



Photovoice Case Study and Toolkit

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INTRODUCTION

Hunger Free Colorado

Hunger Through My Lens

Photovoice Case Study and Toolkit



Hunger Through My Lens: **A Project Facilitated by Hunger Free Colorado**

In 2013, Hunger Free Colorado set out to develop an advocacy project to promote understanding of what hunger looks like, who is impacted by it, and how hunger affects different people. Hunger Free Colorado leveraged the photovoice method to develop a project titled *Hunger Through My Lens*. ([Click here for the Hunger Through My Lens Project Plan](#)).

We gave: Participants were provided digital cameras.

We provided: Participants received training in the mechanics, art, and ethics of documentary photography.

We captured: Within two weeks of their initial training, project participants began downloading their first photographs.

We engaged: Over a period of several months, participants engaged in a series of trainings designed to foster group identity, establish trust, and increase participants' ease in speaking publicly and persuasively about their photographs (*see appendix: training session explanations and curriculums*).

We launched: Participants exhibited and discussed their captioned photographs displayed via traveling exhibits held in community settings (*see appendix: Hunger Through My Lens exhibition sites*). Exhibits served as an opportunity for Hunger Free Colorado and project participants to connect with policy makers, media, and other individuals in positions of power, as well as engage in dialogue with community members.

WHAT IS PHOTOVOICE?



WHAT IS PHOTOVOICE?

PHOTOGRAPHY + SOCIAL ACTION = AWARENESS/DIALOGUE/CHANGE

Photovoice is an evidence-based, collective storytelling process that combines photography (and sometimes videography) and social action.

Participants typically represent a group marginalized by poverty, race, ethnicity, language, class, gender, culture or other factors.

They present their perspectives through photographs. They often craft captions or narratives to accompany their photos.

They share their photographs by having them displayed in a community setting where they serve to raise awareness, promote dialogue and catalyze change.

THE HISTORY OF PHOTOVOICE

Caroline Wang (University of Michigan) and Mary Ann Burris (The Ford Foundation) pioneered the photovoice process in 1982. They drew from Paulo Freire’s concept of “critical consciousness;” feminist theory regarding the importance of voice; and the power of documentary photography as an agent for social change.

Since then, photovoice has been utilized successfully in many countries and contexts to raise awareness to issues related to youth, illness, violence, social justice, and many causes that are frequently overlooked.

THREE PRIMARY GOALS OF PHOTOVOICE:

1. To **help amplify and articulate voices** that may otherwise be unheard, empowering people to document and reflect on their individual experiences and the conditions of their community.
2. To **encourage critical consciousness**. Through the process of selecting, discussing and reflecting on their photographs, participants begin to see their circumstances in new and helpful ways. They become more fully aware of the ways in which social, economic and political factors shape their lives.
3. To **influence policymakers to make changes** that improve conditions and enhance lives.



Photovoice does not “give people a voice.” Rather, the process of photovoice helps participants to uncover, clarify and strengthen the voice that they already have.

WHY IS PHOTOVOICE EFFECTIVE?

WHY IS PHOTOVOICE EFFECTIVE?

Photovoice = Powerful Advocacy

Photovoice can help people, whose needs are often ignored, gain control of their story. They gain the confidence and skills to tell their own stories directly to the people who can make a difference.

It is a powerful tool for many issues. This photovoice case study focuses on hunger.

Photovoice Empowers.

Often, people who confront hunger on a daily basis are focused on safety and survival. A chance to engage in meaningful creative expression offers important psychological and emotional relief. In addition, the collaborative and expressive nature of photovoice can help alleviate the feelings of isolation that are commonly associated with food insecurity—not knowing when or where you will get your next meal.

Photovoice Communicates.

It has been said that a picture is worth a thousand words, and it's true. Participants, who are the real experts, provide tangible evidence that there's a need to face the impacts of hunger on individuals, families, and communities.

Photovoice Persuades.

A single, impactful image can call attention to hunger in a way that stakeholders and policymakers will never forget.

WHEN TO USE PHOTOVOICE?

