

Helen Cammock

Having Our Say Too – working through participatory photography with young people affected by or at risk of sexual exploitation

- Initial work Background – social work; child protection and family support, youth work projects, domestic violence project and also regeneration context.
- Interest in the power of creative processes to explore a range of issues and the importance of representation for individual recovery as well as wider understanding and awareness.
- Change of career and photography between 2005-2011.
- Director Brighton Photo Fringe, PhotoVoice project manager and participatory practice.

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VISION AND MISSION

PhotoVoice's vision is for a world in which no one is denied the opportunity to speak out and be heard.

Our vision and mission

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PhotoVoice's mission is to build skills within disadvantaged and marginalised communities. To achieve this, we utilise innovative participatory photography and digital storytelling methods. These skills enable individuals to represent themselves and create tools for advocacy and communication. Through this, and through developing partnerships, we deliver positive social change.

How do we work?

Working in partnerships with other charities, NGOs and community organisations, PhotoVoice designs and delivers tailor-made participatory photography, digital storytelling and self-advocacy projects for socially excluded groups.

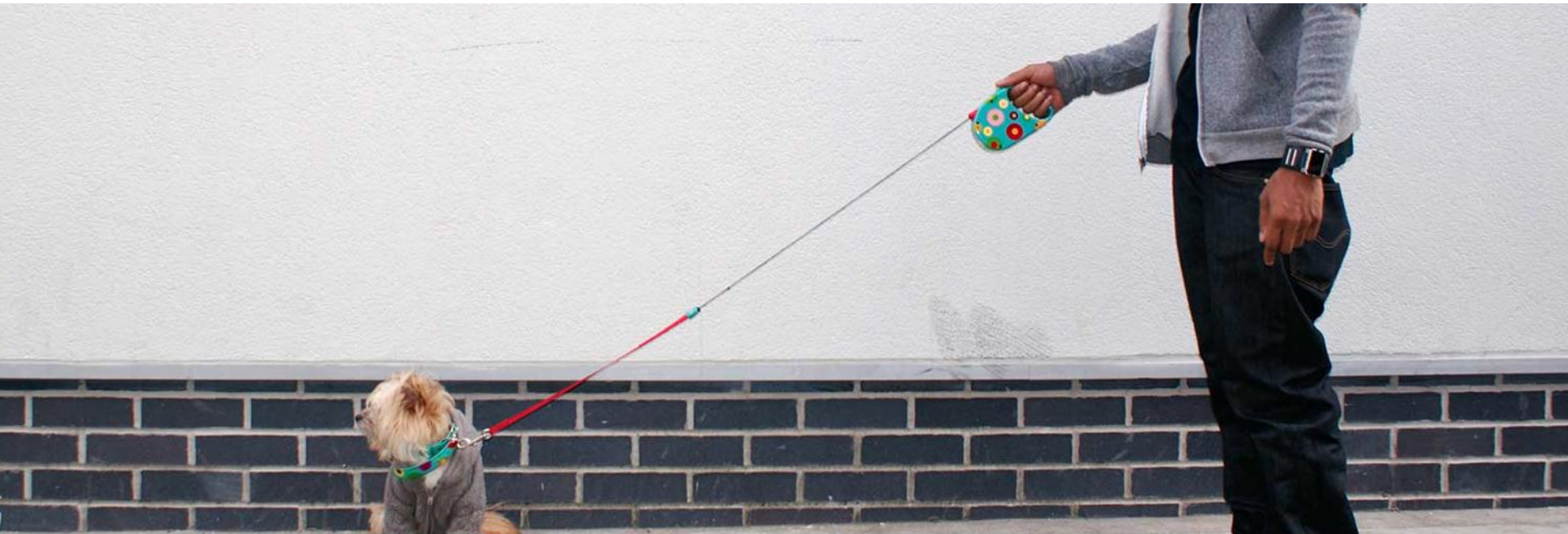
Our pioneering and award winning approach brings together arts, media, development, campaigning, and social change to deliver projects that enable voice, build skills, deliver advocacy and work towards sustainable change.

