Online Resource:

Using Photovoice for Indigenous Initiatives at your Library

Jonathan Bowie & Helen Zhang

University of Alberta

Tanya Ball and Kayla Lar-Son

Indigenous LIS in a Canadian Context

LIS 598

July 24, 2020

Abstract

This kit is a starting point for librarians to use photovoice in their Indigenous initiatives. This toolkit includes a poster outlining how to use photovoice methodology for library programming or outreach and a list of resources, including recommended readings, guides on using photovoice, and examples of successful photovoice projects for community outreach. Our intention is to provide library professionals with the tools needed to create respectful initiatives that center Indigenous voices and methodologies.

Photovoice is an Indigenous research methodology that lets the participants create their own meaning and depict their own understanding of relations using photography. It can also be adapted as a library program unto itself, empowering Indigenous youths to express their individual and collective experiences that they may otherwise find difficult to vocalize. Through group dialogue and the provision of cameras to participants, photography becomes a method of documenting minority communities' experiences. Photovoice can also act as a catalyst for creating social change within communities.

Introduction: Why Photovoice?

Photovoice is a participatory research methodology that was developed in order to address the issues of injustice and inequality within minority communities (Castleden et al., 2008). Based in participatory research, photovoice can balance power relations in research practices by valuing Indigenous forms of knowledge and equitably inviting participants into the process (Lewis & Swoboda, 2016; Alberta Centre for Child, Family and Community Research, 2016). Unlike previous photography-based methods, photovoice is concerned with the production of knowledge through the identification of community strengths and concerns, with promoting critical dialogue through discussions on photographs, and with affecting changes in the community (Wang & Burris, 1997). Many researchers have shown photovoice to be an especially effective method of working with Indigenous communities in order to identify challenges within their communities, and to empower them to share those challenges with those who can affect policy (Carroll et al., 2018; Castleden et al., 2008; Goodman et al., 2018; Hatala et al., 2020; Lewis & Swoboda, 2018; Minthorn & Marsh, 2020; Mitchell et al., 2020; Morton et al., 2020; Tremblay et al., 2018).

Photovoice is particularly useful for Indigenous Peoples because it is a form of storytelling. Grounding research in storytelling practices is a way to connect to Indigenous communities, make the research process more accessible, and meaningfully incorporate

Indigenous Ways of Knowing. Photovoice is one way for Indigenous Peoples to convey their ideas and feelings about a topic through visual storytelling (Lewis & Swoboda, 2016).

We believe that libraries can be effective facilitators of photovoice projects in partnership with Indigenous communities. Photography encourages people to create meaning out of what they see in the world around them. It requires basic photography skills that libraries can help teach. Libraries can remove barriers to technology, provide photographic instruction and access to professionals. When Indigenous photovoice participants see their works displayed in libraries, they can see themselves reflected in the library space, creating and strengthening reciprocal relationships. Photovoice also speaks to policy makers because of the way photos tangibly acknowledge the reality of issues (Community Tool Box, n.d.). A collaboration between libraries and Indigenous participants can work towards affecting change in both communities.

This kit is a starting point for librarians to use photovoice in their Indigenous initiatives. This toolkit includes a poster outlining how to use photovoice methodology for library programming or outreach and a list of resources, including recommended readings, guides on using photovoice, and examples of successful photovoice projects for community outreach. Our intention is to provide library professionals with the tools needed to create respectful initiatives that center Indigenous voices and methodologies.

A Photovoice framework

We have created a poster that outlines a framework for using photovoice for Indigenous initiatives for library programming or youth outreach. For best viewing, follow this link: https://drive.google.com/file/d/10efesQEuNyIY8Jyq5tqXLG7wg4alZBvS/view?usp=sharing *and zoom in.*

Using Photovoice for Indigenous Initiatives at your Library: A Framework

Jonathan Bowie & Helen Zhang

LIS 598 Indigenous LIS in a Canadian Context

UNIVERSITY OF ALBERTA
SCHOOL OF LIBRARY AND INFORMATION STUDIES

Abstract

Photovoice is an Indigenous research methodology that lets the participants create their own meaning and depict their own understanding of relations using photography. It can also be adapted as a library program unto itself, empowering Indigenous youths to express their individual and collective experiences that they may otherwise find difficult to vocalize. Through group dialogue and the provision of cameras to participants, photography becomes a method of documenting minority communities' experiences. Photovoice can also act as a catalyst for creating social change within communities.