PHOTOVOICE WORKS WELL WHEN PROJECT GOALS INCLUDE:

- **Inspiring specific action to be taken.** For example, a participant's image of an actual food pantry shelf with a few cans of pumpkin, hygiene products, and cranberry sauce illustrates the reality of the limited options many have when in need of food.
- **Raising awareness or bringing attention to an issue.** For example, people who live in middle- to high-income suburbs often don't realize that hunger affects members of their own neighborhoods. A trusted community group (e.g., local church) might host a photovoice project to raise consciousness and understanding about the issue.
- **Informing and/or influencing policymakers.** Images can be persuasive and memorable. Even if it's not during a year when a bill is up for vote, it's never a wrong or bad time to share information with a policymaker, lay a foundation for change, or directly ask for a commitment to support an issue.

PHOTOVOICE WORKS WELL WHEN PROJECT GOALS INCLUDE:

- **Empowering individuals and communities.** Participants create the change that they want to see.
- **Gathering data.** Since photovoice is a type of participatory action research, it also can be used as a qualitative research method, an assessment tool, a data collection method, or in another way that's meaningful to the community. Participants of a photovoice project can act as fact finders and provide qualitative data.
- **Documenting a tradition or way of life that may be threatened.** Photovoice enables participants to not only collect facts, but also to record their way of life. Photographers celebrate traditions and teach onlookers the importance of these traditions.

WHO SHOULD BE INVOLVED IN PHOTOVOICE?

WHO SHOULD PARTICIPATE IN PHOTOVOICE?

People who might benefit from participating include those who:

- Struggle to meet a basic human need (e.g., hunger)
- Experience a physical challenge/disability
- Experience a mental health challenge/disability
- Live with a chronic disease
- Are marginalized by living in a rural setting with a unique set of concerns and issues
- Experience discrimination or unequal access due to:
 - Race, ethnicity, or linguistic barriers
 - Religious and/or cultural beliefs
 - Gender identity and/or sexual preference
 - Class or lifestyle

WHOM WILL YOUR STORY TOUCH? WHICH PHOTO WILL SPARK CHANGE?

Examples of organizations that can facilitate / benefit from photovoice include:

- Advocacy organizations
- Food pantries
- Community organizations
- Youth groups
- Religious groups
- Schools
- Group homes
- Health providers or health centers
- Organizations that serve people with physical or mental disabilities/challenges
- Organizations that serve people with chronic illness



HOW IS A PHOTOVOICE PROJECT CREATED?

PUT THE POWER OF PICTURES TO WORK.

On the following pages are the components and practices common to successful photovoice projects.



THIS IS ABOUT DOING.

Engage participants in planning and decision-making to every extent possible. The photovoice method is based on participatory action.

How we did it:

Hunger Through My Lens emphasized this point in the first training during which participants established group rules (*click [here](#) for group exercise to establish group rules*).

The first training also established that *Hunger Through My Lens* was the participants' project, and that the project manager's role was to engage Hunger Free Colorado's networks to facilitate the group's vision.

Participants were responsible for identifying exhibit sites and for choosing themes to highlight within the overarching issue of hunger.

GIVE PARTICIPANTS THE TOOLS TO BE SUCCESSFUL.

Provide training for participants and staff. Although the number and content of trainings will vary by project, some trainings are essential.

Photovoice participants should be trained in:

- Basic techniques of documentary photography
- How to operate the exact camera being used
- Ethical concerns with photography
- Safety concerns with photography

How we did it:

We engaged *Hunger Through My Lens* participants in role-plays on matters of safety ([click here](#) for role play activity). We also advised them to travel with photo release forms ([click here](#) for *Hunger Through My Lens* release form) and to obtain signatures whenever a person or identifying information was clearly visible in a photograph ([click here](#) for ethical concerns chart).

In addition, we created ad-hoc trainings on topics that reflected participants' expressed interests. For example, when *Hunger Through My Lens* participants identified an interest in advocacy work, the project manager arranged for a policy professional to train participants on the state's legislative process. A subsequent training addressed grassroots advocacy and lobbying. In doing so, we demonstrated our commitment and support to the participants and their vision for the project.

SHOW GRATITUDE. CELEBRATE.

Remember, participants are involved with the project on a volunteer basis. Finding creative ways to recognize their contribution and help them feel valued is key.

