

The Black Women First Initiative Photovoice Project Toolkit



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About the Project:

The Improving Care and Treatment Coordination: Focusing on Black Women with HIV initiative, or Black Women First (BWF), is a Health Resources and Services Administration's (HRSA) HIV/AIDS Bureau (HAB) Ryan White HIV/AIDS Program (RWHAP) Part F Special Projects of National Significance (SPNS) funded initiative. BWF supports the design, implementation, and evaluation of bundled evidence-informed interventions for Black women with HIV across twelve demonstration sites.

The Evaluation and Technical Assistance Provider (ETAP) of this initiative is led by University of Massachusetts Lowell, in partnerships with AIDS United, Boston University Center for Innovation in Social Work & Health, and Impact Marketing & Communications. The ETAP leads a multi-site evaluation of the initiative, provides technical assistance to demonstration sites, and disseminates findings and lessons learned.

Recommended Citation: Rocco, M., Meshesha, M., Scott, J, Sprague Martinez, L. (2023). The Black women first initiative: Photovoice project toolkit. [TargetHIV.com](https://www.targethiv.com)

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How to Create Your Own Photovoice Project

What is Photovoice?

Photovoice is a type of participatory action research that engages people in the process of naming, capturing, and strengthening their community through photography.¹ The essence of photovoice is that the perspectives, knowledge, and expertise within marginalized communities are valuable to inform and enact policy change.¹



Wang and Burris, the creators of photovoice, initially used it in the late 1990s to do a participatory health needs assessment with women living in rural China.¹ Through their research, they developed *three main goals of photovoice*:

- (1) to document and reflect on community assets and areas for growth;
- (2) to use small and large group discussions to critically analyze community issues through photography; and
- (3) to influence policymakers to enact community-informed health policies.¹

Since Wang and Burris' community-based research project in rural China, photovoice has been implemented in communities across the globe that have ranging access to healthcare, such as HIV care, which has provided community members a platform to influence policy.

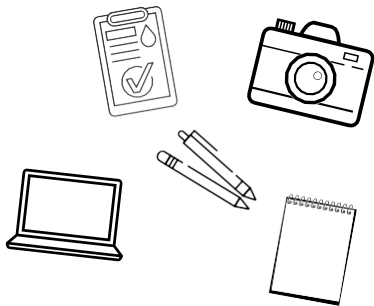
Photovoice in the Context of HIV Care



Several studies have shown photovoice is effective for health education and increasing the self-esteem of women of color living with HIV.^{2,3} The African American and Latina/Hispanic women with HIV who participated in the photovoice study by Davtyan et al. (2016) reported a lack of health education and cultural myths contributed to the stigma they faced. They described the photovoice process as therapeutic because they were able to share their experiences and challenges living with HIV.²

Participants expressed higher self-esteem, self-confidence, and control of their HIV status after participating in photovoice³. Some participants felt that this open dialogue helped them be more vulnerable with others about their diagnosis and increased² their confidence to advocate for others in their community.

Suggested Materials and Potential Costs to Prepare for:



- Cameras or photo-capable devices (1 per participant)
- Pens/Pencils
- Notebook(s)
- Laptop
- Consent Forms
- Dissemination materials and plans (i.e. posters, venues, food, drink, publishing fees)

Who should be involved?

- **Facilitator(s)** - will oversee project progress and lead group discussions. They will also assist in the dissemination of findings. Facilitators can be case managers, patient navigators, social workers, or members of a project evaluation team at your organization.
- **Participants** - participants should be community members with particular investment in the issue you're trying to explore. They may be former or current clients, members of your organization's client advisory board, or key community leaders. They will take the photos, write narratives, and, if comfortable, be the leaders in dissemination.

The Eight Stages of Photovoice

Learn About Photovoice - What is the question you'd like to answer with your photos and analysis? Remember to co-construct the definition of the issue that is the focus of the project by consulting with key community leaders and organizational partners, as well as expected project participants.



Determine who will facilitate and participate in the photovoice project.

It is also important to discuss ethics, such as photography of minors, and consent throughout the project. Consent forms should be used to ask permission to take photos of other individuals in the community, and consent should be received from participants before publicly sharing their photos.

Additional things to think about in this first stage...

- What kind of change or action would we like to see as a result of this photovoice project? How will examining this issue using photovoice lead to action?
- Think about the timeline of the project. Be mindful of staff capacity. Don't forget to leave enough time to sort through all the data and analyze!
- How can we ensure and uphold confidentiality and/or anonymity throughout the project?



Take Photographs - Encourage creativity in photo-taking! Photos can be of the participant themselves, an object, a landscape - whatever each participant feels best portrays their answer to the agreed upon focus and question. Have the participant write a brief caption describing the context of the photo, the intent of the photo, and how it makes them feel.

