Photovoice: Community-based Research in Bluefields, Jamaica

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Photovoice: Community-based Research in Bluefields, Jamaica

Abstract
Participatory action research (PAR) approaches to community intervention have demonstrated to be helpful in addressing and identifying community strengths and challenges, along with leading members of a community into action. Photovoice is a qualitative method of community-based participatory action research (CBPR) by which members of a community create and discuss photographs as a means of facilitating personal and community change. While much research using Photovoice has been conducted in rural areas of China and Africa, no research of this type has been found in rural Jamaica. This study implemented PAR research using the CBPR method of Photovoice in the rural community of Bluefields, Jamaica, utilizing social work theories of strength, advocacy and empowerment. Four distinct themes were identified in this study: sustainability, preservation, education, and community. Implications for community social work research and practice are discussed.

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PHOTOVOICE: COMMUNITY-BASED RESEARCH IN BLUEFIELDS, JAMAICA

By

Renee Romer

A Senior Thesis Submitted to the

Eastern Michigan University

Honors College

in Partial Fulfillment of the Requirements for Graduation

with Honors in Social Work

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ABSTRACT

PHOTOVOICE: COMMUNITY-BASED RESEARCH IN RURAL BLUEFIELDS, JAMAICA

Participatory action research (PAR) approaches to community intervention have demonstrated to be helpful in addressing and identifying community strengths and challenges, along with leading members of a community into action. Photovoice is a qualitative method of community-based participatory action research (CBPR) by which members of a community create and discuss photographs as a means of facilitating personal and community change. While much research using Photovoice has been conducted in rural areas of China and Africa, no research of this type has been found in rural Jamaica. This study implemented PAR research using the CBPR method of Photovoice in the rural community of Bluefields, Jamaica, utilizing social work theories of strength, advocacy and empowerment. Four distinct themes were identified in this study: sustainability, preservation, education, and community. Implications for community social work research and practice are discussed.
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Introduction

In the rural community of Bluefields, Jamaica in southwest Westmoreland Parish, participatory action research may be the best way forward for realizing community goals. While education is often identified as an integral component for achieving community-based goals in many contexts, efforts in rural and remote locations have produced mixed results using such a singular approach (Flora, Flora, & Gasteyer, 2016; Navaratnum, 1986; Wilson, Lavis, Travers, & Rourke, 2010). Moreover, there is no agreed upon method for evaluating effective community-based research, particularly in locations that are rural or remote and with disempowered human populations who have historically had little say in effecting positive change. Photovoice, a method of community-based participatory action research (CBPAR) (Wang & Burris, 1997), is proposed as an effective tool for fulfilling community-based research goals in rural communities for in its ability to address three core criteria: 1) foster an environment of community-centered power; 2) synthesize ideas from an intrinsic individual perspective; and 3) produce outcome oriented results (Wang & Burris, 1994; 1997). This 2016 study recruited members of the rural community of Bluefields, Jamaica in a creative CBPAR strategy using Photovoice methodology to identify local social strengths and challenges, and propose opportunities for community involvement in addressing those concerns. In doing so, social work theories of the strengths perspective (Blundo, 2013; Howe, 2008; Marlow, 2010; Saleebvey, 2007), advocacy and empowerment (Gutierrez, 1990; Howe, 2009; Kim, 2008; Marlow, 2010). Implications for use of Photovoice as a methodology in like communities were also discussed.

Over the course of ten days in February, 2016, a select number of residents of Bluefields, Jamaica photographed images of their people and landscape to address their current state of community knowledge, and more importantly, identify areas in need of change (challenges) and
preservation (strengths). Photo sharing and story-telling were used as a form of narrative analysis (Wang, 1997) where members of the local community shared their observations with the researcher. Oral narrative inquiry combined was combined with holistic-content analysis strategies to develop a culturally appropriate learning environment with an emphasis on understanding that which was told, from the photographer's perspective. Five Photovoice participants were involved in semi-structured interviews to identify photograph interpretations through oral-narrations. Through guided discussion, rich descriptions were offered and five major themes were identified. Community sharing of themes, photographs and oral narratives not only empowered otherwise powerless members of the local community by facilitating a voice on current issues that affected them, but moreover, created collaborative community-wide sharing of those issues with others. Ultimately, many of those involved realized empowerment by acting on their newly acquired knowledge and sharing publicly. A follow-up study was conducted the next year to evaluate participant perceptions.

Barriers

For rural communities with marginalized populations, creating positive social change is often a difficult task. Although national governments often have policies designed to create positive social change, rural communities are often the last to receive support and are many times overlooked all together. While recent years have witnessed an increase in the use of PAR (Kindon, Pain & Kesby, 2007; McTaggert, 1997) and CBPR (Ferreora & Gendron, 2011; Minkler & Wallerstein, 2003) as tools for understanding cultural issues and facilitating social change amongst vulnerable populations, there is not an agreed upon blueprint for negotiating this model. Additionally, past approaches have historically ignored the role of disenfranchised communities, and there are few examples that illustrate an approach that may work well with
human populations of limited education levels and written communication skills. Often, lack of individual education is identified as a barrier to success, with proponents arguing that more emphasis should be placed on furthering education in rural communities as a means of achieving societal change (Navaratham, 1986). While this approach recognizes the role of education in cultivating change, strong institutional support is generally needed, which may require monetary resources that are lacking and/or nonexistent.

In southern Westmoreland Parish, the rural community of Bluefields is a seaside village focused on small-scale fishing and agriculture. The landscape is somewhat unforgiving, with steep mountainous terrain a short distance from the ocean’s edge. This makes large-scale cultivation of crops difficult. Without flat land, high-tech irrigation systems and modern farming equipment in place, the lifestyle of Bluefields, Jamaica is very much connected to the environment. Access to Montego Bay, one of the primary urban centers in Jamaica, is over two hours round-trip by automobile via steep roads that traverse the Mocho Mountains. Most residents of Bluefields are economically poor and lack financial resources to own motorized transportation, making it difficult to travel outside the local area. Hence, the community of Bluefields finds itself isolated from the major tourist, urban, and economic centers of Jamaica. Given the geographic and economic isolation that exists in Bluefields, the objective of this study was to seek ways to allow marginalized members of the Bluefields community to have a say in bettering their own lives and that of their community at large, without seeking to rely exclusively on regional and national programs and resources.

Finding Voice Through Photovoice

It is often said that “A picture is worth a thousand words.” When considering participatory action research, several questions come to mind: “Whose picture?” “Whose story?”
“Is the picture being considered taken by one person and interpreted by another, or is the picture-maker doing the interpreting?” “Who is doing the picture-taking, and what story does the picture taken tell?” Queries such as these are the sort of questions participatory action researchers need to take into consideration when beginning a study or project. Early participatory action research described the use of Photo Novella as a tool for empowerment by rural Chinese women (Wang & Burris, 1994), the homeless population (Wang, Cash, & Powers, 2000), and youth, adults, and policymakers (Wang, Morrel-Samuels, Hutchinson, Bell & Pestrunk, 2004). As a research methodology, Photovoice empowers participants from marginalized groups with the opportunity to record and describe to their communities their stories, with the end goal of the process being the ability to reach policymakers about their key issues (Wang & Burris, 1997). Visual approaches such as Photovoice are based on the understanding that visual data presented is a reflection of the reality of the composer, that is constructed by the producer of the image within their specific geographical and social context, as well as a reflection of the audience who views it (Harper, 1998; Phillips & Belanger, 2011). Through sharing of photographic images and contextual narratives, Photovoice participants share their experiences from their point of view, rather than being “passive subjects” of other people’s intentions and perceptions (Wang & Burris, 1997). Thus, methodological approaches to representational images (such as Photovoice) may produce more insightful findings than singular interviews and focus groups.

Significance of Study

In planning this research, I felt its findings could possess a variety of potential contributions for practice, research, and theory. Results could suggest Photovoice is a useful strategy for overcoming language and meaning of language barriers that can occur when communities are vastly different than that of the researcher or the viewer audience. Results might
also suggest that Photovoice could be useful when working with communities where participants and members at large lack fluency in writing abilities. Here, as writing ability decreases, narrative depictions of photographs communicated through oral storytelling take on a more heightened role, with written narratives becoming secondary. From the research perspective, greater awareness of possible individual differences amongst those involved in participant-based projects might help researchers better consider potential risks and benefits to prospective participants. More importantly, study results could guide researchers in structuring participant-based projects to include contingencies for accommodating variances in participant abilities. Finally, results may suggest that the concept of Photovoice could include the addition of presentational images as ways of transferring knowledge when working with marginalized groups to increase understanding in various community arenas.
Literature Review

Caroline Wang (2000) acknowledges that the theoretical underpinnings of Photovoice integrate Paulo Freire's (1970) approach to critical education, feminist theory, and participatory documentary photography, where Photovoice,

"...builds on a commitment to social and intellectual change through community members' critical production and analysis of the visual image. Feminist theory suggests that power accrues to those who have voice, set language, make history, and participate in decisions. Photovoice represents one attempt to enable participants to help disrupt and ultimately revise depictions that contribute to gender, class, ethnic, and other kinds of oppression" (p.181).

Put another way, photovoice is designed to enable people to create and discuss photographs as a means of assembling personal and community change. In doing so, individual perspectives generated by the producer of the image is projected as how they see the world. As such, individual interpretations of events and experiences are subjective and based upon one's unique perspective.

Strack, Magill, and McDonagh (2004) identify Photovoice as a method of PAR that seeks to use photographic images to document and reflect on needs and assets, promote dialog, and facilitate social change. Intended outcomes are threefold: empowering participants, assessing community needs (challenges) and assets (strengths), and taking action in the community to realize change (Strack, Magill, & McDonagh, 2004).

To demonstrate how Photovoice has operated in rural communities, two studies have been examined: The Yunnan Women’s Reproductive Health and Development Program (YWRHDP) (Wang & Burris, 1994, 1997), and A Case Study of Empowerment Interventions in the Southeast Rural Coastal Villages of Mauritius (Rambaree, 2011).
The Yunnan Women’s Reproductive Health and Development Program

Participants of (YWRHDP) consisted of 62 Chinese village women, ranging in age from 18 - 56, of various marital status (single, married, and widowed) and income (Wang & Burris, 1994, 1997, as cited in Wang, Yi, Tao, & Carovano, 1998). Twelve of the 62 rural women represented four Chinese ethnic minority nationalities (Wang & Burris, 1994, 1997, as cited in Wang, Yi, Tao, & Carovano, 1998). The objectives of the study were to “...better understand the health needs of rural Chinese women by enfolding communities in reproductive health policies so as to bridge bureaucratic divides between organized institutions and local requirements” (p.78). Beneficiaries of this study were identified as being two-fold: rural Chinese women, and urban intellectuals and policy-makers who sought to become more responsive to locally perceived needs. The use of Photovoice in the YWRHDP represented the first time Photovoice was articulate and coded (Wang & Burris, 1994, 1997, as cited in Wang, Yi, Tao, & Carovano, 1998).

Using the SHOWeD method, participants were encouraged to critically frame their stories by addressing the following questions: What do you See here? What is really Happening here? How does this relate to Our lives? Why does this problem or strength exists? What can we Do about this? (Wallerstein, 1987). The women’s stories were written and coded by anthropologists from the Yunnan Academy of Social Sciences, with other local personnel assisting in the role of narrators (Wang & Burris, 1994, 1997, as cited in Wang, Yi, Tao, & Carovano, 1998).

Findings of this study suggested that Photovoice enables people who are often least powerful to participate in representing and enhancing their community through a specific way of taking pictures and telling stories about those pictures (Wang & Burris, 1994, 1997, as cited in
Wang, Yi, Tao, & Carovano, 1998). In doing so, the rural women of Yunnan were able to define their own root-cause problems (challenges) and strengths, and advocate for change. By identifying personal and community expertise and relaying that knowledge to others, the women in this study were able to impart their perspective to policy-makers (Wang & Burris, 1994, 1997, as cited in Wang, Yi, Tao, & Carovano, 1998).

Limitations of this study were as follows: while the women of Yunnan were able to affect policy presented to them, they were not able to decide on policy; time was costly, with many aspects of the PAR process being burdensome or infeasible for some participants; social roles within the Yunnan acted as a constraint on some women’s behaviors; the validity and reliability of participant responses, given the level of constraint that appeared to exist amongst the women based on social roles, remained questioned from an overarching research perspective.

A Case Study of Empowerment Interventions in the Southeast Rural Coastal Villages of Mauritius

Participants of this study were from the Island of Mauritius in the Indian Ocean (Rambaree, 2011). The aim of this study was to evaluate empowerment interventions undertaken by social workers in Southeast Rural Coastal Villages (SRCVs) of Mauritius. Data for the study was collected and coded through 22 semi-structured interviews, with participants consisting of 12 locally-based social workers and 10 with members from the local community, who were beneficiaries of social worker services (Rambaree, 2011). In this study, social workers were interviewed by telephone (no accompanying photographs), whereas local beneficiaries took photographs which accompanied their interviews (Rambaree, 2011). Using Photovoice, several challenges were identified by local participants: inadequate housing for island residents,
socioeconomic hardship due to decline in small-scale fishing, low level community education, and high community unemployment (Rambaree, 2011).

Findings of this study further suggest that a mistaken conceptualization of enablement interpreted as empowerment existed amongst the participant social workers, which created an environment where social workers were trapped in oppressive practices that limited realization of community member self-advocacy and self-empowerment (Rambaree, 2011). Although the local social workers in this study were involved in advocating for better housing construction, and promoting micro-business creation through financial scheme loan financing, Photovoice findings suggested that participant beneficiaries expected solutions to be provided by social worker intervention with little self-advocacy effort required (Rambaree, 2011).