How we did it:

Hunger Free Colorado expressed our appreciation in the following ways:

- **Tokens of thanks** for their participation in every training:
 - a \$25 gift card to a local supermarket
 - bus passes for travel to and from trainings
 - a meal
- The project manager **touched base with each participant weekly**.
- The project manager **met individually and in-person monthly** with each participant. These meetings were usually conducted over **lunch and/or a light meal**, and they were paid for by Hunger Free Colorado.

FIND AND UTILIZE PARTNERS.

It's often possible to secure in-kind donations to cover project materials and activities, such as meeting space.

How we did it:

Hunger Through My Lens benefited from donated meeting space so that trainings could be held in a location convenient to the majority of participants. This arrangement was cost-effective and provided significant benefit to participants, as well as increased participant attendance at training sessions.

BE PREPARED.

Staff and volunteer facilitators should be trained in:

- The same areas as participants. Not only is this important in terms of adequately supporting participants, but it can help to anticipate issues that might arise during the project.
- Methods to help participants deal with the emotions that arise due to group process and/or individual experience.

How we did it:

Hunger Through My Lens is a project specific to hunger, but we are aware that hunger most often does not happen on its own. Participants face other issues that they may need to discuss, and they may also want to advocate on behalf of these issues.

The project manager gathered resource references for direct services and organizations that advocate for other issues.

BE ENGAGED.

Participants need to show and discuss their photos in a safe and supportive environment.

How we did it:

With *Hunger Through My Lens*, the project manager met with each participant multiple times to upload and discuss their favorite photographs. Discussions were framed using the SHOWeD acronym, which was introduced during the second training.

SHOWeD stands for:

- What do you **SEE** here?
- What is really **HAPPENING** here?
- How does this relate to **OUR** lives?
- **WHY** does this situation, concern or strength exist?
- What can we **DO** to improve the situation or to enhance these strengths?

BE READY TO TAKE ACTION.

Organize the project to culminate in an action.

Action can take many forms, depending on a project's purpose and scope. It provides tangible, measurable proof to participants that their work is important and is worth showcasing.

Determining the specific action(s) to be undertaken is also a somewhat organic process as participants should always guide and inform such decisions.



TAKE ACTION.

How we did it:

- **Traveling exhibits:** Participants proposed the exhibit sites, and the project manager asked community leaders for additional input and for help in securing the eventual sites. (**HELPFUL HINTS:** Invite “bigwigs” to attend the exhibit(s), inform the local press and remind local officials that their constituents are part of this project.)
- **Speaking opportunities:** Participants spoke at exhibit openings, community events and advocacy engagements that ranged from small gatherings to a large conference with nearly 200 attendees.
- **Hosting a “lobby day” at the state capitol:** Participants introduced themselves and the *Hunger Through My Lens* project to their representatives at the Colorado state capitol, as well as observed two official meetings with state representatives. (**PLEASE NOTE:** If you are far from your state capitol, a tour of a state-run facility, such as the Department of Health and Human Services, might be a worthwhile alternative.)
- **Encouraging everyday action:** In addition to establishing milestone actions, it’s also important to help participants view themselves as educators and change-advocates in their conversations with friends, family, neighbors, religious organizations and others. *Hunger Through My Lens* uses a “Sphere of Influence” exercise to establish where participants currently are, and where they are comfortable going with spreading information (click [here](#) for sphere of influence).

DEVELOPING A PHOTOVOICE PROJECT

The *Hunger Through My Lens* project progressed according to the steps outlined on the following pages (click [here](#) for *Hunger Through My Lens* process chart & click [here](#) for an editable version).



START WITH THE DETAILS.

1. Research and Draft Project Plan

- **Conduct research:** There are many organizations dedicated to photovoice, with numerous articles and ample research attesting to the effectiveness of photovoice as an advocacy tool. Instead of reinventing the wheel, learn from the experiences of other people and organizations.
- **Obtain internal buy-in:** It's important that people within your organization understand the need for a photovoice project, the benefits it can provide and the time commitment.
- **Determine project scope:** Consider project size, timeline and necessary equipment.

Equipment determinations—particularly camera selection—can impact both budget and scope.