Discuss Photos and Reflect on

Experience - Review submitted photos one at a time as a group. If participants are comfortable, have the participant explain why they submitted their photo before engaging in a group discussion. It's suggested that photo analysis and discussion be guided by a SHOWeD approach.¹



The **SHOWeD** approach:

- What do we **S**ee here?
- What is really **H**appening here?
- How does it relate to **O**ur lives?
- **W**hy does this situation, concern, or strength **E**xist?
- What can we **D**o about it?

The Eight Stages of Photovoice (cont.)

In discussion, facilitator(s) should consider...

- What kind of facilitation strategies will ensure that everyone is engaged in the interpretation and narrative building processes?
- How can we make sure that the photographs and narratives accurately reflect the participants' perspectives?

Write or Dictate Narratives - Following the discussion of each photo, identify key themes and patterns. Think of these themes as narratives that can inspire next steps and action-taking. Use the last question of the SHOWeD approach "What can we do about it?" to start discussing how to use the narratives to inspire change.

Choosing Photos for Sharing - If you are planning to display photos through an exhibit, poster, or mural, or use them in dissemination materials, it is strongly encouraged to include all photos. Ensure that photos are printed and used with each photographer's consent, and that there is always the option for anonymity. Ask yourselves: What are the implications of sharing these photos? How, if at all, could public sharing risk confidentiality?



Invite People to Join Dissemination

Preparation - As you continue to discuss action items and next steps in how this photovoice project has inspired change, also consider if there are additional people that you, as a group, would like included in the conversation. This could be community members, other organizational staff, local or state policymakers, etc. This will also help you identify appropriate dissemination methods and expand your reach.

The Eight Stages of Photovoice (cont.)



Present and Exhibit - Determine what would be the most effective methods for sharing your findings from this photovoice project and do it! This could be through publishing a piece in a local newspaper or scholarly journal, showcasing a photo exhibit, or leading a presentation. As you get prepared to present findings, ask yourself: how is dissemination giving participants' voice? Who needs to hear the message? Why?

Reflect and Move Forward - Ensure that there is time to reflect on everyone's experiences and perspectives with this particular photovoice project. What worked? What didn't? Was it enjoyable? You could conduct focus groups or one-on-one interviews with participants, and/or administer electronic surveys.



And That's It! You've Completed a Photovoice Project!

Citation: Rocco, M., Meshesha, M., Scott, J., Sprague Martinez, L. (2023). *How to create your own photovoice project*. [TargetHIV.org](https://www.targethiv.org).

The Black Women First Initiative is funded by the Minority HIV/AIDS Fund (MHAF) and the Health Resources and Services Administration's (HRSA) HIV/AIDS Bureau (HAB) Ryan White HIV/AIDS Program (RWHAP) Part F, Special Projects of National Significance (SPNS).

1. Wang, C., & Burris, M. A. (1997). Photovoice: Concept, methodology, and use for participatory needs assessment. *Health Education & Behavior*, 24(3), 369–387. <https://doi.org/10.1177/109019819702400309>
2. Davtyan, M., Farmer, S., Brown, B., Sami, M., & Frederick, T. (2016). Women of color reflect on HIV-related stigma through photovoice. *The Journal of the Association of Nurses in AIDS Care : JANAC*, 27(4), 404–418. <https://doi.org/10.1016/j.jana.2016.03.003>
3. Teti, M., Pichon, L., Kabel, A., Farnan, R., & Binson, D. (2013). Taking pictures to take control: Photovoice as a tool to facilitate empowerment among poor and racial/ethnic minority women with HIV. *The Journal of the Association of Nurses in AIDS Care : JANAC*, 24(6), 539–553. <https://doi.org/10.1016/j.jana.2013.05.001>

Photovoice Project, Session One: Introduction to Photovoice

This guide is to be used by Photovoice facilitators to help them prepare for and facilitate the first session of their Photovoice project. Do not feel obligated to use and implement this guide verbatim. Take what is helpful and adapt it to your organization's setting, needs, and strengths.

First Session Objectives

- (1) Define what photovoice is and explain the methodology to participants.
- (2) Introduce your specific photovoice project (purpose, goals, timeline) to participants.
- (3) Outline the expectations and requirements of participation for the entirety of the photovoice project.



First Session Outline

Duration: 60-90 minutes

Where: In Person or Virtual (Zoom, Google Meet, etc.)

Materials: Powerpoint or Google Slides, Laptop, Cameras, Pens, Photo Release Forms



- Icebreaker and Introductions
- Introduction to Photovoice (*Facilitators*)
- Introduction to Our Project and Research Questions (*Facilitators + Group Discussion*)
- Expectations and requirements of participation (*Facilitators*)
- Wrapping Up and Goodbye (*Facilitators*)

This example script will be best used as a template for your session. It is definitely not complete and we hope that you take from it what's helpful and make this session your own.