Limitations of this study involved the use of critical thinking. While social work is an empowering profession, principles of social justice are central to empowerment (Gutiérrez, 1990; Howe, 2009; Kim, 2008; Marlow, 2010). When participant beneficiary stories were paired with visual photographs, the complexities of the power dynamics and social injustices that existed in the rural SRCVs of Mauritius and creation an environment of continued oppression become apparent.

**Theoretical Framework**

**Strengths Perspective, Advocacy, and Empowerment.** The ideological modalities of theory for this research were the social work theories strengths, advocacy, and empowerment. In social work practice, a strengths perspective is often used as an approach to helping clients (Howe, 2008). Whereas a pathology oriented approach centers on deficits and problems, a strengths approach focuses on client’s abilities, talents, opportunities, and resources (Howe, 2008). Saleebey (2006) notes that social work practice conducted from a strengths approach
seeks to identify client challenges as well as opportunities, and then utilizes opportunities that exist to assist with meeting goals and overcoming problems (as cited in Kim, 2008). Often, social work theories of advocacy and empowerment are simultaneously applied to strengths theory practice (Howe, 2008). Advocacy is broadly defined as a client-center process seeking to obtain services and/or resources that would not otherwise be available or provided; it often involves modification of existing or creation of new legislation of policies that will result in the securement of needed resources or services (Hepworth & Larsen, 1986). Self-advocacy is the process by which people work to promote, modify and obtain services or resources on their own behalf that would otherwise not be provided. Empowerment is a process of increasing personal expansion of one’s own resources, interpersonal functioning, or political power, so individuals can demonstrate self-efficacy in their own situation (Gutiérrez, 1990; Saleebey, 2002).

In strengths-based social work practice, helping clients often begins by identifying strengths and challenges, advocating to find solutions on the client’s behalf, and empowering the client with problem-solving resources that are readily available. When successful, strength-based social work often concludes with self-advocacy, where the client continues to work on their own behalf or that of their community to identify problems, determine their own strengths, and use those strengths to enact solutions.
Methodology

Background

Origins of Participant Action Research. PAR originated from the social sciences, particularly from the fields of education and international development (Denton, Hajukowski-Ahmed, O’Connor, Williams, & Zeytinoglu, 1994; Khanlou & Peter, 2005; Maguire, 1987; Smith, Pyrch & Lizardi, 1993). It has evolved from two research approaches: action research (AR) and participatory research (PR) (Khanlou & Peter, 2005). It is often practiced in cross-cultural contexts (McTaggart, 1991) and is recognized to be an inclusive form of inquiry (Stringer & Genat, 2004). PAR combines social science with social activism to create a unique way of conducting research, and is more an orientation to research rather than a method (Minkler & Wallerstein, 2003). Depending on the matter under investigation it may involve qualitative, quantitative, or mixed data gathering methods (Khanlou & Peter, 2005), and could be regarded as “bringing participation into action research” by including participants in the research process in a collaborative way that challenges traditional researcher/participant power structures (Elden & Levin, 1991). While in traditional scientific research participants are typically the subjects of inquiry, PAR on the other hand, engages participants in a collaborative process, where their involvement and reflection leads to the generation of knowledge and an increase in understanding from the perspective of participants in the study (Kindon, Pain, & Kesby, 2007; Reason & Bradbury, 2008). There are varying degrees by which studies are influenced by this approach (Khanlou et al., 2002), as there are varying ways of conducting participatory research (Israel et al., 2003).

Origins of Community-Based Participatory Research. CBPR, originated by combining action and participatory research with a community awareness component (Ferreira &
Gendron, 2011), which then renders CBPR as a branch or sub-specialty of PAR. In public health for example, CBPR is a collaborative research approach where researcher, organization, and community members are equitable partners in the research process (Israel, Schulz, Parker & Becker, 1998). The goal of CBPR is to use research and education to improve the lives of the people in the community, where community members and researchers work physically together to define research questions, design and implement the research methodology, and interpret and disseminate the findings (Ferriera & Gendron, 2011).

**Figure 1. Origins of CBPR**

Note. Material used for Figure 1 was obtained from Denton, Hajukowski-Ahmed, O’Connor, Williams, & Zeytinoglu, 1994; Khanlou & Peter, 2005; Maguire, 1987; Smith, Pyrch & Lizardi, 1993.
**Origins of Photovoice.** Photovoice is a specific CBPR methodology developed by Caroline Wang from the University of Michigan and Mary Ann Burris from the University of London (1997) to help marginalized groups identify, capture, reflect upon, and present findings and relevant issues to their respective communities, with the end goal of effecting social change. Following the PAR concept of including study participants as co-researchers, Photovoice provides cameras to members of marginalized groups to give them representation through the use of photographs and accompanying contextual narratives, created by them to relay their stories to others.

Wang and Burris (1994) developed the Photovoice concept, first described as Photo Novella, in rural China where women photographed, discussed and documented their lives. The conceptual idea of Photo Novella was “to create an innovative participatory tool based on the theoretical literature on education for critical consciousness, feminist theory, and a community based approach to documentary photography” (Wang, 2005, p. 179). By integrating Paulo Freire’s (1970; 1974) *Pedagogy of the Oppressed*, and *Approach to Education for Critical Consciousness*, emphasis is placed on visual images (photographs) as a means of helping people think critically about forces and factors that influence their lives (Wang, 2005). Photo Novella work in China later developed into today’s Photovoice methodology (Wang & Burris, 1997). As described by Wang (2005), “Photovoice builds on a commitment to social and intellectual change through community members’ critical production and analysis of the visual image. Feminist theory suggests that power accrues to those who have a voice, set language, make history, and participate in decisions” (Wang, 2005, p. 181).

As a PAR methodology taking on community contextualization to become CBPR, Photovoice aims to advocate, empower, and create social change in community environments
through reaching other stakeholders, decision makers, and policymakers through an increase of awareness and need. Photovoice seeks to enable participants to revise generalizations and depictions that promote gender, class, racial, ethnic, and other kinds of oppression (Wang, 2005). While Photovoice has been used to allow women to voice their health concerns in China (Wang, Yi, Tao, & Carovano, 1998), allowed adolescents to identify their perceptions of nature in California (Owens & McKinnon, 2009), and helped older people identify concerns regarding social inclusion in Liverpool, England (Ronzi, Pope, Orton, & Bruce, 2016), no photovoice studies were found in rural Jamaica. Given the demographics of rural areas of Jamaica, where community members have historically been disenfranchised from government and its decision-making, Photovoice was chosen as a strategy for conducting research in this area.

Rationale

This study sought to utilize visual photographic images taken by participants of Bluefields, Jamaica to identify and understand cultural and community dynamics in this rural Jamaica setting. The project was designed as a university-community collaboration that aimed to enhance the research skills of university scholars and increase the insights of community members, key-stakeholders, and decision makers. By combining efforts and capitalizing on areas of expertise, the likelihood that scholarly research will be channeled into action and converted into policy change is increased (Strack, Magill, & McDonagh, 2004). In this study, faculty and a student from the university collaborated with community members from Bluefields, Jamaica in both design and implementation of this study.

The study did not seek to survey, measure, or assess a large sample of research participants. Rather, the study goal was to explore and describe the Photovoice research experience to gain an in-depth view of the research experience and its effects on the Bluefields
community. By combining visual photographs with oral narratives using Photovoice methodology, community participants were encouraged to share their varying perceptions about their environment, their community, the strengths they possess, and challenges they face. Through storytelling and sharing of photographs, key stakeholders and local decision-makers became aware of the participant’s issues, and ultimately became more involved in the action process by themselves becoming advocates for community change.

Creswell (2003) categorizes elements of inquiry into three possible approaches: quantitative, qualitative and mixed methods. Quantitative approaches are within the positivism theoretical perspective and involve determination, deductive reasoning, empirical observation, hypothesis testing, reductionism, and the use of numerical statistical data for theory testing and verification (Creswell, 2003). Creswell (2003) also notes that qualitative approaches are interpretivist, seeking to learn through a study framework that is constructivist, advocacy and participatory based, through the use of narratives and case studies. Mixed methods is not committed to any one framework, but instead draws from both quantitative and qualitative assumptions by utilizing both numeric and interpretivist data in pragmatic fashion (Creswell, 2003).

While many characteristics of qualitative inquiry may be used, the characteristics of qualitative inquiry, presented by Rossman and Rallis (2003), include both traditional and recent perspectives. Among them are four fundamentals: qualitative research takes place in the natural setting of the participant, where the researcher is a human instrument for data collection; it views social phenomena as holistic; the research process is fundamentally interpretive, interactive, and humanistic, with the research process being inductive rather than deductive and as such, themes and eventually theories are based on data collected; research gathered is emergent rather than
prefigured, with the end product focusing on context that is descriptive through words, images, and other means by which data were collected (Rossman & Rallis, 2003).

The methodological framework selected for this study was qualitative not only because it met criteria noted by Creswell (2003) and characteristics described by Rossman and Rallis (2003), but also because it sought more to understand on an in-depth level than to predict (Creswell, 2003). The study was inductive in that themes were based on participant presentation of visual photographs (data) and accompanying participant oral narratives, with the researcher seeking to understand what has been told, rather than predict an outcome (Rossman & Rallis, 2003; Creswell, 2003).

Photovoice

Photovoice is a form of community-based participatory research that involves the use of photographs to identify, document and create dialogue around issues being studied (Wang & Burris, 1997). Photography can be used as both a means of documentation and as an art form (Wang & Burris, 1997). As an art form, photographs are viewed by others, who each interpret them differently. As a means of community-based documentation, photographs are taken by participants within a community and function as data. Wang and Burris (1997) have been specific in noting that providing cameras to participant allows them to share their experiences from their point of view, rather than being “passive subjects” of the researcher’s intentions, interpretations, and perceptions. Thus, visual methodological approaches such as Photovoice may produce more insightful findings than singular interviews and focus groups.

Photovoice has three main goals: to enable people to identify, record and reflect their community’s strengths and concerns by taking photographs, to promote critical dialogue and understanding about important issues through large and small group discussion of photographs.
taken, and to reach key stakeholders and policymakers with the intent of informing and creating positive change (Wang & Burris, 1997, Strack, Magill, & McDonagh, 2004). Intended outcomes of photovoice are to empower participants through self and group advocacy, assess community strengths (assets) and challenges (needs), and take action within the community (Wang & Burris, 1997, Strack, Magill, & McDonagh, 2004).

Photovoice may also be useful when working with populations lacking literacy skills to understand and write responses to written surveys. In Photovoice, participants have the option to create oral (or written) narratives that tell their story of their photographs, so that when shared with others, the intended meaning of the photograph does not become diluted or misinterpreted. It is through the eyes and voice of participants that others begin to see and learn what may not have been evident prior.

The Role of Storytelling

In social work, oral narratives can be an effective way to record history as well as a means of promoting social change by validating, informing, raising consciousness, and motivating action (Andrews, 2014). In many societies, dominant and privilege narratives silence the perspectives of those who are vulnerable, oppressed, and poor (Andrews, 2014). Often, those who have been excluded or marginalized have been intentionally suppressed by being denied literacy skills and are punished for communicating their story in other ways (Andrews, 2014). Oral histories are especially relevant for populations historically marginalized, and those with oral traditions (Andrews, 2014). When using Photovoice methodology, oral narratives are valuable because they focus on the stories told as narratives of experiences lived (Simmonds, Roux, & Avest, 2015). From this perspective, the narrative inquiry of Photovoice elicits the lived experiences of community participants from a “three-dimensional narrative inquiry space.”
where participants share their narratives in the dimensions of time and place, the personal, and
the social (Simmonds, Roux & Avest, 2015). This concept is significant for community-based
research as it reveals the personal stories behind the pictures, while the methodology seeks to
understand the lives the individuals in a specific social setting.

**Study Population – Sample**

For statistical inferences to be made (as in a quantitative study), the sample must be
representative of the larger population by some measure, such as random sampling (Maxwell,
2013). This study was interested in members of the rural community of Bluefields, Jamaica. It
did not aim to produce generalized inferences about a larger population (all of Jamaica, for
example), but rather to provide an in-depth look at individuals within a specific community. In
qualitative studies where inference is not required, purposeful sampling may be done as a
conscious choice to provide information desired by the study (Maxwell, 2013). The purposeful
sample for this qualitative study consisted of individuals who resided in small rural community
of Bluefields, Jamaica, rather than Jamaicans as a population.

A snowball sampling approach that involved word-of-mouth and bulletin board
advertising via a fact sheet were used for recruitment (see Appendix C.1). A sample size of five
participants was used. The sample consisted of members of the local community who agreed to
participate and provided consent (see Appendix B). The Director of the local pre-school (Basic
School) was helpful in recruiting parents and staff to participate in the study.

Of the five participants, three were pre-school parents, one was a pre-school teacher, and
one was a high school student. Two were males and three were females. All lived in the
community to be studied, volunteered their participation, and it was determined at the end of the
study that all would each receive a token cash amount of $20 US Dollars for their time and services.

Equipment

Five digital cameras were used in this study. Four cameras were Vivitar 5.1 MP point-and-shoot hand-held cameras. One camera was a Fujifilm FinePix S8600 16 MP DSLR hand-held digital camera. All digital cameras were battery operated (AAA and AA), had rear preview screens, and contained 16 MB ScanDisk removable memory cards. The four Vivitar cameras were purchased at $20 apiece, and the FujiFilm camera was donated to the study. Other equipment used in the study included an Epson inkjet photo printer, purchased for $50, and two packages of 8-inch by 11-inch photo paper, purchased at $10 apiece. The FujiFilm camera, the inkjet printer, and unused photo paper was donated to the Basic School for future school use. The four Vivitar cameras were donated to the Community Center for future community use.