- *Disposable cameras:* Inexpensive to purchase, but most still require film processing, an added cost. They also allow for only a limited number of pictures—generally fewer than 30.
- *Low-end digital cameras:* These are up to six times more expensive than disposable cameras but have the capacity to produce an unlimited number of pictures. In a longer project, the investment in digital cameras might pay off.
- *Other low-cost devices:* Point-and-shoot flip-cams are easy to use and can be a great way to capture and easily share footage.



START WITH THE DETAILS.

- **Determine project scope:** Consider project size, timeline and necessary equipment.

Project size: The number of participants for your project will impact budget and scope, or your budget and goals can help inform how many participants can be involved.

- A project can be effective with a small group of participants.
- With more time and funds, a project can be done successfully with more participants.

PLEASE NOTE: The *Hunger Through My Lens* project recruited and engaged 15 female participants. (Click [here](#) to see why the project chose to create an all-woman group.) The Denver metro area is a large geographic location, and because no neighborhood or community is immune from hunger, *Hunger Through My Lens* included participants from various suburbs as well as city residents.



START WITH THE DETAILS.

- **Determine project scope:** Consider project size, timeline and necessary equipment.

Timeline: The length of your project could also impact budget and scope.

- Your project goals and objectives will influence how long your project should and will last.
- Projects can be designed with a specific goal, related to one specific action. When that goal is achieved, the project is complete.

PLEASE NOTE: A project like *Hunger Through My Lens* is aimed at changing public opinion, increasing awareness and reaching people in positions of power. With its broad goals, *Hunger Through My Lens* engaged participants in developing specific actions for the group to take. This process did take a longer period of time.



START WITH THE DETAILS.

- **Establish budget:** Your budget will be based in large part on decisions made while creating your scope of work. Questions to ask:
 - How long will the project last?
 - What kind of cameras will you provide participants?
 - Will the cameras be loaned or given to participants?
 - How many trainings do you anticipate?
 - Will you give participants gift cards or other monetary exchanges for attending trainings?
 - How will you print and display photographs?

Note that some of these decisions, such as how you print and display your photographs, may be determined later by the group, but you should still make a rough estimate for these items/activities.

PLEASE NOTE: The *Hunger Through My Lens* budget was developed to meet the broad goals and multi-year project plan. Your project can be successful with a much smaller budget.



START WITH THE DETAILS.

- **Draft project plan:** A project charter guides you to:
 - Map out your project plan
 - Answer specific questions
 - Address possible associated risks
 - Outline a preliminary budget

- **Establish working timeline:** The photography phase of a project can last as little as a week or as long as a year or more. *Hunger Through My Lens* is an ongoing project that will last at least two years. Determining a length of time depends on resources, participants, whether or not you have a dedicated staff member working on the project, etc.



FIND YOUR VISIONARIES. GATHER YOUR GOOD THINKERS.

2. Research and Draft Project Plan

The project manager works with participants on technical issues, supports them in expressing themselves through images, facilitates training sessions, and facilitates groups where pictures are shown and discussed, and develops curriculum for training sessions.

The facilitator also may be integral in arranging photographic displays and speaking opportunities for participants. This person likely will provide encouragement and emotional support, as well as general information about photography and further instruction for those who want it. Depending on the project and organization, more than one staff member may serve in this role. A staff member also may share it with a professional photographer. (This could be structured as co-facilitation or as a facilitator plus consultant/occasional guest.)

Organization, agency, or institution staff members or volunteers may act as facilitators, as resources, or as managers of most aspects of the project.

Regardless of their volunteer or professional status, it is important not only that these people believe in photovoice and want to be involved with the project, but that they possess the necessary interpersonal, technical and leadership skills to be effective.



FIRST THINGS FIRST: SECURE FUNDING.

3. Write Grant(s) and Secure Funds

For many reasons it is advisable to wait to begin a project until grant funding is secured. One important reason funding should be secured first is related to participants. You don't want to recruit, make promises to participants, and then have funding fall through.

During this process, consider what funder recognition is feasible and fits the request (e.g., signage at exhibit or logo on website).

PLEASE NOTE: In-kind donations are possible, too. For example, a local store or vendor may be willing to donate cameras or production of photos.

FIND THE ISSUE EXPERTS.

4. Recruit Participants

(Click [here](#) for Hunger Through My Lens application & click [here](#) for Hunger Through My Lens interview questions.)