Introduction

Photovoice is a participatory research methodology that was developed in order to address the issues of injustice and inequality within minority communities (Castleden et al., 2008). Based in participatory research, photovoice can balance power relations in research practices by valuing Indigenous forms of knowledge and equitably inviting participants into the process (Lewis & Swoboda, 2016; Alberta Centre for Child, Family and Community Research, 2016). Unlike previous photography-based methods, photovoice is concerned with the production of knowledge through the identification of community strengths and concerns, with promoting critical dialogue through discussions on photographs, and with affecting changes in the community (Wang & Burris, 1997). Researchers have shown photovoice to be an especially effective method of working with Indigenous communities in order to identify challenges within their communities, and to empower them to share those challenges with those who can affect policy.

Photovoice is particularly useful for Indigenous Peoples because it is a form of storytelling. Grounding research in storytelling practices is a way to connect to Indigenous communities, make the research process more accessible, and meaningfully incorporate Indigenous Ways of Knowing (Lewis & Swoboda, 2016).

Photovoice for Libraries

We believe that libraries can be effective facilitators of photovoice projects in partnership with Indigenous communities. Photovoice requires basic photography skills that libraries can help teach. Libraries can remove barriers to technology, provide photographic instruction and access to professionals. When Indigenous photovoice participants see their works displayed in libraries, they can see themselves reflected in the library space, creating and strengthening reciprocal relationships. A collaboration between libraries and Indigenous participants can work towards affecting change in both communities.

Framework

Step 1) Building Community Relationships

Photovoice relies on strong community connections and relationships (Palibroda et al., 2009). Libraries should strive to build strong relationships with local Indigenous communities through connection and consultation. Relationships take time and effort, though. Through partnerships, outreach and consultation, areas or issues that require attention can be addressed, and potential participants can be identified.

Step 2) Project Planning

Who are the participants? Who are the partners? Once you have established a group of potential participants through community relations, you will also need to know who is on your team, including group facilitators and photography instructors. Other planning activities:
• Creating a project timeline
• Establishing a project budget
• Identifying equipment needs (i.e. cameras, laptops, projectors)
• When will the group meet? Where will they meet? How often will they meet?
• Organizing the meetings
• Identifying any potential barriers to the participants (i.e travel cost, location, etc.) (Palibroda et al., 2009)

Step 3) Identify Key Partnerships

How will the project be funded? Consider partnering with local community organizations for potential partnerships or sponsorships. Seek grants.

Who are the experts? Invite local photography experts or photography students to offer feedback and instruction. Seek out photographers from within the local Indigenous communities. As photography is a form of storytelling, invite Indigenous community members who are storytellers, e.g. Elders (Lewis and Swoboda, 2016).

Step 4) Beginning the Photovoice Project

Once you have established your photovoice group, you can implement your timeline and begin your meetings.

Introductory Session
Begin your introductory sessions by creating an environment of trust. This can be done by offering snacks and refreshments to the participants. Promote safety within the group using a trauma-informed approach (PLA, 2018). In the introductory meetings you want to: a) Educate the group on the photovoice process; b) Explain informed consent to the participants and why it is required from each of them; c) Identify themes or issues that the project will discuss d) Identify goals of the group; and e) Begin camera safety and instruction.

Instructional Sessions
Photovoice methodology relies on an assumption that everyone has the skills and power to take photos, they just need the tools and knowledge. Dedicate time to the instruction of photography and using cameras. Teachings can range from basic camera functions (i.e. pressing the shutter, sorting and deleting photos), photography (i.e. composition, lighting) or more theoretical ideas on what makes a powerful photograph. Come up with activities that encourage the exploration of photography (North Bay Regional Health Centre, 2015).

Photovoice Discussion Sessions
Here you will encourage thoughtful discussion and photographic description with the group.
• Describe your Photo.
• What is Happening in your picture?
• Why did you take a photo Of this?
• What does the photo Tell us about your life?
• How does the photo provide us the Opportunity to learn about your experiences? (PLA, 2018).

Ensure everyone has equal opportunity to discuss their work. Have photographers provide feedback on composition and strength of the images (Community Tool Box, n.d.), and have the participants choose their strongest image each session to prepare them for the exhibition. It is useful to encourage participants to find common themes in their photographs (Nova Scotia Participatory Food Costing Project, 2012).