Additional equipment used in the study consisted of a Lenovo laptop computer with a password protected external hard-drive used for data storage, analysis, and presentation; pens and pencils for data recording; and bulletin board paper for use in recording outcomes at the Photovoice community exhibition. Computer programs used for the study consisted of Word 2013 and PowerPoint 2013. All unused pens, pencils, and bulletin board paper from the study were donated to the Community Center at the Bluefields Bay Fisherman’s Friendly Society for future use by the community.

Protection of Human Research Participants

An Institutional Review Board application and process was completed and approved prior to conducting research (see Appendix A). In Jamaica, the purpose of the study was discussed, potential risks and benefits were identified, and potential participants were informed
they may discontinue the study at any time for any reason. Consent forms were discussed with potential participants and questions posed by potential participants were answered. Potential participants were informed that they may choose to discuss and share their photographs, or not to discuss or share any photographs, and that their identity would remain anonymous (see Appendix B).

Confidentially was stressed throughout the research study. Any identifiers and data obtained during the study was kept in a secure and locked location while in Jamaica, and in a locked file cabinet at Eastern Michigan University in the faculty advisor's locked office. A data coding system was utilized that did not identify any of the participants. Risks to confidentiality and benefits of confidentiality were discussed with research participants (see Appendix D).

**Informed Consent Process**

Along with the intent of the research study, a description of Photovoice methodology and technique was discussed with all participants. All participants were informed verbally and in writing that they may discontinue the study at any time without consequence, and that all participants would remain anonymous to maintain confidentiality (see Appendix B). The aim of the study was explained to the participants and questions were answered. Participants were informed they may discontinue the research study at any time without any consequence to them. They were also informed they may choose to or not to discuss any of the photographs they have taken, and were informed they did not have to share any of their photographs or oral narrations (stories) outside of the research study or at the community Photovoice exhibit. Participants were informed of the minimal safety concerns and risks associated with the research study (see Appendix D). Participants who elected to be in the study were asked to verbally communicate their understanding of informed consent, to ensure accurate participant understanding. A consent
form was signed by each participant after stating their understanding of the research study (see Appendix B).

Research Procedures

Residents of Bluefields, Jamaica, conducted research. The duration of the study consisted of a total of three days, plus a fourth day for a Photovoice exhibit. This exhibit was held at the Community Center and lasted approximately two hours.

We met potential participants at the Basic School in Bluefields, Jamaica to identify residents who might be interested in participating in the research study. We described the study scope, purpose and intent to potential participants, and answer questions they had. A fact Sheet explaining the research study was given to all potential participants (see Appendix C.1). Residents interested in participating signed a consent form (see Appendix B.1). Participants were told risks may include feelings of discomfort in taking photographs of things that are personal to them, and in sharing oral narratives (stories) associated with photographs taken.

After participants signed consent forms and photographs were taken, participants were given a Photovoice Questions Form (see Appendix C.2) and Photo Analysis Form (see Appendix C.3). This allowed participants the opportunity to either write reflections of their photographs on the forms, or verbalize their reflections (transcribed by the researcher) when selecting photos to share.

Participants also were given the opportunity to provide consent to use their photographs and narrative stories in publications or public forums to increase understanding of how photographic images combines with narratives can create positive change by signing a Photographer Photo Release Form (see Appendix B.3). Youth 13-17 years of age were required to sign an Assent Form (see Appendix B.2), along with a Parental Consent Form (see Appendix
B.4). People who appeared in photographs were required to sign a Consent For People Who May Appear in Photographs (see Appendix B.5).

Participants next were given a digital camera on loan to use to take photographs. Each participant was directed on how to take photographs and instructed to take photographs in response to three questions (see Figure 2).

**Figure 2. Questions for Photovoice**

1. “What do you have in this place (your community, culture, and environment) that is important to protect for future generations?”

2. “What do you have in this place (community, culture, and environment) that you would want to change for future generations?”

3. “What do you see as the strengths of this place?”

Each participant was responsible to return the camera at the end of the study. At the close of the three-day study, participants were invited to meet briefly to discuss their photographs and experiences, and select and print up to four photographs they wished to later discuss as a group with the local community. Verbal narratives provided by participants were transposed writing and read back to each participant for accuracy of content and participant approval.

**Benefits, Risks, and Mitigation**

The direct benefit of this research was discussing photographs within a supportive environment that allowed participants the opportunity to share beliefs, perception and feelings, and promote community change. Indirect benefits included benefits to society that consisted of incorporating a Photovoice intervention within a community group to facilitate discussion, sharing, and the formation of plans to create community change. Photographs and narratives that participants were willing to share with each other increased knowledge of community strengths
and challenges and provided community members with increased ability to advocate and increased feelings of empowerment.

**Risk 1.** Participants were advised they may experience some discomfort taking photographs of issues and places that are personal. It was explained they may feel an invasion of privacy to themselves or others in their environment. Mitigation 1: Training was given on how to take photographs and discussion took place concerning comfortability of photography skills. Participants were instructed on techniques of how to maintain the privacy of those around them through discussion on what they felt would be defined as invasion of personal privacy and suggestions on how to take pictures of others without compromising personal privacy (see Appendix D).

**Risk 2.** Participants were advised they may be uncomfortable describing photographs with others. Mitigation 2: Participants were given opportunities to talk with the principal investigator throughout the photographic process. Participants were informed they may discontinue the research study at any time. Efforts were continuously made to assist participants in feeling secure and safe with the Photovoice process (See Appendix D).

**Confidentiality**

Information regarding participants remained confidential, without personhood indicators attached to any files, documents, and other study materials. A coding system was utilized that did not identify any participant names or other personal identifiers. Participant confidentiality was sought to be maintained, and risks and benefits were discussed with participant in advance of participant registration (see Appendix B).
Data Collection

Creswell (2003) notes that in-person interviewing is one of the four key types of qualitative data collection. One-on-one interviewing provides the researcher with access to "indirect" information from the participant’s view and perspective (Creswell, 2003). Seidman (2006) notes that one of the advantages of interviewing is the ability for the researcher to gain insight by listening to the experiences of those interviewed. Through the interviewing process in this study, participants told their oral narratives (stories) and provided the principal investigator with the opportunity to understand the lived experience of the participant and the participant’s meaning of that experience.

The interview method selected for this study consisted of an interview session with the researcher after all photographs were taken. During this session, each participant provided context as the participant focused on the stories of their photographs, how they related to the questions posed in the study (strengths and challenges), and any possible solutions available to them. During this process participants were provided opportunity to reflect on the meaning of their photographs using the SHOWeD method (see Figure 3).

The SHOWeD method was used to help participants identify emerging social themes (Wang & Burris, 1997; Wang, Yi, Tao, & Carovano, 1998; Wang, 1999; Wang, 2005). Figure 3 outlines the seven questions the SHOWeD uses to facilitate participant critical thinking. This method is a dialog process that draws on Paulo Freire’s ideas of empowerment education, instructing participants to frame stories and take a critical stance on their photographs (Wang, 1999). By identifying problems, critically discussing the root causes through critical analysis, and developing strategies for changing the situation, participants bring the perspectives of community members into the research process (Wang, Yi, Tao, & Carovano, 1998).
Figure 3. Questions asked in the SHOWeD Method to facilitate critical thinking

1. “What do you SEE?”
2. “What’s really HAPPENING?”
3. “How does it relate to OUR lives?”
4. “WHY does this problem or strength exist?”
5. “What can WE do about it?”
6. “How can this image EDUCATE others?”
7. “What can you and your community DO to improve the situation?”

Note. Material used for Figure 1 was obtained from Using photovoice as a participatory assessment and issue selection tool, (2000). In N. Wallerstein, & M. Minkler, (Ed.), Community-based participatory research for health (pp. 179-196). New York, NY: John Wiley & Sons.

After all interviews were completed a community Photovoice exhibit was organized where photographs and narratives were shared via PowerPoint with members of Bluefields, Jamaica. This meeting provided those in attendance with the opportunity for group sharing, reflection, targeted discussion, and action plan generation. The rationale for the community exhibit was for willing participants to share their perspectives with other members of the local community, including influencers and key decision makers, with hopes of creating plans for action and future change.

Data Analysis

Data collection and analysis phases overlapped. Transcription notes of oral narratives were written in correspondence to each interview to keep track of participant thoughts,
observations, perceptions, insights, and reflections. A thematic analysis was conducted where transcripts were reviewed and analyzed for themes linking participant stories. Individual interviews were coded for common themes, looking first for themes within each participant’s narrative and then across participants. A strategy employed was the creation of a chart that logged the narratives of each participant, categorizing them by the key themes in each photograph, referencing key participant quotes, and comparing them to other participant themes. This multi-layered process first examined small specifics within each story (micro), followed by the story of the photograph (mezzo), to the assembled story of the community (macro).

As photograph profiles were developed, careful attention was placed on retaining the true meaning of the participant narrative. Special attention was given to maintaining accuracy of the participant’s unique photograph story, which included accurate understanding and use of language. By preserving the ethnicity of participant stories, direct quotes were included in each photograph profile, with the goal of depicting key features of the experiences that participants wanted to share. At the community exhibit, participant stories and experiences were presented with photographs as a visual display that were both textually written and orally narrated to the audience. Community participation was collaborative, with the community creating a listing of each theme identified.

Positionality

I was welcomed by the community of Bluefields, Jamaica due to an existing relationship between Eastern Michigan University and community leaders in Bluefields, Jamaica, even though I was not a member of it. The advantage to this positionality, is that the pre-established relationship between Eastern Michigan University and the Bluefields, Jamaica community
provided me with immediate access to a community that otherwise would have taken considerable time to establish trust within

Research Bias and Assumptions

In preparation for this study I sought to be immersed in the environment and culture with a sense of child-like curiosity that I hoped would limit any preconceived perceptions and biases I may have possessed. Because of this, I found myself asking many questions to understand the intricacies of the Jamaican culture, which I found to be beneficial, yet time consuming.

Having advance knowledge that the people of Bluefields, Jamaica speak English, I assumed language translation would not be a barrier. This was not always the case. Although, English is the official language of Jamaica, in most parts of the country an ethnic dialect, called Patois, is commonly spoken. This created difficulty understanding the application and meaning attached to words. To avoid language-based biases, assumptions, and misunderstandings, careful attention was given to obtaining complete understanding the meaning of each participant’s story. To achieve this, photographs taken by participants often served a dual role: to help me understand the participant’s oral narrations, how it related to the accompanying photograph and how it answered questions asked of participants, and photographs taken served as a visual aid to help me understand the meaning and use of the language used.
Findings

Several themes relating to the ways community members see themselves individually and within their communities, as well as their community at-large emerged in the study analysis. In consideration of the qualitative nature of this study and the complexity of participant responses containing multiple issues, I did not attempt to present a comprehensive explanation of all responses, but rather, focused on four frequently mentioned issues and the corresponding reasons participants gave in explaining why each was important to them. Themes that emerged from this study were sustainability, preservation, education, and community. Details of why each was identified by participants as being important, along with analysis from the strengths perspective, advocacy, and empowerment are discussed below.

**Theme 1: Sustainability**

The most frequently mentioned issue by participants was economic sustainability. The ability to obtain personal and community strength by becoming financially sustainable was a challenge identified by all five participants. All participants reported that local employment was sporadic and seasonal, and did not produce enough income to adequately cover their costs of living. The following sampling of photographs and descriptions illustrate economic sustainability and why it was important to the participants interviewed.

**Going to Market.** One participant reported that she sold rabbits to others as a means of supplementing her income. While the participant saw this as a strength, she also viewed the process of selling her rabbits to others as a challenge. As she explained:
"I raise rabbits for food, and as pets. However, there isn't any place local that I can walk to where I can sell my rabbits to others, and I live up the road in the mountains where it is difficult for others to find my house. If there were a local market in a location everyone could easily travel to, I could more easily sell my rabbits and earn income."

Figure 4. Rabbits waiting to be sold

The participant used the above image to identify both a strength and a challenge. The strength depicted in this photograph was that this participant has the means to earn income by selling rabbits to others. The challenge depicted was identified through her story, which explained that there was not a conveniently located marketplace in Bluefields for her to sell her rabbits to others. In advocating to find potential solutions, this participant suggested that her image be included in the community Photovoice exhibit. By deciding to include this photograph and tell its story in the exhibit, she was advocating for herself and others by seeking to inform the community, its stakeholders and community decision-makers about this challenge. She was
also seeking to and gain their support by creating change through the creation of a centrally-located community marketplace.

**Growing Bananas.** Another participant reported that agricultural sustainability was an issue of importance to virtually everyone in his community. The participant explained that in Bluefields, agriculture not only represented income to those who sold fruits and vegetables to others (such as seaside resorts and tourists), but it also provided a local food source for those who reside in the area. He continued to explain that because land in the Bluefields area is steep and rugged in many places, land that is suitable for farming needs to be preserved through sustainable farming practices, which he felt was important. To illustrate this, the participant shared a picture of a local Bluefields organic banana farm. The photograph (see Figure 5) is a picture of the farm, which the participant described by saying:

"Two years ago this person was very poor, but since he learned how to organic farm, he now has a nice business selling bananas to the beachfront resorts. We need to continue to care for our land and live off it in a sustainable way."

Figure 5. A local resident's organic banana farm
The participant who took this photo used the image to identify local small-scale farming and organic farming. Farming was seen by the participant as a strength because of its potential to create income for the farmer and its ability to provide food for the local community. Organic farming was also viewed as a strength because of its ability to create land that will sustain growth of future crops. The participant identified the terrain and location of rural Bluefields, Jamaica as challenges. While the terrain provides soil for crops to be sown, the rugged terrain in Bluefields makes farming difficult. The participant wanted this image in the Photovoice exhibit, so he could advocate for the continuance of small-scale, local farming and seek support for an increase in organic farming.

**Theme 2: Preservation of Resources**

Preservation of resources was also frequently mentioned by participants as being important. Preserving local Bluefields Bay fishing areas and preserving local fresh water were the two most frequently mentioned preservation issues in participant responses. Four of the five participants in the study expressed their belief that conservation of local fishing areas was a strength that needed to be continued. While all five participants believed access to clean fresh water was a strength, three participants believed more effort was needed to protect the ecological condition of existing local freshwater supplies, and three of the five participants believed resident access to freshwater was a challenge.

**Bluefields Bay Fish Sanctuary.** One resident took photos of fish caught that day by local fishermen to represent the importance of preserving local fishing grounds. Although the participant saw preservation of local fishing grounds as a strength, he explained that the challenge was to educate everyone in the community about the importance of conservation and
protection of the local marine environment. The photograph (see Figure 6) is a photo of fish caught by a local Bluefields fisherman, which the participant explained by stating:

"Ten years ago the local reef didn't have any fish in it because of over-fishing. A fish sanctuary was created to save the reef and allow the fish to reproduce. Today the sanctuary is filled with fish, which is an important part of the Bluefields economy and way of life. We need to keep up the conservation efforts."

Figure 6. The day's catch, caught by a local fisherman

The participant who took this photo used the image to identify the importance of fishing in Bluefields, Jamaica. Fishing is viewed by the participant as a strength due to its value as both a livelihood and provider of food to the community. Maintaining healthy fishing grounds was viewed as a challenge because not everyone in the community believes that conservation of local fishing grounds should continue. This image was selected to be in the Photovoice exhibit as a means of opening community dialog about the strengths and challenges associated with the fish
sanctuary, with the hope that advocacy for continued preservation of the fish sanctuary would be supported by community members, stakeholders, and decision-makers.

**Fresh Water.** Another example of how images invoke understanding is the dramatic contrast between two images taken by one participant of the study, depicted in Figure 7. The background image is of the Bluefields fresh water source, while the smaller framed image is of a dried up and inoperable home freshwater exterior hose attachment, which locals call a “pipe top.” In response to these images, the participant stated:

"The larger photo is of the Bluefields are freshwater pond. As you can see, it has a lot of vegetation and leaves in it. We need to take better care of it, or it will become contaminate. The smaller image is of the pipe top to my house that is dried up and not working. This makes it impossible for me to have running water, and forces me walk a long distance to get fresh water for cooking, cleaning and bathing”

![Figure 7. Water supply sources](image-url)
The positioning of the two photographs provided visual evidence of the importance of clean freshwater to this community, and allowed viewers to comprehend the ongoing challenges that preservation and being able to obtain clean freshwater created. The participant included this photograph in the Photovoice exhibit hoping viewers would understand that freshwater is a community strength, but that water preservation and having personal access to water is a challenge. By illustrating the contrast between preservation and access of water, the participant advocated for herself and her community. She hoped by sharing her photographs and story, community members, stakeholders and decision-makers would understand the need to better preserve the area’s freshwater supply, and make running water hookups available to everyone in the community.

**Theme 3: Education**

The importance of educating Bluefield community children was an issue frequently mentioned not only by participants of the study, but also by other members of the community. An overwhelming majority of community members identified educating the community’s youth as extremely important not only for each individual child, but also for the good of the greater community. A community leader from the area described education as being “...the way forward for both our children and our community” (W. Kristos, personal communication, February 25, 2016).

This photograph (see Figure 8) demonstrates how photography can offer participants the opportunity to be creative and express themselves differently than through words alone. A striking example of this was the participant’s use of three chairs in the Basic School playground. Three chairs were placed side-by-side to represent a community need that was not being met. The participant-photographer described this need:
"Recently the Basic School playground was fenced in so the children would have a safe place to play. But there isn't any playground equipment for the children to use, other than a few old tires. My photograph of three empty chairs represents the empty playground."

This participant's photograph was used to raise important issues about the education of community children. While education of children at the Basic School is a community strength and a source of pride for many in the community, this photograph was intended to emphasize and advocate for unmet needs at the Basic School. Absent playground equipment, represented by the three empty chairs, was one such need. By including this photograph in the Photovoice exhibit, the participant also used the photograph to open discussion that more support was
needed at the Basic School. Representing Basic School needs by photographing three empty chairs not only served to educate others about the lack of playground equipment at the preschool, but provided a lead-in to discussion about other school needs.

**Theme 4: Community**

While most participants generated photographs that were challenge (need) based, some took photographs that were predominately strengths based. In the photograph below (see Figure 9), the participant photographed a house the community recently built for an elderly lady. As she explained:

"This is a building the community built for an old lady whose house was destroyed in a storm. Our community needs to do more good works like this for those who don't have the means to help themselves"

![Figure 9. Home built for elderly lady](image)

The participant who took this photo used it to reinforce her belief that helping others was a strength she saw in her community. Through discussion at the Photovoice exhibit, she advocated for others by informing the community that more needs to be done to help those in
need, which she viewed as a challenge. Expressing her views by sharing this photo with
important community members allowed her to not only advocate for additional support, but also
feel empowered to share past successes.

Responses from the study align with strengths-based social work practice (Bolle, 2008) in
that participants articulated strengths and challenges by sharing their photographs and stories,
and had begun the process of advocating for themselves and others.
Discussion

Limitations

This study makes no claim to generalize all persons living in rural Jamaica. Rather, this study pertained to only one community in Jamaica, with its own set of unique strengths and challenges. In addition to language use and definitional limitations, another potential limitation of this study was length of time in Jamaica. This study took place during Eastern Michigan University’s 2016 Winter Break period, which allowed a total of eight days in Jamaica. Because of limited time in Jamaica, I was unable to assess any lasting effects of the Photovoice study.

An interesting issue that emerged during this study was the introduction of participant narratives that were not supported by photographs (no photographs were taken on the subject/issue). This new data posed an interesting dilemma to the study: “Do we include narrative information in our findings that does not have a companion photograph?” or “Do we exclude them on the basis that they lacked visual elements (photographs) to support the narratives presented?” In response to these questions, we elected not to include participant narratives (stories) that did not have accompanying photographs. Our rationale for this decision was that Photovoice is a method of inquiry that is both contextual and visual, and without the visual component, any story told would have been a narration lacking the narrative-visual collaboration that lies at the heart of Photovoice. A potential solution to this issue would have been to allow additional time after the initial structured interviews for participants to further reflect and make changes to photographs taken and stories told. This change would have provided additional time for participants to include any information they felt was lacking or missing.

Another issue that emerged during this study revolved around language. In planning this study, it was understood that Jamaicans spoke English. However, it was not fully understood as
to what extent Jamaicans from the Bluefields area could speak and write using formal English versus a local dialect. During this study, language barriers emerged in instances when participants demonstrated difficulty in being able to articulate their thoughts in formal English, and as such, would switch to speaking the local dialect of Patois (pa twa), which was largely non-understandable by the researcher. Also, a general lack of fluency in participant writing in formal English created a research environment that was exclusively reliant on researcher recording of participant oral narratives (stories told), versus participant-created written narrations (stories written). To overcome such language and writing barriers, the use of an interpreter or someone well-versed in both formal English and the local dialect of Patois, would have been beneficial.

While the findings of this Photovoice study identified participant-based community related strengths and challenges in this rural Jamaican community and began the process of educating others through self and community advocacy, it did not address community empowerment or change (action) that may have occurred as a result of the study findings. Further research with this community is necessary to determine study-related community empowerment and change may have occurred. The sample size for this research study was small (n=5), which did not allow for quantitative statistical analysis. Further studies using a larger sample size (n>10) is necessary to determine statistical relevance.
References


Merrill Prentice Hall.


Appendix A - IRB Approval

A.1 - Initial Approval Letter

RESEARCH @ EMU

UHSRC Determination: EXPEDITED INITIAL APPROVAL

DATE: February 18, 2016

TO: Renee Romer
   Eastern Michigan University

Re: UHSRC: # 865511-1
   Category: Expedited category 7
   Approval Date: February 18, 2016
   Expiration Date: February 17, 2017

Title: Picturing rural Jamaica: A contextual approach to cultural understanding through the lens of social work theory

Your research project, entitled Picturing rural Jamaica: A contextual approach to cultural understanding through the lens of social work theory, has been approved in accordance with all applicable federal regulations.

This approval included the following:

1. Enrollment of 15 subjects to participate in the approved protocol.
2. Use of the following study measures: Photo Analysis Form; Photovoice Questions; Community Evaluation; Photographer Evaluation
3. Use of the following stamped recruitment materials: Photovoice Fact Sheet
4. Use of the stamped: Assent form; Photovoice Consent form; Consent for Persons Who May Appear in Photographs; Parental Consent form; Photographer Release form.

Renewals: This approval is valid for one year and expires on February 17, 2017. If you plan to continue your study beyond February 17, 2017, you must submit a Continuing Review Form by January 18, 2017 to ensure the approval does not lapse.
**Modifications:** All changes must be approved prior to implementation. If you plan to make any minor changes, you must submit a **Minor Modification Form.** For any changes that alter study design or any study instruments, you must submit a **Human Subjects Approval Request Form.** These forms are available through IRBNet on the UHSRC website.

**Problems:** All major deviations from the reviewed protocol, unanticipated problems, adverse events, subject complaints, or other problems that may increase the risk to human subjects or change the category of review must be reported to the UHSRC via an **Event Report** form, available through IRBNet on the UHSRC website.

**Follow-up:** If your Expedited research project is not completed and closed after **three years,** the UHSRC office requires a new **Human Subjects Approval Request Form** prior to approving a continuation beyond three years.

Please use the UHSRC number listed above on any forms submitted that relate to this project, or on any correspondence with the UHSRC office.

Good luck in your research. If we can be of further assistance, please contact us at 734-487-3090 or via e-mail at human.subjects@emich.edu. Thank you for your cooperation.

Sincerely,

Joan Cowdery, PhD

Vice Chair

University Human Subjects Review Committee
DATE: February 2, 2017  

TO: Renee Romer  
Eastern Michigan University  

Re: UHSRC: # 865511-2  
Category: Expedited  
Approval Date: February 18, 2017  
Expiration Date: February 17, 2018  

Title: Picturing rural Jamaica: A contextual approach to cultural understanding through the lens of social work theory  

Your research project, entitled Picturing rural Jamaica: A contextual approach to cultural understanding through the lens of social work theory, has been approved in accordance with all applicable federal regulations.  

This approval includes the following:  
1. Enrollment of subjects to participate in the approved protocol - closed to enrollment - study is open for follow up procedures, only.  
2. Use of the following study measures: Community Evaluation: EMU Photovoice Project  
3. Modifications: additional questions added to follow up survey (Community Evaluation: EMU Photovoice Project)  

Renewals: This approval is valid for one year and expires on February 17, 2018. If you plan to continue your study beyond February 17, 2018, you must submit a Continuing Review Form by January 18, 2018 to ensure the approval does not lapse.  

Modifications: All changes must be approved prior to implementation. If you plan to make any minor changes, you must submit a Minor Modification Form. For any changes that alter study
design or any study instruments, you must submit a **Human Subjects Approval Request Form.** These forms are available through IRBNet on the UHSRC website.

**Problems:** All major deviations from the reviewed protocol, unanticipated problems, adverse events, subject complaints, or other problems that may increase the risk to human subjects or change the category of review must be reported to the UHSRC via an **Event Report** form, available through IRBNet on the UHSRC website.

**Follow-up:** If your Expedited research project is not completed and closed after **three years**, the UHSRC office requires a new **Human Subjects Approval Request Form** prior to approving a continuation beyond three years.

Please use the UHSRC number listed above on any forms submitted that relate to this project, or on any correspondence with the UHSRC office.

Good luck in your research. If we can be of further assistance, please contact us at 734-487-3090 or via e-mail at human.subjects@emich.edu. Thank you for your cooperation.

Sincerely,

April M Gravitt, MS

Research Compliance Analyst

University Human Subjects Review Committee
Appendix B - Consent

B.1 – Informed Consent Form

RESEARCH @ EMU

Photovoice Informed Consent

The person in charge of this study is Renee Romer. Renee Romer is a student at Eastern Michigan University. His/her faculty adviser is Professor Marilyn Wedenoja, M.S.W., Ph.D. Throughout this form, this person (Renee Romer) will be referred to as the “investigator.”

You are invited to participate in a photovoice research project that will use pictures to describe the strengths and challenges of your community. You were selected because you live in the community of Bluefields, Jamaica. Please read this form and ask any questions you may have before agreeing to be in the project. Renee (investigator) will talk to you about the photovoice project and will give you time to ask questions.

Purpose of the study

The purpose of this study is to see if photovoice (taking pictures, sharing the pictures and talking about them) will be helpful within your community to enhance discussions and to assist in identifying strengths and challenges that those within your community face. Photovoice has been found to be effective in promoting social action and community change as it leads to visual evidence (the picture) and triggers thoughts and discussion.

What will happen if I participate in this study?

If you agree to join this project, you will be asked to do the following:

Day 1-3 Meetings

The investigator will meet with you to explain the Photovoice Project. If you agree to participate in the study, you will be instructed to take pictures associated with one of three identified questions: 1) things you see in your community that you wish to pass on to future generations; 2) things you see in your community that are challenges; 3) things you see in your community as strengths. You will be asked to take pictures with a camera provided to you on loan by the investigator. You will be asked to bring your camera to the community center at a specific time.
later in the day so your photos can be downloaded to a secure file. Downloading photos to a file should take no more than 15 minutes.

**Photo Selection Meeting**

After taking photos, you will work with the investigator in selecting 3-5 pictures that you have taken based on the question that the investigator asked you to take pictures about. You will receive a worksheet to document your picture stories and remind you of why you took the picture. This will take approximately 30-45 minutes.

**Story Telling and Debriefing**

During this subsequent meeting, you will share your pictures and stories about your pictures with others who have taken pictures addressing the same question. You and others will be looking at pictures and their stories to see if any common themes are present. You may also be asked to rank themes by order of importance. This meeting will last approximately 45 minutes - 1 hour.

**Exhibition and Evaluation**

After everyone has shared their pictures and stories, you will be offered the opportunity to share their pictures and stories with members of the community in a local exhibit at the community center. After the exhibit, the investigator will meet with photographer participants to talk about the process, how your photo could be used in your community to create positive change, answer any questions, and administer a questionnaire / survey of the project on whether or not you found the Photovoice Project helpful. The exhibit and evaluation should last approximately 1-2 hours.

At any time, you can choose to not be a part of the project or to not share any of the pictures you have taken or stories you have told.

**What are the anticipated risks for participation?**

It is important to make sure you feel safe when taking and talking about your pictures.

You may be uncomfortable because you will be taking pictures of things that are personal to you. You may be uncomfortable describing the pictures you take. You can choose not to discuss any of your pictures. You can also decide to eliminate any pictures you take from the study at any time.
If at any time, you feel uncomfortable and wish to withdraw from the project, you are free to do so.

**Are there any benefits to participating?**

The direct benefit will be discussing your pictures in a supportive environment that may allow opportunity to share feelings and promote community change. Photovoice gives you an opportunity to share your story through your pictures.

Benefits to society include incorporating photovoice intervention within community groups to facilitate discussion, sharing, and the formation of plans to create change. The pictures and stories that the participants are willing to share with others will increase knowledge and understanding about the local community, its strengths, and challenges.

**What are the alternatives to participation?**

The alternative is not to participate.

**How will my information be kept confidential?**

We will keep your information confidential by keeping gathered information in a secure locked location. Your photos will be stored in a password-protected computer external storage drive. Coding of photographs will not include any identifiable information, such as names. Your name will not be on any information or pictures. In any publications or presentations, they will not include any information that will make it possible to identify who you are.

We will make every effort to keep your information confidential, however, we cannot guarantee confidentiality. There may be instances others know you took photograph(s) based on photo landscape and/or personal stories associated with the photograph.

Other groups may have access to your research information for quality control or safety purposes. These groups include the University Human Subjects Review Committee, the Office of Research Development, the sponsor of the research, or federal and state agencies that oversee the review of research. The University Human Subjects Review Committee reviews research for the safety and protection of people who participate in research studies.
We may share your information with other researchers outside of Eastern Michigan University. If we share your information, we will remove any and all identifiable information so that you cannot reasonably be identified.

The results of this research may be published or used for teaching. Identifiable information will not be used for these purposes.

**Storing study information for future use**

We would like to store your information from this study for future use related to Participatory Action Research in Social Work. Your information will be labeled with a code and not your name. Your information will be stored in a password-protected or locked file. Your de-identified information may also be shared with researchers outside of Eastern Michigan University. Please initial below whether or not you allow us to store your information:

________ Yes  __________ No

**Are there any costs to participation?**

Participation will not cost you anything.

You will be responsible for your transportation costs to and from the study.

**Will I be paid for participation?**

You will not be paid to participate in this research study.

**Study contact information**

If you have any questions about the research, you can contact the Principal Investigator, Renee Romer, at rromer1@emich.edu or by phone at +1-248-219-1109. You can also contact Renee’s adviser, Professor Marilyn Wedenoja, at mwedenoja@emich.edu or by phone at +1-734-355-1364.

For questions about your rights as a research subject, contact the Eastern Michigan University Human Subjects Review Committee at human.subjects@emich.edu or by phone at 734-487-3090.
Voluntary participation

Participation in this research study is your choice. You may refuse to participate at any time, even after signing this form, with no penalty or loss of benefits to which you are otherwise entitled. You may choose to leave the study at any time with no loss of benefits to which you are otherwise entitled. If you leave the study, the information you provided will be kept confidential. You may request, in writing, that your identifiable information be destroyed. However, we cannot destroy any information that has already been published.

Statement of Consent

I have read this form. I have had an opportunity to ask questions and am satisfied with the answers I received. I give my consent to participate in this research study.

Signatures

________________________________________
Name of Subject

________________________________________
Signature of Subject                        Date

I have explained the research to the subject and answered all his/her questions. I will give a copy of the signed consent form to the subject.

________________________________________
Name of Person Obtaining Consent

________________________________________
Signature of Person Obtaining Consent       Date
B.2 – Assent Form

Assent Form

Introduction

- You are being asked to participate in a research study. Research studies are conducted by scientists or other researchers to answer questions and learn new things.
- The researcher conducting this study is Renee Romer. Renee Romer is a student. His/her supervisor is Professor Marilyn Wedenoja, M.S.W., Ph.D. In this form Renee Romer will be referred to as the investigator.
- The purpose of this study is to see if photovoice (taking pictures, sharing the pictures and talking about them) will be helpful within your community to enhance discussions and to assist in identifying strengths and challenges that those within your community face.
- Please read this form carefully and ask any questions you have before deciding to participate in this study.

Study Procedures

If you agree to participate in this study, we will ask you to do the following:

- **Day 1-3 Meetings**
  The investigator will meet with you to explain the Photovoice Project. If you agree to participate in the study, you will be instructed to take pictures associated with one of three identified questions: 1) things you see in your community that you wish to pass on to future generations; 2) things you see in your community that are challenges; 3) things you see in your community as strengths. You will be asked to take pictures with a camera provided to you on loan by the investigator. You will be asked to bring your camera to the community center at a specific time later in the day so your photos can be downloaded to a secure file. Downloading photos to a file should take no more than 15 minutes.

- **Photo Selection Meeting**
  After taking photos, you will work with the investigator in selecting 3-5 pictures that you have taken based on the question that the investigator asked you to take pictures about. You will receive a worksheet to document your picture stories and remind you of why you took the picture. This will take approximately 30-45 minutes.

- **Story Telling and Debriefing**
  During this subsequent meeting, you will share your pictures and stories about your pictures with others who have taken pictures addressing the same question. You and others will be looking at pictures and their stories to see if any common themes are present. You may also be asked to rank themes by order of importance. This meeting will last approximately 45 minutes- 1 hour.
• **Exhibition and Evaluation**
  After everyone has shared their pictures and stories, you will be offered the opportunity to share their pictures and stories with members of the community in a local exhibit at the community center. After the exhibit, the investigator will meet with photographer participants to talk about the process, how your photo could be used in your community to create positive change, answer any questions, and administer a questionnaire / survey of the project on whether or not you found the Photovoice Project helpful. The exhibit and evaluation should last approximately 1-2 hours.

• At any time, you can choose to not be a part of the project or to not share any of the pictures you have taken or stories you have told.

• Your participation will last for [3-4] study sessions, with each session lasting approximately 45 minutes – 1 hour.

**Risks**

• It is important to make sure you feel safe when taking and talking about your pictures.

• You may be uncomfortable because you will be taking pictures of things that are personal to you. You may be uncomfortable describing the pictures you take. You can choose not to discuss any of your pictures. You can also decide to eliminate any pictures you take from the study at any time.

• There is a risk that people outside of the research study might find out some of your information. The investigator will do his/her best to protect your information, but cannot guarantee complete confidentiality.

• You might feel uncomfortable speaking about your photographs. You do not have to speak about anything that makes you feel uncomfortable. If any part of this study makes you feel uncomfortable, you can also talk to the investigator about this, take a break, or stop the study.

**Benefits**

• The direct benefit will be discussing your pictures in a supportive environment that may allow opportunity to share feelings and promote community change. Photovoice gives you an opportunity to share your story through your pictures.

• Benefits to society include incorporating photovoice intervention within community groups to facilitate discussion, sharing, and the formation of plans to create change. The pictures and stories that the participants are willing to share with others will increase knowledge and understanding about the local community, its strengths, and challenges.

**Confidentiality**

• We will keep your information confidential by keeping gathered information in a secure locked location. Your photos will be stored in a password-protected computer external storage drive. Coding of photographs will not include any identifiable information, such
as names. Your name will not be on any information or pictures. In any publications or presentations, they will not include any information that will make it possible to identify who you are.

- We will make every effort to keep your information confidential, however, we cannot guarantee confidentiality. There may be instances others know you took photograph(s) based on photo landscape and/or personal stories associated with the photograph.

- Other groups may have access to your research information for quality control or safety purposes. These groups include the University Human Subjects Review Committee, the Office of Research Development, the sponsor of the research, or federal and state agencies that oversee the review of research. The University Human Subjects Review Committee reviews research for the safety and protection of people who participate in research studies.

- We may share your information with other researchers outside of Eastern Michigan University. If we share your information, we will remove any and all identifiable information so that you cannot reasonably be identified.

- The results of this research may be published or used for teaching. Identifiable information will not be used for these purposes.

Payments
- You will not be paid to participate in this research study.

Voluntary Participation
- The decision to participate is up to you. You can refuse to participate in this study now or at any time. You can choose to participate and then, at any time during the study, choose to stop participating.
- Your parents will also be asked to give permission for you to participate. Even if your parents let you participate, you can still refuse to participate.
- If you choose to participate and change your mind, you can ask the investigator to destroy all of your information collected. Please be aware that any published information cannot be destroyed.

Contact Information
- If you have any questions about the research, you can contact the Principal Investigator, Renee Romer, at rromer1@emich.edu or by phone at +1- 248-219-1109. You can also contact Renee’s adviser, Professor Marilyn Wedenoja, at mwedenoja@emich.edu or by phone at +1-734-355-1364.

- For questions about your rights as a research subject, contact the Eastern Michigan University Human Subjects Review Committee at human.subjects@emich.edu or by phone at 734-487-3090.

Assent Statement
By signing below, you indicate that you have read this form, that all of your questions have been answered to your satisfaction, and that you agree to participate in this research study.

Signatures

Name of Participant (print): ______________________

Signature of Participant: ______________________ Date: __________

Signature of Investigator(s): ______________________ Date: __________
B.3 – Photographer Photo Release

RESEARCH @ EMU

Photographer Photo Release

Yes, you may use ANY of the photographs I took during the Photovoice project to promote the purpose of the Eastern Michigan University (EMU) School of Social Work Photovoice Project.

Yes, you may use SOME of the photographs I took during the Photovoice project to promote the purpose of the Eastern Michigan University (EMU) School of Social Work Photovoice Project.

Enter the code associated with each photo Not to be used:

No, you may NOT use any of the photographs I took during the Photovoice project to promote the purpose of the Eastern Michigan University (EMU) School of Social Work Photovoice Project.

Your Name: __________________________

Your Signature: _______________________

Date: ________________________________
Parental Consent Form

The person in charge of this study is Renee Romer. Renee Romer is a student at Eastern Michigan University. His/her faculty adviser is Professor Marilyn Wedenoja, M.S.W., Ph.D. Throughout this form, this person (Renee Romer) will be referred to as the “investigator.”

Your child has been invited to participate in a photovoice research project that will use pictures to describe the strengths and challenges of your community. He/she was selected because you live in the community of Bluefields, Jamaica. Please read this form and ask any questions you may have before agreeing to be in the project. Renee (investigator) will talk to you and your child about the photovoice project and will give you and your child time to ask questions.

Purpose of the study
The purpose of this study is to see if photovoice (taking pictures, sharing the pictures and talking about them) will be helpful within your community to enhance discussions and to assist in identifying strengths and challenges that those within your community face. Photovoice has been found to be effective in promoting social action and community change as it leads to visual evidence (the picture) and triggers thoughts and discussion.

What will happen if my child participates in this study?
If you agree to join this project, you will be asked to do the following:

Day 1-3 Meetings
The investigator will meet with your child to explain the Photovoice Project. If you and agree to allow your child to participate in the study, your child will be instructed to take pictures associated with one of three identified questions: 1) things they see in their community that they wish to pass on to future generations; 2) things they see in their community that are challenges; 3) things they see in their community as strengths. They will be asked to take pictures with a camera provided to the, on loan by the investigator. They will be asked to bring their camera to the community center or another location at a specific time later in the day so their photos can be downloaded to a secure file. Downloading photos to a file should take no more than 15 minutes.

Photo Selection Meeting
After taking photos, they will work with the investigator in selecting 3-5 pictures that they have taken based on the question that the investigator asked them to take pictures about. They will receive a worksheet to document their picture stories and remind them of why they took the picture. This will take approximately 30-45 minutes.

Story Telling and Debriefing
During this subsequent meeting they will share their pictures and stories about their pictures with others who have taken pictures addressing the same question. Your child and others will be
looking at pictures and their stories to see if any common themes are present. Your child may also be asked to rank themes by order of importance. This meeting will last approximately 45 minutes - 1 hour.

Exhibition and Evaluation
After everyone has shared their pictures and stories, your child will be offered the opportunity to share their pictures and stories with members of the community in a local exhibit at the community center. After the exhibit, the investigator will meet with photographer participants to talk about the process, how their photo could be used in their community to create positive change, answer any questions, and administer a questionnaire / survey of the project on whether or not your child found the Photovoice Project helpful. The exhibit and evaluation should last approximately 1-2 hours.

At any time you or your child can choose to not be a part of the project or to not share any of the pictures you have taken or stories you have told.

What are the anticipated risks for participation?
It is important to make sure your child feels safe when taking and talking about their pictures.

You or your child may be uncomfortable because your child will be taking pictures of things that are personal to them. Your child may be uncomfortable describing the pictures you take. Your child can choose not to discuss any of their pictures. They can also decide to eliminate any pictures they take from the study at any time.

If at any time, you feel or your child uncomfortable and wish to withdraw from the project, you or your child are free to do so.

Are there any benefits to participating?
The direct benefit will be your child discussing their pictures in a supportive environment that may allow opportunity to share feelings and promote community change. Photovoice gives your child an opportunity to share their story through their pictures.

Benefits to society include incorporating photovoice intervention within community groups to facilitate discussion, sharing, and the formation of plans to create change. The pictures and stories that the participants are willing to share with others will increase knowledge and understanding about the local community, its strengths, and challenges.

What are the alternatives to participation?
The alternative is not to participate.

How will my information be kept confidential?
We will keep your child’s information confidential by keeping gathered information in a secure locked location. Your child’s photos will be stored in a password-protected computer external storage drive. Coding of photographs will not include any identifiable information, such as names. Your child’s name will not be on any information or pictures. In any publications or presentations, they will not include any information that will make it possible to identify who your child is.
We will make every effort to keep your child’s information confidential, however, we cannot guarantee confidentiality. There may be instances others know who took photograph(s) based on photo landscape and/or personal stories associated with the photograph.

Other groups may have access to your child’s research information for quality control or safety purposes. These groups include the University Human Subjects Review Committee, the Office of Research Development, the sponsor of the research, or federal and state agencies that oversee the review of research. The University Human Subjects Review Committee reviews research for the safety and protection of people who participate in research studies.

We may share your child’s information with other researchers outside of Eastern Michigan University. If we share your information, we will remove any and all identifiable information so that your child cannot reasonably be identified.

The results of this research may be published or used for teaching. Identifiable information will not be used for these purposes.

Storing study information for future use
We would like to store your child’s information from this study for future use related to Participatory Action Research in Social Work. Your child’s information will be labeled with a code and not your child’s name. Your child’s information will be stored in a password-protected or locked file. Your child’s de-identified information may also be shared with researchers outside of Eastern Michigan University. Please initial below whether or not you allow us to store your child’s information:

_________ Yes __________ No

Are there any costs to participation?
Participation will not cost you or your child anything.

You will be responsible for transportation costs to and from the study.

Will my child be paid for participation?
Your child will not be paid to participate in this research study.

Study contact information
If you have any questions about the research, you can contact the Principal Investigator, Renee Romer, at rromer1@emich.edu or by phone at +1-248-219-1109. You can also contact Renee’s adviser, Professor Marilyn Wedenoja, at mwedenoja@emich.edu or by phone at +1-734-355-1364.

For questions about your rights as a research subject, contact the Eastern Michigan University Human Subjects Review Committee at human.subjects@emich.edu or by phone at 734-487-3090.
**Voluntary participation**
Participation in this research study is your and your child’s choice. Your child either will be asked independently for assent or his or her dissent will be respected. You and your child may refuse to participate at any time, even after signing this form, with no penalty or loss of benefits to which you and your child are otherwise entitled. You and your child may choose to leave the study at any time with no loss of benefits to which you and your child are otherwise entitled. If you and your child leave the study, the information your child provided will be kept confidential. You and your child may request, in writing, that your child’s identifiable information be destroyed. However, we cannot destroy any information that has already been published.

**Statement of Consent**
I have read this form. I have had an opportunity to ask questions and am satisfied with the answers I received. I give my consent to for my child to participate in this research study.

**Signatures**

__________________________
Name of Child

__________________________
Name of Parent

__________________________  _______________________
Signature of Parent  Date

I have explained the research to the parent and answered all his/her questions. I will give a copy of the signed consent form to the parent.

__________________________
Name of Person Obtaining Consent

__________________________  _______________________
Signature of Person Obtaining Consent  Date
Consent for People Who May appear in Photos

Project Title: Picturing Rural Jamaica: A Contextual Approach to Cultural Understanding Through the Lens of Social Work Theory

Faculty Sponsor: Dr. Marilyn Wedenoja, M.S.W., Ph.D.

Investigator: Renee Romer

Introduction

Eastern Michigan University (EMU), undergraduate student Renee Romer is conducting a Photovoice Project as part of her Undergraduate honors College Senior Thesis. This project is designed to give Bluefields, Jamaica community members an opportunity to identify strengths and concerns about their neighborhood. The findings from this project will be used to improve the Bluefields, Jamaica community and surrounding environments.

If you are asked to have your photograph taken as part of the project and agree to do so, please read the following:

- **What is the purpose of the photographs?** Your pictures may be used by the Eastern Michigan University (EMU) Photovoice Project to identify strengths or concerns about the community of Bluefields, Jamaica. Through photo exhibits, presentations, or publications.

- **What is involved?** Your participation will take less than ten (10) minutes. During this time, the photographer may take pictures that contain images of you. The project is confidential; your name or any other identifying personhood information will not be known or listed with the photographs and reports. It is good to remember that despite efforts to maintain confidentiality, there is always the chance that someone may recognize you in the photographs. Your willingness to be photographed is voluntary and you may decline.

- **What happens to the photographs?** Photographs become the property of EMU, and the residents of Bluefields, Jamaica. Some may be exhibited at the EMU and other conferences, and may be included in publications yet to be determined. All photographs, used or not, are maintained in a confidential manner.

- **What if I have other questions?** If you have any additional questions about this project, feel free to contact the faculty sponsor, Dr. Marilyn Wedenoja at mwedenoja@emich.edu C: +1 734-355-1364 or the principal investigator, Renee Romer at rromer1@emich.edu C: +1 248-219-1109, or both locally at Belmont Cabins Guesthouse.
Agreement Statement: By signing this consent form, I agree to have my or my child’s photograph taken. I also understand and agree that unless otherwise notified in writing, Eastern Michigan University, School of Social Work, assumes that permission is granted to use my child’s photograph(s), interview(s), and accompanying narrative(s) for public exhibits, presentations, publications, and / or other educational purposes.

Print Child’s Name: ___________________________ Child Age: ______

Print Parent/Guardian’s Name: __________________ Date: ____________

Parent/Guardian Signature: ______________________ Date: ____________

Adult Name: ___________________________ Age: ____________

Adult Signature: ___________________________ Date: ____________

Photographer Name: ___________________________
Appendix C - Other

C.1 - Fact Sheet

RESEARCH @ EMU

Jamaica Photovoice Project Fact Sheet

What is Photovoice?
Photovoice is a way of describing your community through photographs.

What is the EMU Photovoice Project?
Eastern Michigan University (EMU), School of Social Work is seeking to learn more about the Bluefields, Jamaica community through photographs and stories (narrations).

What are our roles?
If you agree to participate in our project, you may take photographs of your neighborhood that you believe answers questions we ask. You may also be involved in group discussion and/or interviews to talk about the photographs you took and why you chose to take them.

Others may participate in our project by being in pictures. If you want to be in any of the pictures taken, let us know.

What are the questions you ask?
There are three questions we ask photographers to answer in their photographs:

1. “What do you have in this place (your community, culture, environment) that is important to protect future generations?”

2. “What do you have in this place (your community, culture, environment) that you would want to change for future generations?”

3. “What do you see as the strengths (community, culture, environment) of this place?”

What is the purpose of the photographs?
Photographs taken are part of a project seeking to learn what things you value in your community, what things you want to change in your community, and what things you see as strengths in your community.

How will the photographs be used?
The photographs will be used to create a display (exhibit) in your local community to educate others about issues you feel are important. Some photographs may also be included in exhibits, presentations, or publications to demonstrate how photovoice can be used to help communities identify strengths they have, challenges they face, and opportunities to create beneficial change.

**How long will the project last?**
The total project will last 1 week.

We will be meeting to take photos on these days, location, and times:

- **Day Number 1**: ________________________
  (day, date, time, location)
- **Day Number 2**: ________________________
  (day, date, time, location)
- **Day Number 3**: ________________________
  (day, date, time, location)

We will be sharing photographs taken and stories told in an exhibit with the Bluefields community:

__________________________
(day, date, time, location)

**What are the benefits and risks of the photovoice project?**
You will select your photographs and will be able to tell your own stories related to the photographs you take. By telling your stories, you can express your feelings, opinions, and help to promote community change. You will also be educating us about your unique community through the photos you take.

**Is there an information meeting?**
Yes! We will be meeting on ___________________(day & date),

at ______________________________ (location). At the meeting we will provide an overview of the photovoice project and answer questions you may have. If you cannot make the meeting and wish to participate in the project, contact Renee Romer or Dr. Marilyn Wedenoja and they will set up a private information session for you.
What if I change my mind and do not want to share my photographs or stories? If at any time you wish to not share certain or all photographs, certain or all stories, or not participate in any part of the project, you do so. You may also withdraw from the project entirely at any time and do not have to provide a reason for withdrawing. If you wish to exclude any photographs and/or stories, please contact the principal investigator, Renee Romer (rromer1@emich.edu) / C; at +1 248-219-1109 or Dr. Marilyn Wedenoja at mwedenoja@emich.edu / C; +1 734-355-1364, or at the Belmont Cabins Guesthouse.
C.2 – Photovoice Questions

RESEARCH @ EMU

Photovoice Questions

The purpose of this study is to see if photovoice can be used in Bluefields, Jamaica as a participant-based community tool to aid in identification of strengths and challenges in the local community, increase individual and community advocacy and empowerment, and create positive community change.

The following questions will be utilized. Participants will take photographs associated with one of the three questions noted below. After photographs have been taken, participants will share their photographs with others who took photographs and discuss them. The group will look form commonality amongst photographs and themes that may appear. A consent form will be signed by each participant.

Photovoice Questions:

1. “What do you have in this place (your community, culture, and environment) that is important to protect for future generations?”

2. “What do you have in this place (community, culture, and environment) that you would want to change for future generations?”

3. “What do you see as the strengths (community, culture, and environment) of this place?”

When you take photos of your community, please keep the question above in mind. The purpose of the photos you take is to answer this questions as best you can by the image created in the photographs you take.
C.3 – Photo Analysis Form

RESEARCH @ EMU

Photo Analysis Form

Photographer’s Name: ___________________________ Date: ___________________________

Photo Title: __________________________________________

Photo Question Answered: _______________ Photo Coding #: __________________________

In this picture I see...

What is really happening?
How does this relate to your life?

Why does this situation, concern, or strength exist?
What can or needs to be done?
This survey is your opportunity to help us improve our efforts by sharing your opinions about the 2016 EMU School of Social Work Photovoice Project. Please give us honest and complete answers. All answers are anonymous and confidential. Thank you for your assistance!

Please circle the answer that best applies:

1) I clearly understood the intent of the 2016 EMU School of Social Work Photovoice Project.
   yes somewhat not so much not at all

2) I learned more about my community by viewing the exhibit.
   yes somewhat not so much not at all

3) I learned more about how photography can tell a story by viewing the exhibit.
   yes somewhat not so much not at all

4) I think using photography is a good way to express our thoughts, ideas, and feelings about a subject, as a community.
   yes somewhat not so much not at all

7) I think the exhibit accurately identifies the needs of my community.
   yes somewhat not so much not at all

8) I thought this was a worthwhile project for our community.
   yes somewhat not so much not at all

This portion of the survey lists community changes that were identified in the Eastern Michigan Photovoice Project efforts in February, 2017. For each survey item, please circle the number that
best describes how important each community change is to your community’s mission of creating meaningful local change. Please circle the answer that best applies.

**COMMUNITY CHANGE:**

1. **Preserving fresh water supplies at local springs and tributaries.**

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   Is this item (#1) currently being worked on by the community?
   Yes  No

2. **More effective methods of garbage collection / recycling / removal of litter.**

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   Is this item (#2) currently being worked on by the community?
   Yes  No

3. **A working fresh water delivery system providing fresh water to resident homes.**

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   Is this item (#3) currently being worked on by the community?
   Yes  No

4. **Continuing to conserve Bluefields Bay fishing areas.**

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   Is this item (#4) currently being worked on by the community?
   Yes  No

5. **Creating a usable playground for children at the local Basic School.**

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   Is this item (#5) currently being worked on by the community?
6. Empowering local residents to sell, barter and trade goods/service via a local marketplace.

   Very Important  Important  Neutral  Unimportant  Very Unimportant

   Is this item (#6) currently being worked on by the community?

       Yes  No

7. Taken together, how important are the above community changes in the mission/goals of Bluefields, Jamaica?

   Very Important  Important  Neutral  Unimportant  Very Unimportant

   Please share your thoughts on how could this project have been improved?
Appendix D - IRB Protocol Outline

Chapter 2 - Protocol Outline

Protocol Title: Picturing rural Jamaica: A contextual approach to cultural understanding through the lens of social work theory
Protocol Date: February 16, 2016
Investigator: Renee Romer

PROJECT DESCRIPTION

I. Objectives
The purpose of the research study is to utilize photovoice methodology to identify and understand cultural and community dynamics in rural Bluefields, Jamaica. This process will empower local community participants to share their perceptions and views about the strengths and challenges they face and seek ways to create positive community change. Through this process, social work theories, including strength, advocacy and empowerment will be introduced to offer important insight on the effectiveness of photovoice intervention as a tool to identify community needs and create an environment conducive to facilitating positive change.

II. Background and Rationale.
Visual approaches to qualitative research utilizes images (such as photographs) as data. In such cases, visual methods may be the main source of data generation, while in other cases images may be incorporated with existing data as an additional layer, thereby allowing triangulation with other data (Stanczak, 2007). While many researchers recognize visual data is subjective in nature (Hansen-Ketchum & Myrick, 2008; Phillips & Belanger, 2011; Prosser & Schwartz, 1998), the meaning of an image largely depends on its geographical and social context of origin. Therefore, visual approaches are often based on the understanding that visual data is not a reflection of reality, but rather has meaning that is constructed by the producer of the image within specific geographical and social contexts, as well as that of the audience who views it (Harper, 1998; Phillips & Belanger, 2011).

Contemporary visual methodologies, such as photovoice, are founded on the understanding that visual data will be interpreted differently amongst individuals, based on uniqueness in geographical location and social contexts (Harper, 1998). Because researchers can elicit unique participant interpretations of visual data in both content and meaning, images can serve as both a form of data and a “conduit for the elicitation of interview data -- thereby revealing more and greater details than other methods alone would have generated” (Shaw, 2005, p. 239). Additionally, Wang and Burris (1997) noted that giving cameras to marginalized participants allows them to share their experiences from their point of view, rather than being “passive subjects” of other people’s intentions and perceptions (p. 371). Thus, visual methodological approaches such as photovoice may produce more insightful findings than singular interviews and focus groups.
This research study seeks to utilize visual images to identify and understand cultural and community dynamics in rural Bluefields, Jamaica. By combining visual images with contextual stories via photovoice methodologies, local community participants will be empowered to share their perceptions and views about the strengths and challenges they face and seek ways to create positive community change.

RESEARCH METHODS

III. Research Design
Photovoice research method is participant-based qualitative research that is used as an intervention tool within social groups.

IV. Sample
A snowball sampling approach that involves word-of-mouth and bulletin board advertising via a Fact Sheet will be used for recruitment (Appendix VII). A sample size of 5 participants per day over a 3 day period will yield a total sample of 15. The sample will consist of members of the local community who have agreed to participate and have provided consent (see consent forms).

V. Research Procedures.
Investigator will work with community members at the Community Center in Bluefields, Jamaica to identify residents who might be interested in participating in this research project. The investigator will meet with residents to describe the project and answer questions. A Fact Sheet explaining the research study will be given to all potential participants (see Fact Sheet). Residents interested in participating will sign a consent form (Appendix I). Participants will be told that risks include feelings of discomfort in taking photographs of things that are personal to them, and in sharing stories associated with photographs taken.

After participants have signed consent forms, on each day of photography participants will be given a Photovoice Questions (Appendix II) and Photo Analysis Form (Appendix III). This will allow participants the opportunity to write reflections of their photographs as photos are taken, and will help participants later remember why they took the photograph.

Participants will also have the opportunity to give consent to use their photographs and stories in publications or public forums to increase understanding of how photographic images combined with narratives can create positive change by signing a Photographer Photo Release Form (Appendix X).

Children taking photographs will be required to have a Parental Consent form signed by a parent / legal guardian (Appendix IV). Youth 13-17 years of age will sign an Assent Form (Appendix V).
People who appear in photographs will sign a Consent for People who May Appear in Photographs form (Appendix VI). Pictures that identify anyone will only be made public if this consent has been signed.

Participants will be given a digital camera on loan to use to take photographs. Each participant will be directed to take photographs around one of three identified questions listed on the Questions for Photovoice sheet (see Questions for Photovoice). Each participant is responsible to return the camera to the investigator at the end of each photo taking day. At the close of each day, participants who took photographs that day will be asked to meet briefly to discuss their experience. Participants will also meet with the investigator to select and print 2–4 photos they wish to discuss as a group. After all photographs have been taken, participants will meet with the investigator who will facilitate discussion around the photographs using the SHOWed method to help participants identify emerging social themes. If a participant agrees to share any of their photographs or stories, a coding method will be used to help maintain confidentiality.

After all photographs have been taken, stories have been written, and themes have been identified, participants will be asked to participate in creating a community exhibit. Participants will select which of their photographs they want to include in the exhibit. Participants may elect to not include any photographs and stories as they see fit. The exhibit will be displayed at the Community Center in a showing for local residents. Participants will be asked at the exhibit to complete a Photographer Evaluation Survey (Exhibit VIII). Members of the local community will be asked at the exhibit to complete a Community Evaluation Survey (Exhibit IX).

Chapter 3 - Research Location and Duration
Research will be conducted by resident in their own community of Bluefields, Jamaica. The duration of the study will total four days, with 45 minute group discussion occurring at the close of photography each day. One group meeting will be facilitated which will last 1–2 hours. A community exhibit of photovoice photographs and narratives will be created by participants. This exhibit will be held at the Community Center and will last approximately 1–2 hours.

VI. Protection of Human Research Participants
An Institutional Review Board application and process will be completed prior to research. The investigator will meet with participants to discuss the consent form and answer any questions or concerns they may have. The investigator will discuss the purpose of the research, potential risks and benefits, and inform participants they may discontinue the project at any time for any reason, and may choose not to discuss or share any photographs, and remain anonymous (see consent forms).

Confidentiality will be stressed throughout the research study. Any identifiers and data obtained by the investigator will be kept in a secure and locked location while in Jamaica, and in a locked file cabinet at Eastern Michigan University in the faculty advisor's locked office. A data coding system will be utilized that will not identify
any of the participants. While confidentiality will be sought to be maintained, the
disks and benefits will be discussed with research participants.

VII. Informed Consent Process
An Institutional Review Board application and process will be completed to proceed
with the research study. The investigator will discuss with each participant the intent
of the research project, photovoice technique, that they may discontinue at any time
without consequence, and that they will remain anonymous to maintain
confidence (see consent forms). The investigator will discuss and explain with
participants outcomes of the research study and answer any questions participants
may have. A consent form will be signed by each participant after stating
understanding of the Photovoice Project.

Participants will be informed that they may discontinue the research study at any time
without any consequence to them. They will be informed that they may choose not to
discuss any of the photographs they have taken. The participants do not have to share
any of their photographs of stories outside of the research study. Participants will
also have an opportunity to share their photographs with the local community through
a local exhibit.

Participants will be informed of safety concerns and risks associated with the research
study (as listed in the Benefits and Risk section).

VIII. Benefits and Risks

Direct Benefits: The direct benefit of this research study will be discussing
photographs within a supportive environment that may allow opportunity to share
feelings and promote community change.

Indirect Benefits: Indirect benefits include benefits to society that include
incorporating photovoice intervention within community groups to facilitate
discussion, sharing and the formation of plans to create community change.
Photographs and narratives that participants are willing to share with others will
increase knowledge of community strengths and challenges and will provide
community members with increased advocacy and empowerment.

Risk 1: Participants may experience some discomfort taking photographs of issues
and places that are personal. They may feel an invasion of privacy to themselves or
others in their environment.

Risk 2: Participants may be uncomfortable describing photographs with others.

Mitigation 1: Training will be given on how to take photographs and discussions
will take place concerning comfortability of photography skills. Participants will be
instructed on techniques of how to maintain privacy of those around them through
discussion on what they feel would be defined as invasion of personal privacy.
Mitigation 2: Participants will be given opportunities to talk with the investigator throughout the photographic process. Participants will be informed they may discontinue the research study at any time. Efforts will be continuously made to assist participants in feeling secure and safe with the photovoice process.

Chapter 4 - Confidentiality
Information regarding participants will remain confidential, without personhood indicators. The investigator will eliminate any such identifiers from the data. A coding system will be utilized that will not identify any participant names or other personal identifiers. Participant confidentiality will sought to be maintained, and risks and benefits will be discussed with participants (see consent forms).

Chapter 5 - Literature Cited


Exhibit III

Photo Analysis Form

Photographer’s Name: ________________________ Date: __________

Photo Title: ________________________________

Photo Question Answered: ____________ Photo Coding #: ______________

In this picture I see...

What is really happening?
How does this relate to your life?

Why does this situation, concern, or strength exist?

What can or needs to be done?
Exhibit IV

Parental Consent Form

The person in charge of this study is Renee Romer. Renee Romer is a student at Eastern Michigan University. His/her faculty adviser is Professor Marilyn Wedenoja, M.S.W., Ph.D. Throughout this form, this person (Renee Romer) will be referred to as the “investigator.”

Your child has been invited to participate in a photovoice research project that will use pictures to describe the strengths and challenges of your community. He/she was selected because you live in the community of Bluefields, Jamaica. Please read this form and ask any questions you may have before agreeing to be in the project. Renee (investigator) will talk to you and your child about the photovoice project and will give you and your child time to ask questions.

Purpose of the study

The purpose of this study is to see if photovoice (taking pictures, sharing the pictures and talking about them) will be helpful within your community to enhance discussions and to assist in identifying strengths and challenges that those within your community face. Photovoice has been found to be effective in promoting social action and community change as it leads to visual evidence (the picture) and triggers thoughts and discussion.

What will happen if my child participates in this study?

If you agree to join this project, you will be asked to do the following:

Day 1-3 Meetings

The investigator will meet with your child to explain the Photovoice Project. If you and agree to allow your child to participate in the study, your child will be instructed to take pictures associated with one of three identified questions: 1) things they see in their community that they wish to pass on to future generations; 2) things they see in their community that are challenges; 3) things they see in their community as strengths. They will be asked to take pictures with a camera provided to the, on loan by the investigator. They will be asked to bring their camera to the community center or another location at a specific time later in the day so their photos can be downloaded to a secure file. Downloading photos to a file should take no more than 15 minutes.

Photo Selection Meeting

After taking photos, they will work with the investigator in selecting 3-5 pictures that they have taken based on the question that the investigator asked them to take pictures about. They will receive a worksheet to document their picture stories and remind them of why they took the picture. This will take approximately 30-45 minutes.

Story Telling and Debriefing

During this subsequent meeting they will share their pictures and stories about their pictures with others who have taken pictures addressing the same question. Your child and others will be
looking at pictures and their stories to see if any common themes are present. Your child may also be asked to rank themes by order of importance. This meeting will last approximately 45 minutes- 1 hour.

**Exhibition and Evaluation**

After everyone has shared their pictures and stories, your child will be offered the opportunity to share their pictures and stories with members of the community in a local exhibit at the community center. After the exhibit, the investigator will meet with photographer participants to talk about the process, how their photo could be used in their community to create positive change, answer any questions, and administer a questionnaire / survey of the project on whether or not your child found the Photovoice Project helpful. The exhibit and evaluation should last approximately 1-2 hours.

At any time you or your child can choose to not be a part of the project or to not share any of the pictures you have taken or stories you have told.

**What are the anticipated risks for participation?**

It is important to make sure your child feels safe when taking and talking about their pictures.

You or your child may be uncomfortable because your child will be taking pictures of things that are personal to them. Your child may be uncomfortable describing the pictures you take. Your child can choose not to discuss any of their pictures. They can also decide to eliminate any pictures they take from the study at any time.

If at any time, you feel or your child uncomfortable and wish to withdraw from the project, you or your child are free to do so.

**Are there any benefits to participating?**

The direct benefit will be your child discussing their pictures in a supportive environment that may allow opportunity to share feelings and promote community change. Photovoice gives your child an opportunity to share their story through their pictures.

Benefits to society include incorporating photovoice intervention within community groups to facilitate discussion, sharing, and the formation of plans to create change. The pictures and stories that the participants are willing to share with others will increase knowledge and understanding about the local community, its strengths, and challenges.

**What are the alternatives to participation?**

The alternative is not to participate.

**How will my information be kept confidential?**

We will keep your child’s information confidential by keeping gathered information in a secure locked location. Your child’s photos will be stored in a password-protected computer external storage drive. Coding of photographs will not include any identifiable information, such as names. Your child’s name will not be on any information or pictures. In any publications or
presentations, they will not include any information that will make it possible to identify who your child is.

We will make every effort to keep your child’s information confidential, however, we cannot guarantee confidentiality. There may be instances others know who took photograph(s) based on photo landscape and/or personal stories associated with the photograph.

Other groups may have access to your child’s research information for quality control or safety purposes. These groups include the University Human Subjects Review Committee, the Office of Research Development, the sponsor of the research, or federal and state agencies that oversee the review of research. The University Human Subjects Review Committee reviews research for the safety and protection of people who participate in research studies.

We may share your child’s information with other researchers outside of Eastern Michigan University. If we share your information, we will remove any and all identifiable information so that your child cannot reasonably be identified.

The results of this research may be published or used for teaching. Identifiable information will not be used for these purposes.

**Storing study information for future use**

We would like to store your child’s information from this study for future use related to Participatory Action Research in Social Work. Your child’s information will be labeled with a code and not your child’s name. Your child’s information will be stored in a password-protected or locked file. Your child’s de-identified information may also be shared with researchers outside of Eastern Michigan University. Please initial below whether or not you allow us to store your child’s information:

__________Yes __________ No

**Are there any costs to participation?**

Participation will not cost you or your child anything.

You will be responsible for transportation costs to and from the study.

**Will my child be paid for participation?**

Your child will not be paid to participate in this research study.

**Study contact information**

If you have any questions about the research, you can contact the Principal Investigator, Renee Romer, at rromer1@emich.edu or by phone at +1-248-219-1109. You can also contact Renee’s adviser, Professor Marilyn Wedenoja, at mwedenoja@emich.edu or by phone at +1-734-355-1364.
For questions about your rights as a research subject, contact the Eastern Michigan University Human Subjects Review Committee at human.subjects@emich.edu or by phone at 734-487-3090.

**Voluntary participation**

Participation in this research study is your and your child’s choice. Your child either will be asked independently for assent or his or her dissent will be respected. You and your child may refuse to participate at any time, even after signing this form, with no penalty or loss of benefits to which you and your child are otherwise entitled. You and your child may choose to leave the study at any time with no loss of benefits to which you and your child are otherwise entitled. If you and your child leave the study, the information your child provided will be kept confidential. You and your child may request, in writing, that your child’s identifiable information be destroyed. However, we cannot destroy any information that has already been published.

**Statement of Consent**

I have read this form. I have had an opportunity to ask questions and am satisfied with the answers I received. I give my consent to for my child to participate in this research study.

**Signatures**

Name of Child ____________________________________________

Name of Parent ____________________________________________

Signature of Parent ____________________________ Date __________

I have explained the research to the parent and answered all his/her questions. I will give a copy of the signed consent form to the parent.

Name of Person Obtaining Consent __________________________

Signature of Person Obtaining Consent __________________________ Date __________
Exhibit V

Assent Form

Introduction
- You are being asked to participate in a research study. Research studies are conducted by scientists or other researchers to answer questions and learn new things.
- The researcher conducting this study is Renee Romer. Renee Romer is a student. His/her supervisor is Professor Marilyn Wedenoja, M.S.W., Ph.D. In this form Renee Romer will be referred to as the investigator.
- The purpose of this study is to see if photovoice (taking pictures, sharing the pictures and talking about them) will be helpful within your community to enhance discussions and to assist in identifying strengths and challenges that those within your community face.
- Please read this form carefully and ask any questions you have before deciding to participate in this study.

Study Procedures
If you agree to participate in this study, we will ask you to do the following:

- **Day 1-3 Meetings**
  The investigator will meet with you to explain the Photovoice Project. If you agree to participate in the study, you will be instructed to take pictures associated with one of three identified questions: 1) things you see in your community that you wish to pass on to future generations; 2) things you see in your community that are challenges; 3) things you see in your community as strengths. You will be asked to take pictures with a camera provided to you on loan by the investigator. You will be asked to bring your camera to the community center at a specific time later in the day so your photos can be downloaded to a secure file. Downloading photos to a file should take no more than 15 minutes.

- **Photo Selection Meeting**
  After taking photos, you will work with the investigator in selecting 3-5 pictures that you have taken based on the question that the investigator asked you to take pictures about. You will receive a worksheet to document your picture stories and remind you of why you took the picture. This will take approximately 30-45 minutes.

- **Story Telling and Debriefing**
  During this subsequent meeting you will share your pictures and stories about your pictures with others who have taken pictures addressing the same question. You and others will be looking at pictures and their stories to see if any common themes are present. You may also be asked to rank themes by order of importance. This meeting will last approximately 45 minutes - 1 hour.

- **Exhibition and Evaluation**
  After everyone has shared their pictures and stories, you will be offered the opportunity to share their pictures and stories with members of the community in a local exhibit at the
community center. After the exhibit, the investigator will meet with photographer participants to talk about the process, how your photo could be used in your community to create positive change, answer any questions, and administer a questionnaire/survey of the project on whether or not you found the Photovoice Project helpful. The exhibit and evaluation should last approximately 1-2 hours.

- At any time you can choose to not be a part of the project or to not share any of the pictures you have taken or stories you have told.

- Your participation will last for [3-4] study sessions, with each session lasting approximately 45 minutes – 1 hour.

Risks
- It is important to make sure you feel safe when taking and talking about your pictures.

- You may be uncomfortable because you will be taking pictures of things that are personal to you. You may be uncomfortable describing the pictures you take. You can choose not to discuss any of your pictures. You can also decide to eliminate any pictures you take from the study at any time.

- There is a risk that people outside of the research study might find out some of your information. The investigator will do his/her best to protect your information, but cannot guarantee complete confidentiality.

- You might feel uncomfortable speaking about your photographs. You do not have to speak about anything that makes you feel uncomfortable. If any part of this study makes you feel uncomfortable, you can also talk to the investigator about this, take a break, or stop the study.

Benefits
- The direct benefit will be discussing your pictures in a supportive environment that may allow opportunity to share feelings and promote community change. Photovoice gives you an opportunity to share your story through your pictures.

- Benefits to society include incorporating photovoice intervention within community groups to facilitate discussion, sharing, and the formation of plans to create change. The pictures and stories that the participants are willing to share with others will increase knowledge and understanding about the local community, its strengths, and challenges.

Confidentiality
- We will keep your information confidential by keeping gathered information in a secure locked location. Your photos will be stored in a password-protected computer external storage drive. Coding of photographs will not include any identifiable information, such as names. Your name will not be on any information or pictures. In any publications or presentations, they will not include any information that will make it possible to identify who you are.
• We will make every effort to keep your information confidential, however, we cannot guarantee confidentiality. There may be instances others know you took photograph(s) based on photo landscape and/or personal stories associated with the photograph.

• Other groups may have access to your research information for quality control or safety purposes. These groups include the University Human Subjects Review Committee, the Office of Research Development, the sponsor of the research, or federal and state agencies that oversee the review of research. The University Human Subjects Review Committee reviews research for the safety and protection of people who participate in research studies.

• We may share your information with other researchers outside of Eastern Michigan University. If we share your information, we will remove any and all identifiable information so that you cannot reasonably be identified.

• The results of this research may be published or used for teaching. Identifiable information will not be used for these purposes

Payments
• You will not be paid to participate in this research study.

Voluntary Participation
• The decision to participate is up to you. You can refuse to participate in this study now or at any time. You can choose to participate and then, at any time during the study, choose to stop participating.
• Your parents will also be asked to give permission for you to participate. Even if your parents let you participate, you can still refuse to participate.
• If you choose to participate and change your mind, you can ask the investigator to destroy all of your information collected. Please be aware that any published information cannot be destroyed.

Contact Information
• If you have any questions about the research, you can contact the Principal Investigator, Renee Romer, at rromer1@emich.edu or by phone at +1- 248-219-1109. You can also contact Renee’s adviser, Professor Marilyn Wedenoja, at mwedenoja@emich.edu or by phone at +1-734-355-1364.

• For questions about your rights as a research subject, contact the Eastern Michigan University Human Subjects Review Committee at human.subjects@emich.edu or by phone at 734-487-3090.

Assent Statement
By signing below, you indicate that you have read this form, that all of your questions have been answered to your satisfaction, and that you agree to participate in this research study.
Signatures

Name of Participant (print): ________________________________________________

Signature of Participant: ____________________________ Date: ________________

Signature of Investigator(s): ____________________________ Date: ________________
Exhibit VI

Consent for People Who May appear in Photos

Project Title: Picturing Rural Jamaica: A Contextual Approach to Cultural Understanding Through the Lens of Social Work Theory

Faculty Sponsor: Dr. Marilyn Wedenoja, M.S.W., Ph.D.

Investigator: Renee Romer

Introduction

Eastern Michigan University (EMU), undergraduate student Renee Romer is conducting a Photovoice Project as part of her Undergraduate honors College Senior Thesis. This project is designed to give Bluefields, Jamaica community members an opportunity to identify strengths and concerns about their neighborhood. The findings from this project will be used to improve the Bluefields, Jamaica community and surrounding environments.

If you are asked to have your photograph taken as part of the project and agree to do so, please read the following:

• **What is the purpose of the photographs?** Your pictures may be used by the Eastern Michigan University (EMU) Photovoice Project to identify strengths or concerns about the community of Bluefields, Jamaica. Through photo exhibits, presentations, or publications.

• **What is involved?** Your participation will take less than ten (10) minutes. During this time, the photographer may take pictures that contain images of you. The project is confidential; your name or any other identifying personhood information will not be known or listed with the photographs and reports. It is good to remember that despite efforts to maintain confidentiality, there is always the chance that someone may recognize you in the photographs. Your willingness to be photographed is voluntary and you may decline.

• **What happens to the photographs?** Photographs become the property of EMU, and the residents of Bluefields, Jamaica. Some may be exhibited at the EMU and other conferences, and may be included in publications yet to be determined. All photographs, used or not, are maintained in a confidential manner.

• **What if I have other questions?** If you have any additional questions about this project, feel free to contact the faculty sponsor, Dr. Marilyn Wedenoja at mwedenoja@emich.edu C: +1 734-355-1364 or the principal investigator, Renee Romer at rromer1@emich.edu C: +1 248-219-1109, or both locally at Belmont Cabins Guesthouse.
Agreement Statement: By signing this consent form, I agree to have my or my child’s photograph taken. I also understand and agree that unless otherwise notified in writing, Eastern Michigan University, School of Social Work, assumes that permission is granted to use my child’s photograph(s), interview(s), and accompanying narrative(s) for public exhibits, presentations, publications, and / or other educational purposes.

Print Child’s Name: ___________________________ Child Age: ______

Print Parent/Guardian’s Name: ___________________________ Date: __________

Parent/Guardian Signature: ___________________________ Date: __________

Adult Name: ___________________________ Age: __________

Adult Signature: ___________________________ Date: __________

Photographer Name: ___________________________
Exhibit VII

Jamaica Photovoice Project Fact Sheet

What is Photovoice?
Photovoice is a way of describing your community through photographs.

What is the EMU Photovoice Project?
Eastern Michigan University (EMU), School of Social Work is seeking to learn more about the Bluefields, Jamaica community through photographs and stories (narrations).

What are our roles?
If you agree to participate in our project, you may take photographs of your neighborhood that you believe answers questions we ask. You may also be involved in group discussion and / or interviews to talk about the photographs you took and why you chose to take them.

Others may participate in our project by being in pictures. If you want to be in any of the pictures taken, let us know.

What are the questions you ask?
There are three questions we ask photographers to answer in their photographs:

1. “What do you have in this place (your community, culture, environment) that is important to protect future generations?”

2. “What do you have in this place (your community, culture, environment) that you would want to change for future generations?”

3. “What do you see as the strengths (community, culture, environment) of this place?”

What is the purpose of the photographs?
Photographs taken are part of a project seeking to learn what things you value in your community, what things you want to change in your community, and what things you see as strengths in your community.

How will the photographs be used?
The photographs will be used to create a display (exhibit) in your local community to educate others about issues you feel are important. Some photographs may also be included in exhibits, presentations, or publications to demonstrate how photovoice can be used to help communities identify strengths they have, challenges they face, and opportunities to create beneficial change.

How long will the project last?
The total project will last 4 days, with photographs being taken 3 days.

We will be meeting to take photos on these days, location, and times:

Day Number 1: ____________________
(day, date, time, location)

Day Number 2: ____________________
(day, date, time, location)

Day Number 3: ____________________
(day, date, time, location)

We will be sharing photographs taken and stories told in an exhibit with the Bluefields community:

___________________________________________________________
(day, date, time, location)

What are the benefits and risks of the photovoice project?
You will select your photographs and will be able to tell your own stories related to the photographs you take. By telling your stories, you can express your feelings, opinions, and help to promote community change. You will also be educating us about your unique community through the photos you take.

Is there an information meeting?
Yes! We will be meeting on ____________________ (day & date),
at ____________________ (location). At the meeting we will provide an overview of the photovoice project and answer questions you may have. If you cannot make the meeting and wish to participate in the project, contact Renee Romer or Dr. Marilyn Wedenoja and they will set up a private information session for you.

What if I change my mind and do not want to share my photographs or stories?
If at any time you wish to not share certain or all photographs, certain or all stories, or not participate in any part of the project, you do so. You may also withdraw from the project entirely at any time and do not have to provide a reason for withdrawing. If you wish to exclude any photographs and/or stories, please contact the principal investigator, Renee Romer
(rromerl@emich.edu) / C; at +1 248-219-1109 or Dr. Marilyn Wedenoja at mwedenoja@emich.edu / C; +1 734-355-1364, or at the Belmont Cabins Guesthouse.
Exhibit VIII

Photovoice Photographer Evaluation

This survey is your opportunity to help us improve our efforts by sharing your likes, dislikes, and suggestions for the project. Please give us honest and complete answers. All answers are anonymous and confidential. Thank you for your assistance!

Please circle the answer that best applies:

1) I clearly understood directions on how to use the camera and when in doubt, was provided assistance

   All the time          some of the time       most of the time    not at all

2) I clearly understood the directions of what I was looking for when taking the day’s pictures.

   All the time          some of the time       most of the time    not at all

3) I learned more about photography by participating in this project.

   yes, a lot          some                   not so much         none at all

4) I felt comfortable taking pictures with the questions that were asked.

   yes               somewhat                  not so much         not at all

5) I was comfortable sharing my pictures and stories with the people running the project.

   yes               somewhat                  not so much         not at all

6) I felt comfortable using photography as a way to express my thoughts, ideas, and feelings about a subject.
7) I felt comfortable identifying the needs of my community.

yes somewhat not so much not at all

8) I thought this was a worthwhile project for our community.

yes somewhat not so much not at all

9) How could this project have been improved?
Exhibit IX

Community Evaluation

This survey is your opportunity to help us improve our efforts by sharing your likes, dislikes, and suggestions for the project. Please give us honest and complete answers. All answers are anonymous and confidential. Thank you for your assistance!

Please circle the answer that best applies:

1) I clearly understood the intent of the EMU School of Social Work Photovoice Project.
   
yes  somewhat  not so much  not at all

2) I learned more about my community by viewing the exhibit.
   
yes  somewhat  not so much  not at all

3) I learned more about how photography can tell a story by viewing the exhibit.
   
yes  somewhat  not so much  not at all

4) I think using photography is a good way to express our thoughts, ideas, and feelings about a subject, as a community.
   
yes  somewhat  not so much  not at all

7) I think the exhibit accurately identifies the needs of my community.
   
yes  somewhat  not so much  not at all

8) I thought this was a worthwhile project for our community.
   
yes  somewhat  not so much  not at all

9) How could this project have been improved?
Exhibit X

Photographer Photo Release

_______ Yes, you may use ANY of the photographs I took during the Photovoice project to promote the purpose of the Eastern Michigan University (EMU) School of Social Work Photovoice Project.

_______ Yes, you may use SOME of the photographs I took during the Photovoice project to promote the purpose of the Eastern Michigan University (EMU) School of Social Work Photovoice Project.

Enter the code associated with each photo Not to be used:

_______ No, you may NOT use any of the photographs I took during the Photovoice project to promote the purpose of the Eastern Michigan University (EMU) School of Social Work Photovoice Project.

Your Name: __________________________________________

Your Signature: _______________________________________

Date: _______________________________________________