Recruitment methods: Your recruitment method(s) will depend on your situation:

- You may begin with an **existing group** (e.g., classroom or church group), in which case recruitment is as simple as presenting the idea and discussing it with the group.
- If you operate a **direct service**, recruitment may be done on an individual basis. For example, if you run a food pantry and know clients, you might recruit people by simply talking with them during a pantry visit.
- You might use **outreach and networking with existing groups** to help engage potential participants.
- Once some participants are in place, **participant word of mouth** (to family and friends) often yields additional recruits.



FIND THE ISSUE EXPERTS.

4. Recruit Participants

Recruitment considerations: Regardless of recruiting methods, you must clearly communicate the following to potential participants:

- The project's purpose
- That the project will involve one or multiple exhibitions (if that's the case)
- That no potential participant should feel coerced
- That participant involvement is voluntary and they can withdraw from the project at any point
- That cameras being used as part of the project are loans, not gifts (if that's the case)
- That participants own all rights to their photographs

It may also be appropriate to ask participants to sign a release stating that they retain the copyrights to any photos taken, that they understand the conditions of the project, and that they will allow their photos to be included in an exhibition with the option of remaining anonymous.

(Click [here](#) for the *Hunger Through My Lens* participant consent form.)



READY. SET. PLAN.

5. Plan Your Project

A planning group should include some, if not all, participants. If you include only a sub-set, you may want to allow all project participants to vote on who will be part of the planning process. Doing so helps everyone to feel connected and involved.

Hunger Through My Lens invited all group members to participate in the planning process. This was part of our brainstorming and discussion during training sessions.

PLEASE NOTE: While we find that including participants in the planning process is ideal, this can add expenses. *Hunger Through My Lens* provides food, gift cards and bus tokens at each training session.

It also may take longer to create a specific plan. There are pros and cons to selecting a few group representatives versus involving the entire group. You should think about this beforehand and include it in your scope of work.

READY. SET. PLAN.

Hunger Through My Lens found that a **plan outline** was necessary to obtain board support, establish a budget, and apply for and receive funding. Our plan outline established that there would be traveling exhibits, but exhibit locations would be determined by participants. This allowed us to operate under a general project plan until the participants were able to fill in the details based on their goals and direction.

You might choose to include community officials or policymakers in the project from the beginning. Doing so can help attract attention and other support quickly. Decision makers collaborating side-by-side with societally-marginalized individuals conveys a message of equality. However, the group process, development of trust, and balance of power could be adversely impacted. It's important, once again, to weigh potential advantages and disadvantages.

PLEASE NOTE: *Hunger Through My Lens* opted not to include community officials and policy makers from the beginning.

EMPOWER. ENGAGE. ENCOURAGE.

6. Train Participants, Staff, and/or Volunteers

Participant training: (Click [here](#) for *Hunger Through My Lens* first training curriculum & click [here](#) for second training curriculum.)

At minimum, participant trainings should address the following topics:

- **Camera use and photographic technique.** This training should address basic camera operations (e.g., adjusting for light conditions, using flash and editing, digitally or otherwise), as well as photo techniques (e.g., composition and how to shoot moving subjects). The training may be conducted by a mentor/facilitator with a good knowledge of photography. *Hunger Through My Lens* enlisted the support of a volunteer professional photographer.
- **Ethics, legality, and safety considerations with photography.** Participants may catch subjects in private, embarrassing or illegal behavior, which introduces questions of ethics, legality and safety. When is it legal to take such photos? When is it ethical to take such photos? How do you ask permission to take a photo? Should you ask subjects to sign a release form? Should you offer subject(s) a copy of the picture? How do you react if a subject refuses? How do you protect yourself in dangerous situations? Just carrying a camera may be enough to put a participant in danger. Someone who has established a relationship with participants should host this training.

EMPOWER. ENGAGE. ENCOURAGE.

- **Group-building.** The project will go more smoothly if you offer support in that area. Training should address: establishing ground rules; making clear why ground rules are necessary; emphasizing the collaborative nature of group work in trainings and activities; structuring the group as a mutually supportive team; encouraging listening skills; and engaging in group-building activities—all will help foster bonds among participants.

Staff /volunteer skills and training: The extent of staff/volunteer training required will depend on their background and experience, as well as the nature and scope of the project.