We ensure that we:

- Design and develop projects specific to communities, issues and needs, and based on engagement with them
- Promote the imagery produced from the projects utilising media, events and exhibitions
- Provide consultancy, training, materials and resources to organisations wishing to use participatory photography in their work

We undertake our activities in line with our [Statement of Ethical Practice](#).





Why photography?

Photography is a highly flexible tool that crosses cultural and linguistic barriers, and can be adapted to all abilities. Its power lies in its dual role as both art form and way to record facts.

It provides an accessible way to describe realities, communicate perspectives, and raise awareness of social and global issues.

Its low cost and ease of dissemination encourages sharing and increases the potential to generate dialogue and discussion.

What is important when developing projects?

- Project Partners
- Understanding the issues and/or the community (this is about partnership working)
- Inclusive practice (facilitators, language, group ethos, importance of learning and also challenge)
- Safeguarding (anonymity, confidentiality and self- advocacy).

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A two year project working with young people across the UK exploring their perspectives on, and experiences of Sexual Exploitation through photography and the creation of Digital Stories.

Partnerships

- Partnership with the National Working Group for Sexually Exploited children and young people (NWG) – ongoing expert advice and networking of service providers and professionals Nationally. NWG will have a key role feeding into the development of the DVD resource pack.
- Individual Specialist Regional Partners support the design and delivery of each tailored project (NSPCC Respect and Protect (Bethnal Green and Croydon), Barnardos SECOS, Walsall Street Teams, Blackburn Engage and Derby Safe and Sound Project, NSPCC Protect and Respect).

Overall Project Aims

- To inform the debate around Sexual Exploitation with the experiences and perspectives of young people at risk of or directly impacted upon by Sexual Exploitation. Developing platforms for self- representation and self - advocacy are key.
- To support young people to use photography as a creative tool enabling them to explore, make sense of their experiences and express themselves. The group work process and participative methodology works directly to support this aim.
- To offer young people opportunity to develop additional creative skills – Photographic, written and Digital Media – Including offering opportunity to work towards a BTEC Certificate level 1.
- To support young people to develop a greater awareness of the issues (in each project workshop programme and through the DVD resource) and raise self confidence and self esteem in project participants.
- To further inform and support the practice of professionals who work with young people in a diverse range of contexts (including specialists in specific support contexts and mainstream contexts such as schools).



Three Phase project

- Phase 1 – Projects and workshop delivery - 5 projects across the UK. Partnering with specialist support services to co-deliver 3 month long projects with young people at risk of, or who have experienced Sexual Exploitation.
- Phase 2 – Creating the DVD resource for practitioners (in partnership with NWG) and the HOST focus group
Creating a resource for use in different contexts by practitioners.
- Phase 3 – Disseminating the DVD resource – pilots to train targeted services/ practitioners and evaluation of effectiveness/usefulness of the resource.

Project Workshop Structure

- 36 hours of workshop time (anything between 7-12 workshops)
- BTEC Cert 1
- Photography activities and visual literacy
- Creative practice – crit sessions and developing personal practice
- Dialogue based activities and games – exploring the themes
- Outshoots and trips
- End of project celebration
- Project launch and exhibition
- Resource development and Dissemination

Participation and risk:

1. Safeguarding, anonymity, confidentiality and self- advocacy:

Projects are all about managing the ever complex dynamics between anonymity, self- advocacy and acknowledgement. This is difficult and means that the way partnerships and projects are structured is key:

1. Referral of participants from partner organisations is vital. An assessment that it is appropriate and safe for young people to undertake group work, and participate on a project that requires them to reflect on and communicate their experiences or perspectives is part of the initial engagement process.

2. Projects should both support *and* compliment other services young people are receiving.

3. Key workers and project staff are part of the project structure from the beginning – either in each session or ‘on call’ for support during a session when necessary. Young people are aware of this from the beginning.