Step 5) Photo selection, Storytelling, and Exhibit Preparation

Once you've had your final group meeting it's important to connect with the participants on an individual level in order to assist them in:
• Selecting their final photograph;
• Aiding them in crafting their narrative; and
• Preparing for the exhibit opening (North Bay Regional Health Care, 2015; PLA, 2018, 27:03)

When assisting the participants with their choices, avoid influencing their decisions. Ask open-ended questions and be supportive of their decisions (Community Tool Box, n.d.; PLA, 2018). Encourage the participants to use whichever language they feel most comfortable with. Allow time for them to practice public speaking before the event. The photographs will need to be enlarged and mounted, along with the accompanying narrative captions. Ensure that they are mounted and transportable in the event of multiple exhibits.

Step 6) Exhibit Opening

You will want the event to be a safe environment. Provide refreshments and a final speaking rehearsal in order to calm the participants (PLA, 2018). Invite familiar faces such as the photography instructors, family and community members. Be sure to invite the partnering organizations and sponsors. Have someone take photographs of the participants with their work which can be sent to them later as a token of thanks.

Conclusion

Photovoice can empower Indigenous communities to "identify, represent and enhance their community through a specific photographic technique" (Wang & Burris 1997). It is important to invite policy and decision-makers who might be influenced by the marginalized voices of the community to the issues reflected in their photographs and their stories. Create travelling posters that can be exhibited at Pow Wows and other community cultural events, or even in restaurants or cafes. More exposure in the community offers more learning opportunities and potential for change!

References

Castelden, H., Garvin, T., & Huu-ay-aht First Nation (2008). Modifying Photovoice for community-based participatory Indigenous research. *Social Science & Medicine 66*, 1393-1405. https://doi.org/10.1016/j.socscimed.2007.11.030

Community Tool Box. (n.d.). Section 20. Implementing Photovoice in Your Community. https://ctb.ku.edu/en/table-of-contents/assessment/assessing-community-needs-and-resources/photovoice/main

Lewis, S., & Swoboda, A. (2016). *Connecting the Dots: Photovoice with Aboriginal youth. Our images. Our community.* https://cmha.bc.ca/wp-content/uploads/2016/07/Final-Draft-Photovoice-Book-June-5.pdf

North Bay Regional Health Centre. (2015). photoVOICE Facilitator Guide. http://www.nbrhc.on.ca/wp-content/uploads/2015/10/photoVoice-Facilitator-Guide.pdf

Nova Scotia Participatory Food Costing Project. (2012). Facilitating a Photovoice Project: What you need to know! https://foodarc.ca/makefoodmatter/wp-content/uploads/sites/3/VOICES_PhotovoiceManual.pdf

Palibroda, B., Krieg, B., Murdock, L., & Havelock, J. (2009). *A Practical guide to photovoice: Sharing pictures, telling stories, and changing communities.* http://www.pwhce.ca/photovoice/pdf/Photovoice_Manual.pdf

Public Library Association. (2018, August 29). Photography, storytelling, and community connections: How to develop a photovoice project. [Webinar]. http://www.ala.org/pla/education/onlinelearning/webinars/ondemand/photovoice

Wang, C. & Burris, M. A. (1997). Photovoice: Concept, methodology and use for participatory needs assessment. *Health, Education & Behaviour, 24*(3), 369-387. https://doi.org/10.1177/109019819702400309

Resource List

In alphabetical order, this is a list of resources, reports, guides, and articles about photovoice methodology, with summaries. These reports and articles provide examples of how libraries and other organizations have used photovoice methodology for community outreach with Indigenous peoples. Various resources are included to provide more detailed information to supplement our poster's framework.

Alberta Centre for Child, Family and Community Research. (2016). *Maskwacis youth perceptions of strength and resilience: A photovoice project.* Retrieved from https://www.deslibris.ca/ID/10065491

This report from the Alberta Centre for Child, Family and Community Research describes their photovoice project. Aiming to reframe the misperceptions and stereotypes of the

Maskwacis community, this project facilitated youth exploration and representation of their community's strengths through photography (p. 4). Training for participants consisted of two experienced Indigenous photographers (Ingrid Kelln and Bert Crowfoot) teaching how to capture artistic and meaningful photographs and two community Elders to mentor and guide youth in "appreciating their community's positive assets" (p. 6). Their photos were compiled into exhibitions (displayed at the Ermineskin Elders' Centre, the UofA Faculty of Extension gallery, and then the UofA Hospital McMullen gallery) and a photobook for the wider community. The project helped build positive awareness of the Maskwacis community by displaying photos that show culture, pride, talent, creativity, beauty, etc.