At minimum, staff/volunteers should already possess or be trained in the following areas:

- Basic photography
- Group leadership and facilitation
- Counseling
- Ethics and safety



EMPOWER. ENGAGE. ENCOURAGE.

Staff members and volunteers must have skills that allow them to handle emotional reactions that arise for participants as a result of the photos and discussions, or as a result of incidents that may arise during the project.

Whether professionals or volunteers, all must understand the structure and goals of the project. For a photovoice project to be successful, staff members and volunteers must be able to encourage and support participants without actually doing the work for participants. Participants must do both the documentary and emotional work themselves.



POINT. CLICK. CHANGE THE WORLD.

7. Take Pictures

The best way to learn photography is to take pictures!

Staff or volunteers should be available by phone and email to answer questions. In the beginning stages, staff and volunteers should set clear boundaries about communication. If this is done in advance, participants will have clear expectations about when questions will be answered. If you are able to have a staff member dedicated to the project, it may be appropriate for phone-based and in-person check-ins to be pre-arranged.





REGROUP. REFLECT. RE-ENERGIZE.

8. Group Meetings

The group meetings are designed to help participants reflect on their work and the work done by others, as well as the subject and aesthetics of their photograph(s). The process helps participants:

- select photos for an exhibition
- write powerful captions for their photographs
- notice emerging themes.

The process may also inspire a participant to take new photographs. The reflection process is instrumental in fostering critical dialogue as well as personal and intellectual development.

PLEASE NOTE: In our case, the *Hunger Through My Lens* project manager met individually (prior to group meetings) with each participant to discuss photographs, download the photographs, and create a file of “favorites.” That step proved helpful in preparing participants to talk about their photos and to field questions. This step was time-consuming. If it’s something you want to do, you may want to make your group smaller or allocate additional staff/volunteer resources.



REGROUP. REFLECT. RE-ENERGIZE.

Discuss

Sharing and receiving feedback is very important, especially in advocacy-oriented photography where photographers can be so engrossed in their subject matter that they overlook technical aspects of their own work. During the photography phase of your project, participants and facilitators should meet regularly both one-on-one and in a group. Depending on a project's size, a group will include all or a subset of project participants.

Reflect

In these groups, participants present their photographs and explain why they took them. The group provides feedback about how the pictures strike them, whether they evoke ideas or feelings, and whether a photograph seems to make its point.



DISCUSS &
REFLECT



REGROUP. REFLECT. RE-ENERGIZE.

Select

As participant confidence grows, they may abandon previous selections in favor of new approaches and ideas, which is good.

Part of the selection process also entails writing captions. An uncaptioned photograph can communicate a feeling or idea, but in photovoice, captions help convey a message. For example, a *Hunger Through My Lens* participant took and selected a picture of a woman standing in a kitchen. The picture looks good, but what does it say? The photographer's message became clear when adding the caption: "Just because you have a kitchen, doesn't mean you have food to cook."

The goal is to have a group of photographs that make a powerful statement, evoke emotion and ultimately bring about change or shed light on a condition or situation.

SET THE STAGE.

9. Exhibit(s)

The facilitator may select the number of photographs that will be used based on size of display area, but participants select which photographs to include in the exhibition. It is important that each photographer has the same number of photographs on display. It is very important that participants have the option to remain anonymous—and to change their minds. A participant may initially choose to remain anonymous and then have a change of heart, or vice-versa.

An exhibit provides many benefits, such as:

- Demonstrating to participants that their work is valuable enough to show to the public.
- Creating something tangible for the participants to be proud of.
- Raising public awareness about the issue.
- Spreading critical dialogue from group trainings to the community.
- Providing an opportunity for participants to introduce themselves and ask people about their stance on the issue.
- Celebrating what participants have accomplished.

SET THE STAGE.

Important strategic steps for a successful exhibit:

- Invite / engage: community leaders; elected officials; people with traditional access to power (e.g., CEOs and corporate board members).
- Contact local media.
- Consider hosting an opening party.

Hunger Through My Lens held its first exhibition at the central branch of the Denver Public Library in downtown Denver. The exhibit was on display for a month, and Hunger Free Colorado hosted an opening reception. The Colorado governor's chief of staff spoke, as did a project participant. Hunger Free Colorado distributed a "save the date" and invitation via email, as well as created and distributed a press release. We also utilized other channels to launch the project (e.g., newsletter and social media).