4. A particular style of representation is encouraged in developing photographic work. Young people are encouraged to represent themselves, their experiences and ideas creatively – avoiding where possible direct portraits and real locations etc. All the activities work to support young people to represent in a conceptual way that aims to avoid placing them at further risk.

5. When young people feel strongly about using certain images (particularly those that involve their faces) a risk assessment meeting is called that involves the young person, project facilitator and key worker from the partner org to discuss risk and make a joint decision based on all perspectives and considerations regarding age and current or future risk . (Eg. Marina’s Story). Project staff will see all digital stories before they are signed off.

6. Self - Actualisation and a sense of process. Young people across the board on this project have been incredibly motivated knowing their work will be used to support other young people. Time and time again young people have stated that their biggest battle had been isolation and ‘feeling they were the only one’. The group work process and the sense of legacy and purpose for their work for many young people is an empowering one.

Participation and risk:

2. Production and Dissemination:

1. Copyright: ownership of work. Control of where and for how long the work is used belongs to participants with usage release for partners and PhotoVoice only to be used in conjunction with the project remit and objectives
2. Name changes and Psueydonyms.
3. Pitch shift on digital stories



FORGIVE



SKIN TONE?



STAY OUT

I MUST
I FEEL
I AM
I CAN
I WILL
I SHOULD
I COULD
I MIGHT
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STAY OUT
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Split Personality







Alcohol from the series *Dirt*



Tramp from the series *Dirt*



Dirt from the series Dirt



Dirty Laundry from the series *Dirt*



untitled









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PhotoVoice have partnered with the National Working Group network for Sexually Exploited Children and Young People to run participatory photography projects across the UK. All projects have run in partnership with specialist support providers who work directly with young people, who have experienced sexual exploitation or who have been identified to be at risk.

The young people have participated in a 3-month photography project exploring different themes that offer a context to sexual exploitation including gender, power and relationships. They have also developed their understanding of visual literacy, photography and story telling techniques.

The work created on the project represents their thoughts, responses and experiences through photography and text, and through creating their own digital stories. This process has enabled them to both make sense of their experiences and share their perspectives on the issues.

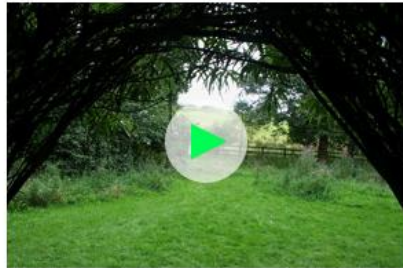
All the young people have had the opportunity to complete a SEPE (Supporting Employability and Personal Effectiveness) BTEC certificate as part of each project.

This website is a resource for service providers and professionals to deliver services and workshops that are directly informed by the experiences and perspectives of young people themselves. The activities have been created in response to their work, ensuring that the input from the participants directly supports other young people across the UK to understand the issues and context of sexual exploitation furthering their capacity to safeguard themselves.

HAVING
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1 DEFINING THE ISSUES - GROUP STORY



2 SAFFRON MILLY



3 JEAN JIEMAN



4 LUKE HAYES





HOST exhibition and Launch at The Photographers Gallery London, Oct 2013



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*Having Our Say*₃

What's new in HOS₃?

A third follow on project from Having Our Say Too – working on three projects that have a specific focus;

1. Talking with Parents
2. Impact of CSE on future life choices
3. Impact of online grooming

It includes developing a resource again using the work developed by young people and additionally a training element for both using the resource and employing creative practice into practitioners work with young people affected by CSE.

We have a longer period for evaluation built into the project to attempt to evaluate and monitor the impact of the process on participating young people as well as impact on the CSE context as a useful resource or a additional service offer to young people.

Self Portraits by A







Power and Emotions by MMCC





NO

DIGITAL STORIES

- Zarin's story
- Jean's story

- www.havingoursaytoo.co.uk
- www.photovoice.org