Welcome + Introductions

"Welcome and thank you for your interest in participating in our photovoice project!

[Facilitator(s) begin round of introductions (ex: name, pronouns, icebreaker question)]

"Wonderful! Again, thank you all for being here today. During this first meeting we will be reviewing the Photovoice methodology and what it looks like in practice. We will then talk more in depth about our plans and hopes for this specific Photovoice project, and review our requirements and expectations of you as participants throughout the project. At the end of today, we will schedule our next session and send you off to start taking photos!!"



About Photovoice



"Photovoice is a form of participatory action research that engages individuals in capturing and analyzing the needs, strengths, and perspectives of their communities through photography. First developed by researchers Catherine Wang and Mary Ann Burris in the early 1990s, the essence of Photovoice is that the perspectives and knowledge within communities are valuable to influence policy change."

*[We suggest reviewing our BWF **How to Create Your Own Photovoice Project** tipsheet to prepare to present about Photovoice]*

About Our Photovoice Project

"With this project, we would like to document and reflect on Black women's experiences in HIV care and health care through photography.

Participation in this project will involve three group meetings, and taking pictures between meetings.

First things first, we'd like to discuss and agree upon what the focus of our Photovoice project will be"

[Think back to our multi-site planning sessions and the questions that your site were most interested in exploring with this Photovoice project. Present these to folks in the room and discuss.]

"Great! Now that we've come together and agreed on the question(s) that we'll be answering with our photos, we also wanted to review the timeline for this project."

[Present your site's timeline for this project. Photovoice projects usually have three phases: data collection (photo taking), analysis, and dissemination. Include the three group sessions in your timeline.]



"As mentioned, this project will consist of individual photo taking, group discussion and analysis, and group planning for dissemination. Therefore, there will be at least two additional group sessions, just like this one, that participants will be expected to attend and contribute to."



About Our Photovoice Project (cont.)

"During our next session - session two - you will be asked to select 2- 3 of the images you've taken individually to share with the group. As you present your images, you will share the story behind them. The group will discuss and reflect on each of the images and your story utilizing the SHOWeD analysis approach. After the meeting, our Photovoice project team/site staff will write up your story and themes from the group discussion using notes taken during the session."

"You will then be asked to review and revise the narrative prior to the final session. At the final session each of the narrative and associated photos will be presented and the group will discuss overall themes. We'll also starting finalizing plans for dissemination at this session and next steps."

[Consider scheduling the next two sessions with participants now...this will ensure that everyone is on the same page in terms of timeline and what's due/expected of participants when.]

Expectations + Requirements of Participation in this Project



"As mentioned, this project will consist of individual photo taking, group discussion and analysis, and group planning for dissemination. Participants will be expected to attend all sessions and, most importantly, take photos!

[Review the Photo Release Form with participants and if they're ready to do so, have them fill them out in electronic or paper form. Reassure them that if at any point they want to change their minds, that's perfectly okay! They can complete a new Photo Release Form at any time.]

Wrapping Up and Goodbye

"And with that, we're at the end of our first session! Wooahoo! Again, thank you all for coming and for agreeing to participate in our Photovoice project."

[Review the key takeaways from this session, next steps, and confirm the date of your next session with the group. Pass out the cameras (if you are providing them) and ensure that participants know how to use them.]



And That's the End of the Session! It's Time to Send the Participants Off to Start Taking Photos!

Additional Tips for Preparing for This Session:

- Make PowerPoint slides for the session to organize and display all the information. Use visuals, colors, and have fun!
- Before the session, think about project materials and compensation. Are you providing cameras? How are you passing these out to participants? How are you planning on compensating participants?

Need more help in preparing for your first Photovoice session? The BWF ETAP Qualitative Team is here to support you! Contact them at mrocco@bu.edu with questions.

Photovoice Project, Session Two: Photo Analysis & Discussion

This guide was created to support facilitators prepare and facilitate the second session. Please feel free to adapt the below information to meet your organization's setting, needs, and strengths and your project focus.

Second Session Objectives

- (1) Present and discuss the participant-taken photographs utilizing the SHOWeD analysis method
- (2) Identify emerging narratives and themes from photos and the discussion that speak to original project question
- (3) Introduce and collaborate on plans for action-oriented dissemination products

Second Session Outline

Duration: 60-90 minutes

Where: In Person or Virtual

Materials: Ppt/Google Slides, Laptop

- Icebreaker
- Briefly review the first session (*Facilitators*)
- Photo presentations and group discussion guided by the SHOWeD method¹ (*Facilitators + Participants*)
- Discuss plans for dissemination (*Facilitators + Participants*)
- Wrap Up (*Facilitators*)



Be mindful of the number of participants in the group and how long it might take for each person to share 1-3 photos and utilize the SHOWeD method to discuss each one. If you have a lot of participants, we recommend asking them to choose only one for presentation. Session two can also be split into two meetings if need be.