Castelden, H., Garvin, T., & Huu-ay-aht First Nation (2008). Modifying Photovoice for community-based participatory Indigenous research. *Social Science & Medicine 66,* **1393-1405.** **https://doi.org/10.1016/j.socscimed.2007.11.030**

This article examines the perspectives of photovoice as a community-based participatory research method for Indigenous Peoples. Castleden et al. (2008) discuss the historical power imbalances of non-Indigenous people researching Indigenous Peoples. Researchers need to make the effort to foster trust and share power with Indigenous Peoples when doing research about and with them. Photovoice can balance power, provide a sense of ownership, foster trust, and build capacity with photography. It is a culturally appropriate method, as one participant states, Indigenous Peoples "are more comfortable with oral and visual [forms of communication], then this way you are drawing out the information, this isn't intimidating."

Community Tool Box. (n.d.). *Section 20. Implementing Photovoice in Your Community.* **Retrieved from**
https://ctb.ku.edu/en/table-of-contents/assessment/assessing-community-needs-and-resources/photovoice/main

This is a detailed online guide to photovoice from Community Tool Box, a massive online resource on community-building skills. This chapter teaches readers how to use photovoice as a tool to empower people. It breaks down the basics of photovoice and the benefits of using it to understand and document community needs. It explains when photovoice is useful and carefully outlines the steps required to plan and implement a photovoice project.

Ever Active Schools. (2011). *Kainai Photovoice.* **Retrieved from**

   http://everactive.org/uploads/files/Documents/Reports/Kainai%20Photovoice.pdf

This report from the Ever Active Schools describes their projects on researching the perceived barriers and facilitators of a healthy school environment from Indigenous youth. Applying photovoice methodology, students were asked to take pictures to reflect wellness in their own school community. The researchers state "We felt it was the most appropriate method to engage students and give them a sense of ownership over the project." Students then organized their pictures into different themes and discussed them in a focus group setting. The positive themes that emerged were family and friend support, connecting to their culture, and connecting with nature. Discovering these themes with photovoice provides a foundation to develop more school programs that integrate these themes.

EPL. (n.d.). Digital storytelling initiatives. Retrieved from

   ttps://www.epl.ca/digital-storytelling/

The Edmonton Public Library uses digital storytelling in one of their Indigenous Initiatives. These digital story videos let Indingeous Peoples "share what's important or meaningful to them.. add a different dimension to the traditional narrative. It provides the chance to learn about one another, building stronger relationships and understanding within and across our communities." Their project, Voices of Amiskwaciy, shows how multimedia is a powerful tool to share personal and community stories. Some stories are created with the help of EPL, while others are created using EPL resources, such as a digital storytelling kit that can be borrowed or access to their makerspace technology (e.g. green screens, recording space, video editing software). The website "is a space owned by the Indigenous community," reminding us that the media created from these initiatives belongs to the contributing communities.

Goodman, A., Snyder, M., & Wilson, K. (2018). Exploring Indigenous youth
   perspectives of mobility and social relationships: A Photovoice approach.
   Canadian Geographer, 62(3), 314–325. https://doi.org/10.1111/cag.12460

This research project aimed to uncover the perceptions of urban Indigenous youth. Through photovoice, participants were able to show their perspectives on mobility that would be

difficult to express otherwise. Photovoice was an effective way for Indigenous youth to contextualize their experiences. Goodman et al. point to how relationship and trust-building were key throughout the process.

Higgins, M. (2014). Rebraiding photovoice: Methodological Métissage at the cultural interface. *Australian Journal of Indigenous Education, 43***(2), 208–217.** https://doi.org/10.1017/jie.2014.18

This article describes how traditional photovoice methodology needs to be adapted for Indigenous contexts in order to not risk reproducing the power imbalance that is frequent in research on Indigenous Peoples. By incorporating Indigenous standpoint theories, photovoice can help investigate "the questions that can be asked" from personal experiences and employ critical reflexivity. Furthermore, Indigenous praxis contributes to the idea of building healthy relationships within communities and beyond. Higgins calls for photovoice to include more than just human voices and consider voice as relational (e.g. telling stories *with* rather than *about* place) to utilize Indigenous Ways of Knowing.

