of mobile and participatory healthcare: an overview, with example from eCAALYX. *Biomedical engineering online*, 10(1), 24. Retrieve from <https://biomedical-engineering-online.biomedcentral.com/articles/10.1186/1475-925X-10-24>
- Capstick, A. (2011). Travels with a Flipcam: bringing the community to people with dementia in a day care setting through visual technology. *Visual Studies*, 26(2), 142-147.
- Catalani, C. E. C. (2009). *Visual methodologies in community-based participatory research for health: using photography, video, and new media to engage communities in research and action*. University of California, Berkeley.
- Center for Visual Methodologies and Social Change. (2009). *Youth as Knowledge Producers. Toolkit: Arts-Based Approaches for Addressing HIV and AIDS*. Available at www.cvm.ukzn.ac.za
- De Lange, N., Mitchell, C., Moletsane, R., Balfour, R., Wedekind, V., Pillay, G. & Buthelezi, T. (2010). Every voice counts: Towards a new agenda for teachers and schools in rural communities in addressing children's vulnerabilities in the age of AIDS. *Education as Change*, 14 (3), S45-S55.
- De Lange, Nguyen, X. T., Mitchell, C., Nguyen, L.A. (2015). *Our voices, our hopes: Girls with disabilities and participatory visual methodologies*. Hanoi, Vietnam: MRGD project (book catalogue on the visual work of girls with disabilities in Vietnam).
- Dockney, J., & Tomaselli, K. G. (2009). Fit for the small (er) screen: Films, mobile TV and the new individual television experience. *Journal of African Cinemas*, 1(1), 126-132.

- Erevelles, N., & Nguyen, X. T. (2016). Disability, girlhood, and vulnerability in transnational contexts. *Girlhood Studies*, 9(1), special issue on *Disability and Girlhood: Transnational Perspectives*, 3-20.
- Gubrium, A. & Harper, K. & Otanez, M. (Eds.) (2015). Participatory visual and digital research in action. New York: Routledge.
- HEAIDS COP. (2011). *Using a different lens for HIV and AIDS Education: Research Method and Pedagogy Using Participatory Visual Methodologies*.
- Nguyen, X.T. (2012). *Policy, power, and the paradigm shift in the Vietnamese discourses of disability and inclusion*. PhD thesis, McGill University, Canada.
- MacEntee, K., Burkholder, C., & Schwab-Cartas, J. (Eds.). (2016). *What's a cellphilm?: Integrating mobile phone technology into participatory visual research and activism*. Rotterdam: Sense Publishers.
- Milne, E. J. (2016). Critiquing participatory video: experiences from around the world. *Area*, 48(4), 401-404.
- Mitchell, C. (2011). *Doing Visual Research*. London: Sage.
- Mitchell, C. (2015). Looking at showing: On the politics and pedagogy of exhibiting in community based research and work with policy makers. *Educational Research for Social Change*, 4(2), 48-60.
- Mitchell, C., de Lange, N. & Moletsane, R. (in press). Participatory visual methodologies: Social change, community and policy. London: Sage.
- Mitchell, C., de Lange, N., & Nguyen, X. T. (2016). Visual ethics with and through the body: The participation of girls with disabilities in Vietnam in a photovoice project. In *Learning Bodies* (pp. 241-257). Springer Singapore.
- Mitchell, C., Nguyen, X. T., & Nghiem, T. T. (2015). *Picturing inclusion: Voices of girls with disabilities*. Hanoi, Vietnam: MRGD project. Available at https://www.youtube.com/watch?v=K7R2z0_DcOo (video clip on the voices of girls with disabilities in Vietnam through the MRGD project).
- Morrow, V. (2001). Using qualitative methods to elicit young people's perspectives on their environments: some ideas for community health initiatives. *Health Education Research*, 16(3), 255-268.

- Nguyen, X. T. (2016). Girls with disabilities in the Global South: Rethinking the politics of engagement, *Girlhood Studies*, 9(1), special issue on *Disability and Girlhood: Transnational Perspectives*, 53-71.
- Nguyen, X. T. (2015). *The journey to inclusion*. Rotterdam, the Netherland: Sense Publishers. (published within the Studies in Inclusive Education Series STIE, Volume 29)
- Nguyen, X. T., Mitchell, C., De Lange, N., & Fritsch, K. (2015). Engaging girls with disabilities in Vietnam: Making their Voices Count. *Disability and Society*, special issue on *Disability: Who counts? What count?*, 30(5), 773-787.
- Ortoleva, S., & Lewis, H. (2012). Forgotten sisters- a report on violence against women with disabilities: an overview of its nature, scope, causes and consequences. *Northeastern University School of Law Research Paper*.
- Photovoice (n.d). *Sensory Photography: Photography for blind and partially sighted people*. Retrieved from: <http://www.photovoice.org/html/methodology4sp/index.htm>
- Postharvest Management to Improve Livelihoods. (2012). *Wake up and Smell the Coffee! Youth Taking pictures and Taking Action: Facilitator's Guide*. Halifax: Dalhousie University.
- Povee, K., Bishop, B. J., & Roberts, L. D. (2014). The use of photovoice with people with intellectual disabilities: Reflections, challenges and opportunities. *Disability & Society*, 29(6), 893-907.
- Rivard, L., Gervais, M., Mitchell, C., De Lange, N., MacEntee, K., & Murray, J. (2009). *Participatory Visual Methodologies. Photovoice and Drawing*. Quebec, Canada: Femstep Research Programme, McGill University.
- Rouso, H. (2003) *Education for all: A gender and Disability perspective*. Available at: <http://unesdoc.unesco.org/images/0014/001469/146931e.pdf> (accessed 13 August 2012).
- Rydstrom, H. (2010). Having 'learning difficulties': the inclusive education of disabled girls and boys in Vietnam, *Improving Schools*, 13(1), 81-98.
- UNFPA (2009). *People with disabilities in Vietnam: Key Findings from the 2009 Viet Nam Population and Housing Census*. Available at http://unfpa.org/webdav/site/vietnam/shared/Disability_ENG.pdf
- UNICEF. (2013) *State of the World's Children 2013: Children with disabilities*. United Nations: Hatteras Press. Available at: <http://www.unicef.org/sowc2013/> (accessed 31 July 2013).

Villagran, M. (2011). Methodological diversity to reach patients along the margins, in the shadows, and on the cutting edge. *Patient Education and Counseling*, 82(3), 292-297.

Wang, C. (1999). Photovoice: Participatory action research strategy applied to women's health, *Journal of Women's Health*, 8(2), pp. 85-192.