1. Wang, C. & Burris, M. A. (1997). Photovoice: concept, methodology, and use for participatory needs assessment. *Health Education & Behavior*, 24(3), 369-387.

Second Session Script

This example script is best used as a template for your session. We hope that you take from it what's helpful and make this session your own!

Introductions & Icebreaker

"Welcome to our second photovoice session! Today we will have each of you present the 1-3 photos you took, discuss them as a group, and determine key themes to guide our action-oriented dissemination."

"Before we begin, let's go around the room reintroduce ourselves."

[Facilitator(s) begin round of introductions (ex: name, pronouns, icebreaker question)]



Review of Session One

"In our first session, we discussed what photovoice is, our plans for this project, and the expectations of participating in this project.

Can someone describe what photovoice is in two sentences or less?"

[If participants have difficulty remembering, provide "hints" with key phrases like, "using cameras," "taking photos," "group activity" etc...]

"As a reminder, the question(s)/topic that we agreed upon last session is *[insert topic/question(s) here]*. And with that, let's start reviewing the photos!"



We recommend that facilitators collect photos from participants ahead of the second session and compile them on a slide deck, first one photo per slide and then in collage format.

Second Session Example Script (cont.)

Presentation of Photos & Group Discussion

"We will be going around and have each person present the photos they took. As you present your photos, please describe why you took and chose to present this photo...what story is it telling? How do you think this relates to our project question? Once you're done giving us an introduction to the photo, we as a group will discuss each photo using the SHOWeD method questions.¹ Any questions?"

[If participants are presenting photos that you, the facilitators, haven't seen yet, please remind participants to only present photos that do not include another person's likeness or minors.]

[After the photographer describes each photo, lead the group through answering the SHOWeD questions photo by photo. Have the other facilitator or an additional staff member take notes on the discussion.]

[Following the presentation and SHOWeD discussion of each photo, present a slide, poster, etc. that includes all photos in a collage-like format]



Helpful Tip!

Print out copies of our SHOWeD method FAQ sheet or review the method before participants begin presenting their photos.

"Great, thank you all so much for sharing your photos and reflections! Now, looking at all of these photos together, what are we seeing as key themes and similarities? What are all of these photos telling us in regards to our project question/topic?"

1. Wang, C. & Burris, M. A. (1997). Photovoice: concept, methodology, and use for participatory needs assessment. *Health Education & Behavior*, 24(3), 369-387.

Second Session Example Script (cont.)

From Discussion to Action & Dissemination

"Let's go back to the last question of the SHOWeD method: 'What can we do about it?' and think about our project question/topic. So, with thinking about these photos and the key themes we've identified, how can we use what we created to inspire change? What kind of change would we like to see? Where does this change need to happen?"



[Again, have someone present for this discussion to take notes. What's discussed here will influence dissemination efforts.]

Wrapping Up and Goodbye

"And that's the end of our second session! Our third session is *[date and time]* where we will continue this discussion and concretize some plans for dissemination. Speaking of, if you haven't already, please complete a photo release form to let us know what permissions we have in sharing your photos and narratives in the dissemination products that come. Thank you for coming and we'll see you at our third and final session!"



Need more help in preparing for your second Photovoice session? Contact the BWF ETAP Qualitative Team at mrocco@bu.edu with questions.

Photovoice Project, Session Three: Key Themes and Dissemination

This guide was created to support facilitators prepare and facilitate the third session. Please feel free to adapt the below information to meet your organization's setting, needs, and strengths and your project focus.

Third Session Objectives

- (1) Summarize and agree upon key takeaways and themes from the SHOWeD analysis discussion at the previous session
- (2) Identify the action or kind of change that you'd like to see as a result of the analysis of submitted photos and key themes
- (3) Discuss goals for dissemination and outline plans for 1-2 dissemination products



Third Session Outline

Duration: 60-90 minutes

Where: In Person or Virtual

Materials: Ppt/Google Slides, Laptop

- Icebreaker (*Facilitators*)
- Review themes from SHOWeD analysis discussion (*Facilitators + Participants*)
- "What is the change or action we'd like to see?" (*Facilitators + Participants*)
- Outline plans for dissemination (*Facilitators + Participants*)
- Wrap Up and Collect Feedback (*Facilitators*)



If you have not done so already, make sure that all participants fill out a **photo release consent form** before the end of this session.



Third Session Example Script

This example script is best used as a template for your session. We hope that you take from it what's helpful and make this session your own!