Schachter, J. (n.d.). Community-based Media & Storytelling Organizations. *Josh Schachter Photography.* **Retrieved from** http://www.joshphotos.com/teaching/teaching-resources/community-media-websites/

This is a master-list of organizations that are dedicated to helping their communities tell visual or digital stories. Many of these organizations are specifically based in photovoice methodologies, while others are similar in spirit. These websites are filled with resources and examples of how photography can empower communities.

Lewis, S., & Swoboda, A. (2016). *Connecting the Dots: Photovoice with Aboriginal youth. Our images. Our voices. Our community.* **Retrieved from** https://cmha.bc.ca/wp-content/uploads/2016/07/Final-Draft-Photovoice-Book-June-5.pdf

This report details the experience of using photovoice to promote mental health initiatives for urban Indigenous youth in Kelowna, Port Alberni, and Quesnel. Led by the [Canadian Mental Health Association](), the project aimed to promote positive health outcomes with a visual storytelling approach. The project used photovoice as a tool for engaging youth in co-research about their communities and to build connection to protective factors.

Through photography, Indigenous youth displayed their understandings of mental health in their lives. Youth conveyed this through photos of their pets, exercise, learning about culture, confronting stereotypes, nature, family, self-portraits, and more. Adapting the Prairie Women's Health Centre of Excellence manual (see Palibroda et al., 2009) to a mental health context, participants created photographs "that reflected their sense of belonging and identity in the community" (p. 9). The project started with workshops on camera use, ethics, power, and concepts of community-based research and ended with a *Photovoice Exhibit Gala* to share the photographs with the wider community.

Norquest College. (n.d.). *Welcome in Our College: A Student PhotoVoice Project.* **Retrieved from**
https://www.norquest.ca/NorquestCollege/media/pdf/centres/intercultural/ISE/photovoice_HiRes.pdf

This guide details Norquest College's student engagement photovoice project. While their project focuses on welcoming diverse students to a college campus, this guide was designed to be used as a resource that can be adapted to any organization wanting to use photovoice. It provides detailed information on how to engage participants and outlines eight weeks of sessions, including objectives, underlying theories, timeframe, activities/tasks, materials, new vocabulary, reflection questions, and tips for each session.

North Bay Regional Health Centre. (2015). photoVOICE Facilitator Guide. Retrieved from http://www.nbrhc.on.ca/wp-content/uploads/2015/10/photoVoice-Facilitator-Guide.pdf

This facilitator guide contains useful resources such as examples of consent forms, participant calendars, and scheduling timelines. It discusses practical topics, e.g. how to prepare a budget and create the right environment for participants to learn and share. It lays out the project in a series of sessions with details on what to discuss and do in each.

Nova Scotia Participatory Food Costing Project. (2012). F*acilitating a Photovoice Project: What you need to know!** **Retrieved from**
https://foodarc.ca/makefoodmatter/wp-content/uploads/sites/3/VOICES_PhotovoiceManual.pdf

This is a guide for completing Photovoice research. It provides an outline of a photovoice project that can be adapted for other contexts, along with timelines and forms. This document covers the key steps of a photovoice project, what is required of facilitators, and ethical considerations (privacy and informed consent). It provides detailed instructions and checklists for planning a project, such as what equipment you need, how to teach photography basics, and how to recruit participants. It also provides good advice on how to interact with participants and how to create a safe space for them to express their ideas.

Palibroda, B., Krieg, B., Murdock, L., & Havelock, J. (2009). *A Practical guide to photovoice: Sharing pictures, telling stories, and changing communities.* **Retrieved from http://www.pwhce.ca/photovoice/pdf/Photovoice_Manual.pdf**

This manual was created by the Prairie Women's Health Center of Excellence as a guide for incorporating photovoice research methodology. Photovoice empowers members of marginalized communities through the sharing of their photographs and their voices as a means to implement positive change within their communities. Photovoice participants act as co-researchers in a project.

Public Library Association. (2018). *Photography, Storytelling, and Community Connections: How to Develop a Photovoice Project.* **Retrieved from**
http://www.ala.org/pla/education/onlinelearning/webinars/ondemand/photovoice

In 2013, the Chicago Public Library partnered with a local organization in order to collect stories from refugees and asylum-seekers. Through photovoice, participants became connected to their new home by capturing their daily lives through pictures, to the Chicago Public Library where they met in small groups, and to other refugees with similar lived experiences. This webinar by the Public Library Association of America provides the methodology used and will aid viewers in planning their own photovoice projects.