PLEASE NOTE: Hunger Free Colorado continues to bring attention to *Hunger Through My Lens* through communication with media and other organizations, features in newsletters and on websites, and promotion via social media (e.g., Facebook, Twitter and YouTube).

SET THE STAGE.

Samples of a *Hunger Through My Lens* “save the date” and invitation (for email and print use)

Save the Date
and be the first to see...

HUNGER THROUGH MY LENS

Photographs of hunger in everyday life.

TUESDAY, JULY 30 ● **5-7 P.M.**

Hunger Through My Lens is an advocacy project of Hunger Free Colorado that sheds light on the reality of hunger in the Denver metro area. The project photographers are the real experts—individuals who experience hunger. The photographs serve as a platform for Coloradans to reframe, reclaim and recount their stories with the hopes of creating change in how we view and understand the issue of hunger.

FIRST PHOTO EXHIBIT & RECEPTION
Denver Public Library - Central Branch
 10 W. 14th Ave., 7th Floor
 Denver, CO 80202

Hors d'oeuvres and drinks provided

Thanks to the support of ConAgra Foods Foundation and Kaiser Permanente.

You are invited to experience...

HUNGER THROUGH MY LENS
Photographs of hunger in everyday life.

Please join Hunger Free Colorado and *Hunger Through My Lens* participants for a photo exhibit that sheds light on the reality of hunger. Fifteen women from the Denver metro area will showcase their photographs, letting you into their lives. You'll also have the opportunity to meet the participants and discuss how hunger impacts their communities.

WEDNESDAY FEB. 5
9 A.M. – 4:30 P.M.

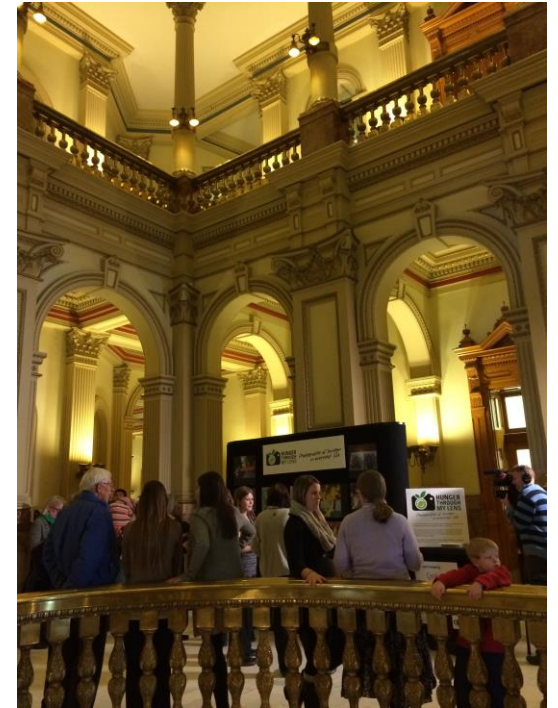
COLORADO State Capitol
North Foyer

Hunger Through My Lens is an advocacy project facilitated by Hunger Free Colorado that provides a platform for the real experts—individuals who experience hunger—to share their stories and create positive change. This year the project will expand throughout the state since hunger is an issue that affects everyone in Colorado.

THANKS to Kaiser Permanente and ConAgra Foods Foundation for supporting this project.



EXAMPLE:
Hunger Through My Lens exhibits





EXAMPLE:
Hunger Through My Lens participants
speak at a conference



EMBRACE YOUR MOMENTUM.

10. Take Action

An exhibit may be just the beginning; you might also choose to:

- Create an action plan and a project committee that includes participants, policymakers, business leaders, and other nonprofit and advocacy workers.
- Meet with legislators and administrators about the issue.
- Create a letter-writing campaign and include photographs.
- Take direct action, such as a demonstration.
- Involve participants as mentors if you facilitate a second round of the project.

LOOK BACK. LOOK FORWARD.