Introduction

"Welcome back everyone! This will be our last photovoice session and we have a lot to discuss! First, we will review the key themes from our last session. Then, we will start planning for dissemination and how we can share what we've learned from this project!"



Review of Session Two: SHOWeD Analysis + Themes

"In our previous session, we used the SHOWeD method to discuss the amazing and powerful photos you all took, how they relate to our project's question/area of focus, and what we can do about it! What do you remember from those discussions? What stood out to you?"

[Facilitators should open up the floor to participants, either having people raise their hands to share or go around the room]

"Thank you for sharing! On this next slide we've compiled a full list of themes from our last session. These themes can also be seen as "answers" or "responses" to our original project question/area of focus. Is there anything we should add or edit before we continue?"

We recommend facilitators have a presentation slide or handout with the list of themes.

Third Session Example Script (cont.)

How Our Project Inspires Action

"Let's start to think about how our photos and the connected themes connect back to our original area of focus/project question."

[Present the original area of focus/question to the participants, either on a handout, on a slide, or verbally.]

Suggested discussion questions:

- What do our photos and list of themes tell us about our project topic? and/or how do they answer our project question?
- What are other key takeaways from our photos and themes (including what isn't related to our project focus)?

"Now, let's reflect on the themes we discussed and how we can turn this into a community action. The final question of the SHOWeD method is 'what can we do about it?'...so, with all that we've discussed and learned, what can we do? How can we inspire and create action from our findings with this project?"



[As participants discuss, take notes - ideally on a whiteboard, poster board, or slide so everyone can see it]

"And while we think about what kind of action or change we'd like to see, let's also consider where we'd like this to happen...What is our story and who would we like to hear it? Who has the power to enact the change we'd like to see?"

Third Session Example Script (cont.)

Dissemination Plans

"Now that we have identified the kind of change or action we'd like to see in response to our project purpose (and where we'd like to see it!), let's get into dissemination! Dissemination is a key stage in a photovoice project. We get to show off all our work to the broader community, and in doing so bring awareness to a wider situation or issue and encourage others to help us in making change in our communities. We could do anything, so let's dream big!"

[Write a list of all the ideas that come up in discussion]

"Wow, these are all great ideas! Can we pick 1-2 to start with and plan who's doing what?"

Helpful Tip!

Check out our Dissemination Planning Guide and use it during the session to facilitate planning with participants.

Wrapping Up and Goodbye

[Review delegated tasks and next steps for dissemination]

"And that's the end of our official photovoice project sessions! It has been a pleasure to get to know you all and we sincerely thank you for participating. Before we leave, can we go around the room and each share something that we're taking away from this experience? And/or what feedback do you have for us as facilitators?"

[If you have one, share a feedback survey for participants to complete anonymously to share their thoughts and reflections about the project]



FAQ: Data in a Photovoice Project

(1) What is considered "data" in a photovoice project?



In a photovoice project, the primary kind of data is the photos themselves! This includes all photos that were taken and submitted by project participants.

Additional data may include mid and final project feedback surveys, descriptions written by participants to accompany submitted photos, as well as participant personal information. Personal information should only be documented and saved with participant's consent, and shared publicly with participant consent as well.

(2) Who owns the data?

Ownership of the data belongs to participants and the organization(s) facilitating the photovoice project.

At the start of any photovoice project, it is strongly suggested that facilitators and participants discuss ownership, including how the data will be stored, and hopes and plans for dissemination. Some may even choose to create a data agreement contract, outlining data ownership, responsibilities, and limitations to ownership for all parties involved in the project.

(3) How will data be used?

Photos and any accompanying information will be used internally for analysis, and will likely be used in dissemination efforts. This means that photos, descriptive captions, and photographers' names could be used in:

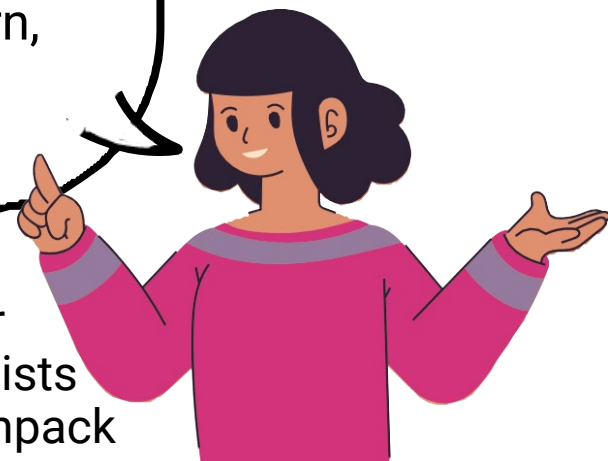
- Scholarly papers, op-eds, and articles
- Presentations at local and national conferences
- Online or in-person gallery displays
- Videos for public viewing and more!