Wang, C. & Burris, M. A. (1997). Photovoice: Concept, methodology and use for participatory needs assessment. *Health, Education & Behaviour 24*(3), 369-387. https://doi.org/10.1177/109019819702400309

This is a foundational article on the basics of photovoice. Wang is often credited as the developer of photovoice methodology. This article outlines a clear framework on what photovoice is and how it can be used as a participatory research method. Photovoice is a departure from previous photo-based methodologies with three main goals; to reflect community strengths and concerns, to promote critical dialogue through discussions of photographs, and to reach policymakers.

Conclusion

Photovoice can empower Indigenous communities to "identify, represent and enhance their community through a specific photographic technique" (Wang & Burris 1997). It is important to invite policy and decision-makers who might be influenced by the marginalized voices of the community to the issues reflected in their photographs and their stories. Create travelling posters that can be exhibited at Pow Wows and other community cultural events, or even in restaurants or cafes. More exposure in the community offers more learning opportunities and potential for change!

References

Carroll, C., Garroutte, E., Noonan, C., & Buchwald, D. (2018). Using photovoice to promote land conservation and indigenous well-being in Oklahoma. *EcoHealth 15*, 450–461. https://doi.org/10.1007/s10393-018-1330-9

Castelden, H., Garvin, T., & Huu-ay-aht First Nation (2008). Modifying Photovoice for community-based participatory Indigenous research. *Social Science & Medicine 66*, 1393-1405. https://doi.org/10.1016/j.socscimed.2007.11.030

Community Tool Box. (n.d.). *Section 20. Implementing Photovoice in Your Community.* Retrieved from https://ctb.ku.edu/en/table-of-contents/assessment/assessing-community-needs-and-resources/photovoice/main

Delgado, M. (2015). Urban youth and photovoice: Visual ethnography in action. http://ebookcentral.proquest.com

Felicia M. Mitchell, Shanondora Billiot, & Stephanie Lechuga-Peña. (2020). Utilizing photovoice to support Indigenous accounts of environmental change and injustice. *Genealogy, 4*(51), 51–66. doi: 10.3390/genealogy4020051.

Hatala, A. R. Njeze, C., Morton, D., Pearl, T. & Bird-Naytowhow, K. (2020). Land and nature as sources of health and resilience among Indigenous youth in an urban Canadian context: a photovoice exploration. *BMC Public Health, 20*(1), 1–14. https://doi-org.login.ezproxy.library.ualberta.ca/10.1186/s12889-020-08647-z

Lewis, S., & Swoboda, A. (2016). *Connecting the Dots: Photovoice with Aboriginal youth. Our images. Our voices. Our community.* Retrieved from https://cmha.bc.ca/wp-content/uploads/2016/07/Final-Draft-Photovoice-Book-June-5.pdf

Minthorn, R. S., & Marsh, T. E. J. (2016). Centering indigenous college student voices and perspectives through photovoice and photo-elicitation. *Contemporary Educational Psychology, 47*, 4–10. https://doi-org.login.ezproxy.library.ualberta.ca/10.1016/j.cedpsych.2016.04.010

Morton, D., Bird-Naytowhow, K., Pearl, T., & Hatala, A. R. (2020). "Just because they aren't human doesn't mean they aren't alive": The methodological potential of photovoice to examine human-nature relations as a source of resilience and health among urban Indigenous youth. *Health and Place, 61,* 1–10. https://doi-org.login.ezproxy.library.ualberta.ca/10.1016/j.healthplace.2019.102268

Palibroda, B., Krieg, B., Murdock, L., & Havelock, J. (2009). A Practical guide to

Photovoice: Sharing pictures, telling stories, and changing communities. *Project #157*. Prairie Women's Health Centre of Excellence.
http://www.pwhce.ca/photovoice/pdf/Photovoice_Manual.pdf

Public Library Association. (2018, August 29). *Photography, storytelling, and community connections: How to develop a photovoice project.* [Webinar].
http://www.ala.org/pla/education/onlinelearning/webinars/ondemand/photovoice

Tremblay, M., Baydala, L., Littlechild, R., Chiu, E., & Janzen, T. (2018). Promoting the strengths and resilience of an Indigenous community through photovoice. *Paediatrics & Child Health, 23*(4), 247–254. https://doi-org.login.ezproxy.library.ualberta.ca/10.1093/pch/pxx178