11. Evaluate

The *Hunger Through My Lens* project benefitted from multiple forms of evaluation. At the first training session, participants took a pre-test that included general questions about advocacy and access to power. The same questions were given in a post-test months later. These questionnaires were coded to ensure participants' anonymity. In addition, evaluations were administered following each training and included questions regarding the effectiveness of the facilitator and the guest professional presenter, as well as questions about the training (*click [here](#) for training session one evaluation and click [here](#) for training session two evaluation*). Participants' input is essential in evaluating the photovoice process and results.

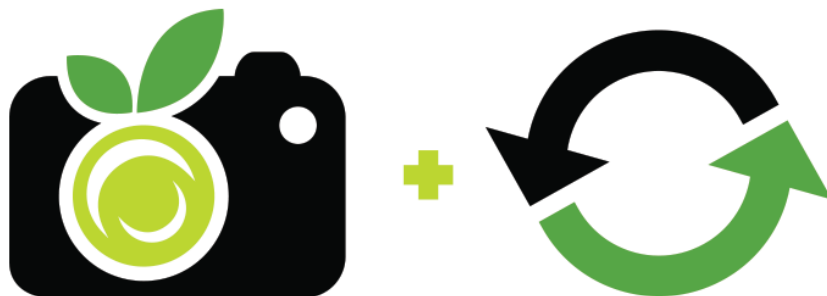
The following questions can be helpful in monitoring and evaluation:

- How did recruitment go? What was effective? How long did it take?
- Were the goals of each training achieved? (Analyze each training.)
- Did participants gain new skills?
- Did the project lead to a specific action?
- Did the project lead to a change in conditions?
- Did the project influence policymakers?
- Did the project gain media attention?

KEEP THE STORY GOING.

12. Consider Repeating the Project

Based on funding and staff resources, you might consider repeating the project or extending its original scope. Bear in mind, funding may be easier to obtain now that you have one successful photovoice project under your belt!





PHOTOVOICE RESOURCES.

This toolkit describes the goals, process and best practices of using photovoice, a powerful and effective method to tell the story of your cause. It is informed by existing photovoice resources, including:

1. Implementing photovoice in your community. *Community Toolbox*, <http://ctb.ku.edu/en/table-of-contents/assessment/assessing-community-needs-and-resources/photovoice/main>
2. Kramer, et al. (2010). Promoting policy and environmental change using photovoice in the Kaiser Permanente community health initiative. <http://share.kaiserpermanente.org/wp-content/uploads/2013/09/Photovoice-article.pdf>
3. Wang, C. C., & Burris, M.A. (1997). Photovoice: Concept, methodology, and use for participatory needs assessment. *Health Education & Behavior*, 24, 369-387.
4. Wang, C.C., Morrel-Samuels, S., Hutchinson, P.M., Bell, L., & Pestronk, R.M. (2004). Flint Photovoice: Community building among youths, adults, and policymakers. *American Journal of Public Health*, 94, 911-913.
5. Witnesses to Hunger. *The Center for Hunger-Free Communities*, <http://www.centerforhungerfreecommunities.org/about-us>
6. Zimmerman, M.A., & J. Rappaport. (1988). Citizen Participant, Perceived Control, and Psychological Empowerment. *American Journal of Community Psychology* 16(5):725-749.



IN THE NEWS.

Some of the news coverage garnered by *Hunger Through My Lens*:

[Taking aim at hunger with cameras](#)

Kaiser Permanente (March 12, 2014)

[15 women document what it's like to be hungry in powerful photo project](#)

Huffington Post (March 3, 2014)

[What happened when Denver women facing hunger are given cameras](#)

Upworthy (Feb. 20, 2014)

[Picturing hunger in America: Colorado women use cameras to take aim at hunger](#)

PBS NewsHour (Feb. 18, 2014)

[Real-life hunger experts host “Hunger Through My Lens”](#)

9NEWS/KUSA-TV (Feb. 12, 2014)

[‘Hunger Through My Lens’ tackles poverty in a different way](#)

Colorado Public Radio (Feb. 6, 2014)

[Hunger Through My Lens exhibit at Colorado State Capitol](#)

Examiner.com (Jan. 31, 2014)

[Display puts hunger in the picture](#)

Our Colorado News (Sept. 5, 2013)



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For more information on *Hunger Through My Lens* and this toolkit,
please contact:

Lauren Engle

lauren@hungerfreecolorado.org