Remember, participant permission must be obtained whenever using their photo in any dissemination product, as well as their consent for giving them public credit for the photo.



The SHOWeD Analysis Method

What do you **S**ee here?
What is really **H**appening here?
How does this relate to **O**ur lives?
Why does this situation, concern,
or strength **E**xist?
What can we **D**o about it?



SHOWeD is the method used to analyze the photos submitted to your photovoice project. The method consists of a series of questions that help to unpack deeper meanings behind the photos.¹

The SHOWeD method should guide the discussion of every photo that is submitted by participants. This allows the project participants to engage in reflective and critical conversations about the reasons behind the photo, as well as the emotions and experiences that each photo evokes.

The presentation and discussion of photographs typically occurs in the in second of three sessions hosted as part of a photovoice project. Facilitators of this session should take notes during the discussion of photographs and the responses to each of the SHOWeD questions for every photo. This will help in summarizing key takeaways and identifying themes across all photographs ahead of the third session, where participants and facilitators will begin planning for dissemination of lessons learned and project findings.

1. Wang, C. & Burris, M. A. (1997). Photovoice: concept, methodology, and use for participatory needs assessment. *Health Education & Behavior*, 24(3), 369-387.

FAQ: It's All About the Photos!

(1) What kind of imagery or content should participants be capturing in their photos?

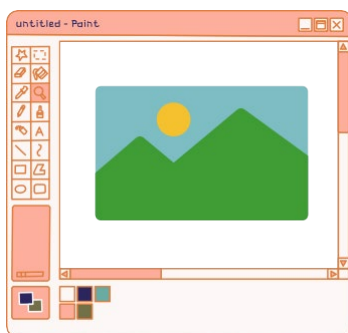
In short, anything! What participants take photos of is completely up to them. What best exemplifies their answer to your project's question? It is all about their interpretation of this question and how they'd like to capture their response and thoughts through the power of photography. While one participant may take a photo of a sunset or field, another may take a photo of a candle or their favorite chair at home to answer the very same project question! Project facilitators should expect and embrace this kind of variety. Every photo has a story!



(2) What are important considerations or boundaries for participants to keep in mind when taking photos?



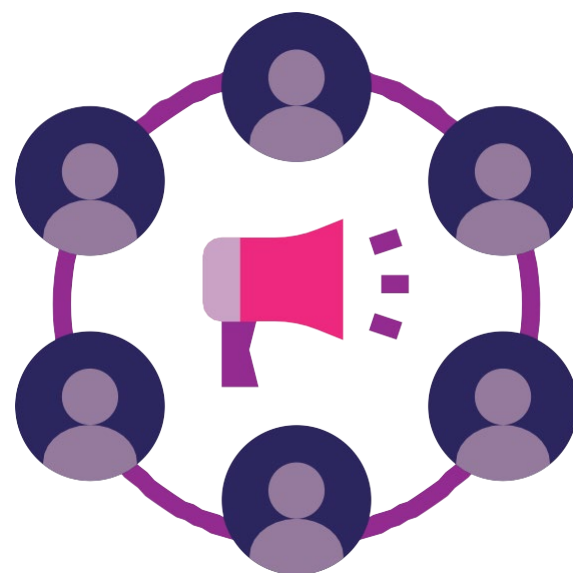
Photos are often used in dissemination products and it's important that project facilitators ensure that participants are aware of this at the start of the project. If a participant wants to present and use a photo of another individual, it is critical that the person who is the subject of the photo understands how the photo will be used and has given their consent. Participants may also want to submit a self-portrait. In this case, they should just keep in mind that these photos may be used in dissemination and they too need to give consent to project facilitators for the photo to be used in dissemination efforts. At any point, a participant can change their mind and ask for any photo they've taken to no longer be included in the project.



If participants do want to include a photo of another individual or themselves but would like to maintain confidentiality, get creative! You can always use Photoshop or Canva to decorate the photos and cover up identifying imagery, or blur out parts of the photo entirely.

Dissemination and Action Planning Guide

Dissemination is a very important stage of any photovoice project. It is how we share lessons learned, themes, and calls to action that relate back to the project's main question/focus and the photography taking experience within our communities. Photovoice is an action-oriented methodology and dissemination efforts can simultaneously be a form of taking action while also inspiring local organizations, communities, and leaders to do the same.



Examples of Action-Oriented Dissemination

Don't be afraid to get creative in how you share your project's lessons learned, findings, and call to action! Here are a few ideas to help get you started:

- Presentations to local and state legislatures
- A photo gallery or exhibit presentation in public spaces or at a project-specific event
- A photo mural or other long-term photo displays at your organization and/or in your communities
- Op-eds, scholarly papers, or local press interviews
- Grant applications or program proposals
- Presentations at conferences, events, or partner organizations





1. Set your Dissemination Goal

- *What are the goals and objectives of the dissemination effort?*
- *What effect is the dissemination plan aimed at producing?*

2. Establish Dissemination Audience

- *Who is affected most by this research?*
- *Who would be interested in learning about the project findings?*
- *Who needs to hear the message? Why?*

3. Determine Dissemination Materials

- *What is the most effective way to reach our intended audience?*
- *What resources do we have access to that could be used in creating our materials?*
- *How will your dissemination plans and materials incorporate the perspective of the project participants and, if participants consent, include collaborative, public authorship?*

Helpful Tip!

Use these questions to facilitate conversations with your project participants about dissemination! Their perspectives are key in planning for how you share project findings.

4. Delegate Dissemination Execution

- *When should each aspect of the dissemination plan occur?*
- *Who is responsible for dissemination activities?*
- *Is there anyone we can collaborate with in dissemination i.e. partners, organizational leaders, etc?*

Tips for Creating Clear and Effective Materials

CONCISE Short, to the point, and easy to find information.

PULL OUT KEY POINTS For example, make bulleted lists with one finding or conclusion per bullet.

INTERESTING Present findings that are new and compelling.

RESPONSIVE Keep your audience in mind as you prepare materials.

USEFUL Write clear conclusions and recommendations. If people understand and know what to do with the information, they're more likely to adopt the changes you're asking for.

ATTRACTIVE Think about how it's packaged and the visual appeal i.e. headings, font size, plain language, logical sequence of ideas and points, not too much on the page



Final Considerations for Dissemination



- Focus on the audience you're trying to reach. Think about language, and what medium would be best suited for the audience in mind.
- Use various methods and approaches i.e. print, verbal, and electronic.
- Build on existing networks, partners, and relationships to help you reach who you want to reach.

How Is COVID-19 Impacting You? A Community-Based Photovoice Workshop

Linda Sprague Martinez, PhD, Judith C. Scott, PhD, LICSW, MPP, Melanie Rocco, MSW, MPH, Angela Wangari Walter, PhD, MPH, MSW, and Serena Rajabiun, PhD, MPH, MA

Have you stopped to reflect on how the pandemic has impacted you? In February 2022, staff and peer leaders from 12 demonstration sites funded by the Minority HIV/AIDS Fund and the Health Resources and Services Administration, HIV/AIDS Bureau, Ryan White HIV/AIDS Program Part F – Special Projects of National Significance Program critically explored the question “How is COVID-19 impacting you?” as part of an applied photovoice workshop. Photovoice is a form of visual ethnography that engages participants in photography, critical reflection, and collective action.^{1,2}

The image depicting a lone seal in the middle of a harbor was submitted by a participant at the workshop. It invoked a vibrant discussion that began with isolation. However, as the group peeled back the layers, a contradiction emerged.

It’s a contradiction for me because it’s calming and I love the water, but I feel isolated . . . particularly during COVID we’re so busy and it’s such a traumatizing time and it’s “I’m fighting this thing alone.”

Indeed, the pandemic has been isolating while also involving a constant sense of urgency. Fighting the HIV epidemic for Black women in a pandemic during a societal “racial reckoning” can tax the mind, body, and soul. As participants gazed deeply at the image, there was a brief silence before a participant chimed



in.

I think part of me wonders how long the seal can stay afloat... like, at what point will the seal need help, because trying to keep your head above water can be exhausting and you don't have time to get energy back . . . or to breathe.

During the COVID-19 pandemic, many health and social service providers as well as peers, advocates, and organizers had to pivot to taking part in pandemic response efforts—engaging clients; ensuring access to food, medications, and protective gear; and offering family and social support— similar to what they continue to do in managing the HIV

epidemic in their communities. They also held space as state-sponsored violence ended the lives of one Black person after another.

I think this pretty much exists for a lot of us who do . . . community work as a whole, who have patients or clients . . . sometimes we have to be a shoulder for other people to cry on or motivation for people to stay in care . . . and sometimes it gets flipped where sometimes we might need that support.

Images of Health Sprague Martinez et al. 1542

There's times . . . when you're overwhelmed and depressed, times when you feel calm but also isolated, and then times when you're feeling like you're adapting and you got it.

I don't think we're always acknowledging . . . that people are going through cycles . . . and we're not giving ourselves, you know, the authority to just . . . to be honest . . . to acknowledge what we're all going through.

During one videoconferencing meeting (e.g., Zoom, Teams) after another, after telephone calls, and after out-reach, participants faced a steady flow of work while managing new household duties (e.g., teacher, caregiver, grief counselor). It may seem calm on the surface, but for many the waters below are churning faster than ever. What will happen when they stop? Cases had initially gone down but are rebounding. Workplace policies have tightened up as the country returns to "business as usual." It seems that societal systems are working to find equilibrium, a new normal. But what is under the surface? Collectively and as individuals, we have experienced multiple traumas: lives, homes, jobs, sense of self, and sense of security lost. How are we taking care of ourselves? How are we taking care of each other?

The effects of the pandemic on community mental health and well-being are likely to persist far into the future. Collective community losses, such as those experienced throughout the pandemic, can have a negative impact on psychological well-being.³ For Black women, these losses may be exponential when combined with state-sponsored violence against Black people and other anti-Black hate crimes. As such, pandemic recovery efforts inclusive of fostering supportive services, workplace accommodations, and housing and employment assistance programs are needed.⁴ Similarly, investment in mental health advocates and peer support as well as access to community-based mental health support services is essential to addressing pandemic-induced mental health conditions. Designing a response plan in collaboration with the community, inclusive of those most affected, will be

a critical first step.

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PUBLICATION INFORMATION

Full Citation: Sprague Martinez L, Scott JC, Rocco M, Wangari Walter A, Rajabiun S. How is COVID-19 impacting you? A community-based photovoice workshop. *Am J Public Health*. 2022;112(11):1541–1542.

Acceptance Date: July 14, 2022.

DOI: <https://doi.org/10.2105/AJPH.2022.307054>

CONTRIBUTORS

L. Sprague Martinez contributed to conceptualization, analysis, and the writing of the original draft. J. C. Scott contributed to conceptualization, analysis, and review and editing of drafts. M. Rocco contributed to analysis and the writing of the original draft. A. Wangari Walter and Serena Rajabiun contributed to review and editing of drafts.

ACKNOWLEDGMENTS

This work was made possible through grant U90HA39727 from the Health Resources and Services Administration (HRSA).

We thank Yvette Cuca, the photographer who provided the selected image, and all of the workshop participants for their thoughtful reflections.

Note. The content is solely the responsibility of the authors and does not necessarily represent the official views of, or an endorsement by, the HRSA or the US government.

CONFLICTS OF INTEREST

Linda Sprague Martinez is an external evaluator for Action for Boston Area Development and the Boston Public Health Commission as well as a qualitative research consultant for the Boston Medical Center and The City School.

HUMAN PARTICIPANT PROTECTION

The protocol was reviewed by the Boston University Charles Review Campus institutional review board and determined not to be human subjects research.

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Photovoice Participant Photo Release Form

You are invited to participate in the Black Women First Initiative Multisite Photovoice Project. Participating in this project will include attending photovoice workshops, taking photographs during your free time, and contributing to group discussions and analysis.

Purpose of Project

The purpose of this project is to center the voices of Black women with HIV and capture their experiences in healthcare through photography to improve accessibility and quality of care and reduce HIV stigma.

What is Photovoice?

Photovoice is a type of participatory action research that engages people in the process of naming, capturing, and strengthening their community through photography. The essence of photovoice is that the perspectives, knowledge, and expertise within marginalized communities are valuable to inform and enact policy change.

There are three main goals of photovoice:

1. to document and reflect on community assets and areas for growth
2. to use small and large group discussions to critically analyze community issues through photography
3. to influence policymakers to enact community-informed health policies

Participating in this photovoice project is voluntary and you may refuse to participate or withdraw from this project at any time without consequence.

If this occurs, you are free to choose between removing your contributions or releasing them for use without your continued participation in the project.

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

I give permission to **use the photographs I take and/or narrative** for project related reports, exhibits and presentations.

AND

I give permission to **credit my photographs and/or narrative** connected to the photographs with **my name** in project related reports, exhibits and presentations.

I give permission to **credit my photographs and/or narrative** connected to the photographs with **a pseudonym or my initials** in project related reports, exhibits and presentations.

I do **not** give permission to **credit me, in any way, for my photographs and/or narrative** connected to the photographs in project related reports, exhibits and presentations. I would like my photographs and narratives to remain completely anonymous.

Name _____ Date _____

Signature _____

Photovoice Photography Subject Release Form

You are being asked to review and complete this form because someone who is taking photos for a photovoice project has asked to include a photo of you or a photo that includes identifiable information related to you.

These photos may be used for public display through project reports, exhibits, and presentations. It is also possible people from your community may see the photo(s).

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Participating in this photovoice project is voluntary and you can withdraw your participation at any time without consequence. If you do change your mind about having a photo of your likeness included, please contact *[photographer's name and contact information here]* to have your photo(s) deleted and removed from the project.

Your signature below indicates you understand the purpose of the project and your right to withdraw from participation.

I, _____, give permission to have any **photos taken of me or other identifiable information** related to me **to be displayed publicly** as a result of this photovoice project.

Signature: _____

Date: _____

[Optional] Preferred method of contact and respective info:

