

Preface

Thank you for my wonderful daughter Amelii, my incredible husband Magnus, my fantastic mother Heli and my gorgeous dog Rölli.

Thank you for my great supervisor Anne Juberg, NTNU.

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1.0 Introduction

The United Nations convention on the Rights of the Child (UNCRC, 1989) is ratified by Norway and Finland and 194 other countries. All countries, except the USA have ratified UNCRC.

According to UNCRC, Article 1 Children and youngsters are everyone under the age of 18. Article 3 declares that the primary consideration shall be the best interests of the child during all actions concerning the child in a public or private social welfare institution. Article 12 states that every child has the right to express their views in all matters that affect them. Article 13 declares that a child has freedom of expression, meaning that they have the right to receive, seek and deliver ideas of all kinds and information orally, in print, in writing, in the form of art or any other way a child wishes (United Nations, 1989). Children's rights and right for participation are part of Finnish and Norwegian laws. Children and youngsters have the rights to be heard and to participate but this right is not fully realized in any European country (Ministry of Education and Culture, 2011, p.4). Immigrant children are less visible in official and non-official structures than those belonging to majority. It is not researched how visible are those children's voices which are part of Child Welfare Services. Participation of children who are part of Child Welfare Services, are immigrant or disabled have to be supported (Ministry of Education and Culture, 2011, p. 37). Children should have different ways to participate and express their meanings.

1.1 Children are beings, not becoming's

A way to stop a child from expressing their opinions is by not giving them a method by which they can express their thoughts. Photography is a visual art form which can help children to express their thoughts and ideas together with language. 1990's 'new childhood sociology' prompted a theoretical shift in thinking so that children and youngsters are seen as beings, instead of becoming's. They are members of the society with their own rights, instead of being incomplete adults. The way children and youth are understanding and interpreting their world has received more focus after 1990's. Orientation towards collaborative practices since the 2000's prompted service users, local communities and professionals to participate (Wulf-Andersen et al., 2021, p. 2). This text includes three ways to use participatory photography with social work clients: photovoice (Coined by: Wang and Buris, 1994/1997), photo-elicitation (Coined by: Collier, 1957) and empowering photography (Coined by: Savolainen, 1998).

1.2 The reason why I have chosen to write about this topic

I attended to a primary school which had an visual art profile in Finland. This school had an entrance exam and only some got into the school. I later on studied visual art in Exeter College in

England. I worked two years as a professional model in Finland which gave me also an idea what it is to be in front of the camera. I knew about photovoice and empowering photography methods and have been a leader for a photography project with children in Caterham, England. I chose to write about how to use photography in social work to find out different ways to use photography in social work.

1.3 What is my research question and how I have restricted it?

In this thesis will I answer to *how photography has been used and how it can be used with children and youngsters belonging to a social work client group in Finland and Norway?* I am focusing on two Nordic countries which have both a Nordic welfare system. Nordic welfare system represents world's most comprehensive and advanced welfare system in the world. Both of the countries are social democratic states (Stamsø, 2017). This is why it is appropriate to include these two countries. I restrict to write about children and young people. I restrict looking at three photography methods what can be done without further education after social work degree. They are also the most popular methods to use at the moment. These are photovoice, empowering photography and photo elicitation in Finland and photovoice and photo elicitation in Norway. It is also possible attend to a photovoice and/or empowering photography course. Empowering photography course: Finland: <https://turunkesayliopisto.fi/koulutustarjonta/voimauttavan-valokuvan-ammattilliset-perusteet-10-op-raumalla/> Photovoice course: Norway: <https://www.forskningdagene.no/bestill-en-forsker/t-10306> Online: <https://photovoice.org/training/1-day-training/#1558431141107-7b875084-4c49>

1.4 Relevance for social work

Global definition of the social Work Profession according to International Federation of Social Work is that: “Social work is a practice-based profession and an academic discipline that promotes social change and development, social cohesion, and the empowerment and liberation of people. Principles of social justice, human rights, collective responsibility and respect for diversities are central for social work...social work engages people and structures to address life challenges and enhance wellbeing” (IFSW, 2014). The aim of photovoice is to empower the participants and to make a social change by showing images to people in power or for example through selling photographs, so that those who have taken the pictures can get into a better life situation. Social change is part of the global definition of social work profession. Empowering photography aims to empower its participants. Empowerment of people is part of the global definition of social work profession. Photo elicitation method engages children to join visually. Children can have difficulties in explaining everything with words and photography can work as one method to engage children

while for example talking with them in a child welfare services setting. As written earlier child has the right to seek, receive and express their views orally, in written form, through art of any other way they wish according to UNCRC article 13. Principles of human rights are central to social work, which why giving children and youngsters a possibility to elaborate their world through photographs with captions/explanations is important.

1.5 Different chapters in the thesis

This thesis is divided to 1. Introduction, 2. Method, 3. Theory, 4. Findings, 5 Discussion and 6 Results. In the second part of the thesis I will explain the chosen method. This part is divided to three parts and it presents the way I have searched for information, I will look critically at the chosen literature and I will explain why the chosen literature is relevant. The third chapter will present the theory behind participatory photography and photo elicitation. It also presents person in environment theory and principles for self-help. In addition it looks at Laura Tiitinen's theory about social worker's barriers to use social media in order to analyse what are their barriers to use photography in social work. In chapter four I will present empowering photography, photovoice and photo elicitation methodologies. In chapter five I will discuss how these methodologies are used with children and young people in Finland and Norway in a social work setting and how they can potentially be used. I will use the different theories to elaborate on the topic. Chapter six, results has the discussions main points.

2.0 Method

Method means the way we gather *data*. Data consists of the information we need for our research. It depends from the research question what kind of method we need to have (Dalland, 2017, p.54). I am using systematic review as a method. A systematic literature review consists of planned and reasoned information search. It is characterised by extensive searches, with different keywords, done in several databases. The purpose of systematic literature review is to go through all of the literature to find as much relevant literature as possible (Gregersen, et al., 2016, p.5). This method gives me an access to photography projects done before, so that I and those reading this thesis get an overview on the topic and it is possible to produce more projects. I also use literature what I have knowledge of from before and what is suggested to me.

2.1 What is a systematic literature review?

I have done a systematic literature review to give a scientific answer to the question. I have gathered information from Oria, Sociological Abstracts and Social Services Abstracts. I have also searched

from Academic Search Complete and CINAHL databases while they are used while studying social work in Finland. Based on my question I have different criteria for what to include and what not to include in the search (Gregersen, et al., 2016, p.5). I included research which were maximum ten years old. I have looked mostly at peer-review articles. Books are older than ten years. Freire's and Collin's theories are older than ten years and all methodologies presented are older than ten years, which why I use also material which is older than years. The words I have found most material with are *photovoice*, *empowering photography* and *photo elicitation*. I have included texts about youth, social sciences and social work. There is a possibility to choose material based on where the research is done. I included research done in Norway, Sweden and Denmark. I searched also in Finnish and Norwegian and found some literature this way as well.

2.2 How is this literature relevant?

The literature used in this text is done by people who have done photovoice, empowering photography and photo elicitation projects with children and youth belonging to social work client group in Finland and Norway. This way this text can give an idea of what kind of photography projects are done in this field in these countries.

2.3 Looking critically at the literature

This text uses different books, peer-review articles and other sources. It includes several new books and per-review articles on the field. Many of the journals are not in the field of social work but the projects have been done with a social work client group.

Micro, mezzo and macro social work practise

Social world is divided into macro, mezzo and micro levels. Micro-level social work focuses on social work what happens with individuals and families. Mezzo- level social work is social work with large groups of vulnerable people. It can happen on organization or small community level. Macro-level social work helps people indirectly through research, far-reaching programs and political advocacy that aim to prevent social problems (National Association if Social Workers, 2022).

3.0 Theory

3.1 Micro, mezzo and macro social work practise

Social world is divided into macro, mezzo and micro levels. Micro-level social work focuses on social work what happens with individuals and families. Mezzo- level social work is social work

with large groups of vulnerable people. It can happen on organization or small community level. Macro-level social work helps people indirectly through research, far-reaching programs and political advocacy that aim to prevent social problems (National Association of Social Workers, 2022).

3.2 Participatory photography methods

Photovoice, empowering photography and photo-elicitation are participatory photography methods. Participatory photography methods stem from four theoretical roots: Paulo Freire's critical pedagogy, documentary photography, feminist theory (Wang and Burris: 1997) and participation action research (Wang: 2006). The idea behind documentary photography is to give a voice to marginalised and vulnerable people through visualisation. In documentary photography photographer is often an outsider and decides what is photographed. Freire(1921-1997) was an Brazilian educator who understood that he needs an insider view. Freire took pictures of his students life happenings for his literary programs for marginalised groups. According to him, his students needed to identify and become critically conscious of the different social, historical and political conditions that oppress communities in order to reach permanent community change. Freire used visual methods to empower his students. The visual photograph allowed his participants to reflect and have a dialogue about the reality they are living. Freire had a dialogic pedagogy, where the visual like photographs enabled dialogue. Photographs were also a way to bring an issue public. Feminist theory is used in participatory photography methods to discuss social hierarchies, inequalities and power relations, while male dominance is not questioned in Freire's pedagogy (Pienimäki, 2021). Children, women, people who do not read or write, people with stigmatized health status, everyone who are able to take pictures are allowed to do so because of feminist theory. Feminist theory recognizes that people have insight and expertise into their worlds and communities that professionals and outsiders do not have (Wang, 1997). Participation Action Research (PAR) has enabled participants to become co-researchers in a study to express and investigate an issue of concern. Photovoice has especial focus on PAR (Pienimäki, 2021). The elements for PAR are: 'participation, action, research, and social change for social justice'. '*Participation* by stakeholders in a process aimed at the advancement of knowledge through a systematic *research* process that results in *action* for social change on the part of the stakeholders (Chevalier & Buckles, 2013) in (Liebenberg, 2018). The interaction between action and research is specifically intended to result in social change. (Liebenberg, 2018). I will next explain what is a photograph and how different researches explain what photographs bring to a conversation.

3.3 What is photography?

Photography word derives from two Greek terms: photo, meaning light and graphe, meaning drawing or writing. Photography word means drawing or writing with light. Photographs are understood to have a direct connection to reality, thus giving an impression that they present 'reality'. Photographs are also thought to "be able to preserve a moment in time" (Bull, 2010, p. 10). Photography has officially existed since 1839. The mid-19th century to mid-20th century is characterised with mechanical mass production. Digital photography has its roots in NASA's experiments in the 1960 (Bull, 2010, p. 5-26). Photograph does not depict the truth. A photograph is a reflection of reality. "A moment in time, bordered and framed, shot by one individual and singled out by another" (Blackman & Fairey, 2007, p. 8).

3.4 Giving meanings to photographs in the form of speech and writing

Photographs have two informal values. One is its surface content, meaning the capacity to visually record persons, objects, social and physical circumstances. Second is that a photograph can unpredictable and multiple meanings. The idea behind having photographs in as part of an interview or talk is that photographs and or film elicits interesting and deep talk. Photographs can give possibility to convey contents that words can represent only approximately. Photographs can trigger unforeseen interpretations and meanings and represent subjects that might be invisible to the researcher/professional (Schwartz, 1989, in Lapenta, 2011, pr.202). Using photographs broadens "one's own horizon of knowledge" (Lapenta, 2011, p. 202). Talk between a client and a professional/researcher can become more collaborative with the use of photography. 'Polysemic quality' of photographs allows people to observe photographs according to their native knowledge, identity views and ethos. Analysing a photograph allows people to actively exchange meanings and personal values about the contents of the image. Photographs can have highly subjective meanings and they can be ultimately only explained by the subject themselves. When looking at a photograph together, a person can stop feeling like they are the subject of interrogation. Photographs can allow people to feel like experts and tell their own stories spontaneously. This gives enriched information of people's lives, knowledge, opinions and behaviours (Lapenta, 2011, p. 202).

3.5 Person in environment theory and help for self-help principle

Using photographs in social work can allow a social worker to see a 'person in environment'. Person in environment is a way to understand the people who need help. The idea behind it is that we cannot understand a person without taking in consideration their situation or context they are in. The person in environment exemplifies social work's social dimension. Work in the social work

field starts always from analysing the situation together with a client (Levin, 2015, p. 37).

Photographs or another visual mean can help to analyse the situation where a client is. A social workers aims to find out how to help a person by looking at a person in situation and starting where a client is a principle in national and international social work (Askelad, 2015, p. 284). The Pioneers of social work put weight on the importance of a relationship with a helper and a client and helper giving help to a client to help themselves, which is so called self-help. Principle of self-help is tied up to perspectives such as user participation, empowerment and looking at the strengths and possibilities in a person and their environment. The aim of social work is that a person can mobilize their resources to be able to cope on their own, without the help of a social worker (Ellingsen, et al., 2015, p.62).

3.6 Barriers for social worker to use photography in social work

Laura Tiitinen (2018) looks what are the barriers for social workers to use social media which has an aim of social change. This is called structural social work. Media influencing has an aim of public dialogue, it creates a pressure for change and it justifies the for change.

In 2015, 13 percent of social workers working in child welfare services use social media a lot in their work in Finland, 70 percent little or none. 40 percent of social workers use social media in client work (The Central Union for Child Welfare, 2016). Helsinki child welfare services have for example their own twitter page:

https://twitter.com/hkilastensuoj?ref_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauth
or

Photography in the same way as media influencing has as an aim to create dialogue and sometimes it's aim is social change thus it is possible to use while finding out what are the barriers for using photography with social work clients. Tiitinen divides social worker's barriers to use social media to three levels. 1. Institutional level, 2. professional-ethical level and 3. personal level. Institutional level includes what are the norms of Finnish (or Norwegian) communication culture norms and norms for officials in social work. Examples for barriers which direct a social worker not to use social media (in this case photography) can be: There is no education for it, professional is not used to talk about matters in public, staying in the old way of communicating and there are unclear guidelines for freedom and responsibilities in communication. The Second level is professional-ethical level and it includes media professions and social work professions conflicting ways to act. The conflicting ways to act are focused on legislations and profession ethics. Examples for barriers which direct a social worker not to use social media (in this case photography) can be: being afraid of being misunderstood, fear of hate speech and persecution and loyalty conflicts between using

social media (photography) and loyalty towards client and work community. The third level is personal level. That includes workers personal reasons why not to use media (photography). They are reflections from first level and second level. They are normally shown in the form of being afraid publicity. Examples for barriers which direct a social worker not to use social media (in this case photography) can be: Using social media includes power and power increases responsibility what can be intimidating. Social workers can have too little time. Using methods which use photography in social work requires creativity what not everyone has and difficult to have time to creativity with strict time schedules. Being public exposes one to the world, so that everyone knows a person is working as a social worker in a place. Tiitinen calls this the culture of silence and according to her this culture goes further than just social work. It is a broader dimension in public administration. The culture of silence is generally evident in how public authorities communicate and what are the practices of public institutions . There is even a culture of silence of talking about influencing on social media. Social workers do not even see their possibilities to use social media or in this case use photography in social work while the culture of silence is so deep in social work practice. Tiitinen writes that education on using social media within social work could increase the amount of people using it (Tiitinen, 2018). In the same way increasing education on use of photography in social work could increase the use of photography in social work. We have received teaching about using drawing in social work which can help social workers to use that visual method in their work.

4.0 Findings

I found out that one reason why photography is more commonly used with social work clients in Finland is because Miina Savolainen coined a method for social work called empowering photography in 1998 while working in children's home (*The Loveliest Girl in the World*). After this empowering photography method has been widely used in social work, care, therapy, education and even as a way to better communities (Savolainen, 2022). The students have made in Finland several practically-based bachelor and master thesis, where they have first done empowering photography project and then written about it.¹ The use of photovoice has also gained popularity in Finland. There are several photovoice projects with children and youngsters and other groups of people in different settings ²and one of the settings is social work. Photo elicitation interview is used regularly

¹ Empowering photography has been used with: (Apell, 2021, Lyyra & Virtanen, 2009, Rainio & Laine, 2018, Laine, 2016, Heinonen, 2013, Michelsson, 2009).

² Photo voice methodology has been used in Finland for example with aging disabled people (Vuorenpää, 2018), disabled (Tamminen, 2019), multi-cultural youth work (Kiuru, 2016), people with neuropsychiatric traits (Rantanen & Salonen, 2018), children (Mäkinen & Järvinen, 2010, Pitkänen & Varila, 2011, Taavitsainen, 2013, Hernesalo, 2017, &

in health care with adults in Finland. Photo-elicitation interview has been also used for example to bring forward children's voice (Nyyssölä, 2015), explore what is important for children in an after-care setting (Eskelinen, 2022), explore children's experience of being a patient in the hospital (Stenhammar, 2017). Empowering photography is not used in Norway. Photovoice has been used in different settings³ in Norway. Photo elicitation interview has gained popularity in Norway and there is a new book called *Involving Methods in Youth Research, Reflections on Participation and Power* (Wulf-Andersen, et al., 2021) which includes several photo elicitation projects. This book includes also chapters from Finnish writers. The projects are done with social work clients. I will explain what are empowering photography, photovoice and photo-elicitation in the next chapter.

4.1 Empowering photography

Empowering photography is a pedagogical dialogic approach. When Savolainen worked with youngsters in Hyvönen children's home, she realized that words could not heal them while they had been hurt with words. She also writes that it is difficult to talk about matters in children's home while the stories of the children were so dark and they have received so many empty promises in form of words. She saw how the youngsters were yearning for love. The youngsters were also behaving in chaotic and bad way (Savolainen, 2008). She noticed that responding negatively to the bad behaviour created more bad behaviour. Her analysis was that the youngsters were having behavioural issues because they were longing for love. Youngsters in the children's home had experienced rejection which had resulted in them believing that all the bad what had happened to them was their fault. So, she decided to show the goodness in them in the hope of them being able to see themselves in a new light (Savolainen, 2014).

The idea behind the approach is for a professional to be 'blue-eyed'. Blue-eyed is a saying in Finnish and it means that you believe the best from a person and do not think anything bad from them. In practice this means that a professional acts positively towards a client, even how much

Rantanen & Turunen 2020), immigrant youth attending to after care organised by child protection services (Kekkonen & Nurmi, 2018), youngsters (Määttä, et, al., 2015, Ruosteinen & Kosonen, 2015, Huuskonen, 2015), Finnish youth attending to after care organised by child protection services (Kilponen, 2019), immigrant women (Eteläpää, 2012, Ilkka & Savinainen 2015), mental health patients (Kylliäinen & Kerman, 2015), women who have been substance users (Kinnunen, 2016), old people (Karjalainen, 2012), foster care childrens parents (Aalto et al., 2011) and immigrants (Pienimäki, 2020).

³ Photo voice methodology has been used in Norway for example with youth (Lieblein, 2016), disabled (Wass & Safari, 2020), children (Ihlebak, et.al., 2021), young people (Haugland, 2015, Warne, et. al., 2018 & Tjemsland, 2019, kompesantesenter rus-region sør), immigrant women (Huiske, 2021), multicultural youth (Yusuf, 2019), unaccompanied minor asylum seekers (Lien, et.al, 2013), people with addiction and mental health problems (Tønnesen, 2021), mothers with addiction (Kompesantesenter rus- region sør/Dangsholt, 2015), older south sami people (Mentsen, et.al. 2021).

provocation they show towards them. Empowering photography gives a tool for a professional to experience joy and focus with a client. This can result in a professional feeling more positive feelings about the client and thus enabling being 'blue eyed' with a client (Savolainen, 2014). The photographer who takes empowering photography photographs shows total approval to the person the photos are taken of. In the pair photography process the client and the professional give up their roles and the professional stops to fix the other person's life. These two people look instead discretely and lovingly to each other (Savolainen, 2014).

The reason why photography is used, is to give another person complete presence, and as a tool to being inspired to be together. Being happy in the company of another person and getting attention from the other are important factors to another person. A professional can train to give attention and joy with camera and eventually they can give attention and joy without camera. Savolainen thinks that if a professional is able to accept a child the way they are, and give attention and joy to a child, focus less on what they do wrong and give them a serie of accepting looks then they can heal. These looks are first practiced with camera and afterwards it possible to do it without camera (Savolainen, 2014).

4.2 Photography can make a person visible

Photography is based on the sense of sight. A professional can use photography as a dialogic tool with people who have been looked in a wrong way or feel invisible. A person feels invisible when a person's needs and core self are not considered or seen valuable. It is difficult for a person who feels invisible and insecure to change their way of reacting. Social environment is important to a person in empowering photography. Connecting with other people enables healing. Before being valued in our eyes, must we feel important in the eyes of another person. Self-esteem is strengthened and healed in empowering photography through identity work and by a person experiencing being seen and accepted as they are by others around the child. Empowering photography builds to the idea of building trust towards the gaze of others, if a person has experienced violation or insecurity by the way others have looked at them (Savolainen, 2014).

According to Savolainen the magic in empowering photography lies in a change of the way the client is viewed. She thinks the result is impressively transformative and effective. That the client is seen in a new way is a bigger benefit to the client than anything else a social worker can do for them according to Savolainen Savolainen thinks that "It serves deeper needs and the desire, inherent in the very existence of human beings, to be viewed lovingly" (Savolainen, 2014, p. 198).

It is possible to practice a serie of healing looks after first conducting it with camera.

4.3 Photovoice

Photovoice methodology was introduced as *photo novella* by Wang and Burris in 1994. *Photo novella* means picture stories. The term photovoice was coined by them in their later studies in 1997 (Wang & Burris, 1997). Photovoice is “a participatory action research strategy which can result to youth mobilization for community change” (Wang, 2008, p. 147). According to Wang youth can with photovoice 1. record and make visible their own communities concerns and strengths, 2. Promote knowledge and critical dialogue about issues in the community through discussing together of the taken photographs. and 3. Present the issue to the policy makers (Wang, 2008, p. 147). Photovoice refers to photographs taken by the participants themselves of their life. It has been used with different age groups and populations. Photovoice projects focus on an issue and its aim is to empower the participants so that they are actively involved in decision making that affect them. Photovoice projects can also have as an aim to generate income for participants by selling the taken photos (Blackman & Tiffany, 2007). This method has been used with as young as kindergarten children (Latest: Butschi & Hedderich, 2021) and as old as people living in retirement homes (Latest: Mysyuk & Huisman, 2020). The notion of participation is important for photovoice and the aim is to increase participation of the participants on decision-making that affect their lives (Blackman & Tiffany, 2007).

4.4 Photo-elicitation interview

Photo-elicitation interview (PEI) method is introduced by anthropologist John Collier in 1959. Photographs are introduced by the researcher into the context of the interview. The photographs are not in interest but the focus is what is said about the photos. The photographs can have been taken by the researcher or the interviewee. Researcher can ask questions based on the pictures and interviewee can use photographs as a way to communicate about their lives (Clark-Ibáñez, 2004).

5.0 Discussion

Using photovoice as a tool for social inclusion with newly arrived immigrant and refugee youth
The question that this thesis aims to answer is how photography has been used and can be used with children and youngsters belonging to a social work client group in Finland and Norway.
Photovoice methodology is used with groups of vulnerable people. Meaning it can be part of mezzo-level social work. When doing research about a photovoice project or by using photovoice as a way to gather data, then it becomes macro-level social work. Pienimäki (2021) found out that it

is possible to use photovoice with immigrant youth for the purpose of social inclusion. Background for her study was that there was 3651 applications between 2014 and close to 32, 500 who claimed international asylum and protection in Finland in 2015. It was a huge increase in the amount of applications. Applicants were mainly 18-34 years old. Finland has seldom faced with big groups of asylum seekers (Pienimäki, 2021).

Pienimäki (2020) writes that “many citizens worried that the social services provided by the state and municipalities would not be sufficient to support the asylum seekers’ social inclusion in Finland (see Korjonen-Kuusipuro, Kuusisto, and Tuominen 2018), in the sense of enhancing their experience of being accepted by others (Rose, Daiches, and Potier 2011)”. This is why NGO’s such as Red Cross began to organise spare time activities in the reception centres for asylum seekers. Independent artists began to implement photography workshops to be part of the leisure activities for them. Pienimäki together with master students made an participatory photography project with 15-22- years old asylum seekers from welcoming centre, high risk immigrant youth and marginalised Finnish youth. Pienimäki refers to Myrskylä’s 2012 research which points out that marginalisation can be passed down from one generation to other. This is why particular attention should be paid to socially including immigrants, young asylum seekers and refugees (Pienimäki, 2021).

The young people learned how to take photographs during Pienimäki’s project. After that they took pictures based on different tasks for half a year. In the end they had an exhibition. The immigrant youth had little language. Pienimäki wrote that for some showing an own picture is already expressing a voice. However, she found out that having a common language to talk about the pictures was important (Pienimäki, 2021). Through taking photographs and by looking at them and analysing them, it is possible to look at a person in situation. It is possible to view the client’s situation from the client’s perspective this way, which is an important factor in order to be able to help the client. There are pictures in Pienimäki’s article and I did not understand what I am looking at when I looked at the pictures. There is for example a picture of a toy penguin with eyes from a brown skinned girl and on the background there are snow. Pienimäki writes that the girl was shy and had little language. Girl titled the picture ‘Like yourself like you are’. Her analysis to the picture was that the girl wanted to either say that her skin colour doesn’t look the same as people generally in Finland but she should still accept herself or that the cold weather is turning her into a penguin. Captions help to analyse a photograph. Without it is difficult to analyse the pictures.

Pienimäki writes that the pictures and picture collages were touching and “open to multiple explanations” (Pienimäki, 2021). This shows how the subject themselves only knows what they mean with a photograph. This also shows that a professional cannot know what has happened to a person from their perspective and how they feel about it without having a dialogue with them. The immigrants knew little English and no Finnish. Photography projects can allow social inclusion without language.

Previous research has found that work does not always give a person a feeling of social inclusion. Pienimäki found out that the photovoice project what she conducted gave the participants a feeling of social inclusion while they had a feeling of having a voice, the members showed respect to each other and they were participating to a group. The participants got also better relationship with the surrounding and the society through the project according to Pienimäki. The participants had for example not gone to the near park, bridge and so on, before the project. Pienimäki writes that the feeling of social inclusion extended so that the participants wished to show to the Finnish people through the exhibition that they are not living in a camp and that they are doing well. One participant also said that he feels now that he will do well in Finland and he can study there (Pienimäki, 2021).

5.1 Photovoice as a tool for integration with immigrant youth

A Finnish word ‘kotoutumien’ is translated to make some feel like home describes the process of integration in Finland (Söderström, 2019). It is important in integration process to make someone feel like they are part of a new environment. Pienimäki’s project allowed the participants to get to know better their environment while they were taking the photographs. Söderström (2019) had interviewed social workers from immigration services for her PhD. One social worker in the immigration services said to Söderström (2019) that it is most important for a client to feel confident that they can manage in a new environment and they can contact someone when they are in trouble. Pienimäki wrote that immigrants wished to show in photography exhibition that they are doing well and one said that he will do well in Finland and study. Söderström (2019) writes that another social worker from the immigration services said that meaningful activities are important for integration. Photovoice project can be a meaningful activity for a young person. If photovoice project is capable to give youth the feeling of social inclusion, then it can be used as a tool for integration.

The photography projects done with immigrants from welcoming centre in 2015 were done with

NGO's, artists and Pienimäki and her students and an art photographer. The reason why social workers are not doing photovoice projects in welcoming centres can be because of the barriers what Tiitinen described. On the institutional level social workers can lack education to photography. They can avoid publicity, while it is common that there is either a live or online exhibition after an photovoice project. They can stay in the old ways of doing social work. On the professional ethics level social workers can feel like conducting a photovoice project can create a loyalty conflict between the clients, the work group and professionalism. Social workers can feel that photography can be an unethical medium while it is not possible to control what is taken a picture of, who sees the photographs and are they potentially posted online. On personal level can a social worker experience that they do not have time to conduct a photovoice project. The lack of time makes it also difficult to be creative.

Fleurtje Huiskes (2021) collected her data from immigrant women living in Norway with photovoice method and found out that immigrant women did not get Norwegian friends, even they were actively involved in different activities. Pienimäki (2021) wishes next to find out whether it is possible for immigrants to get Finnish friends while participating to a photovoice project. Pienimäki writes that artists should conduct photography projects with newly arrived immigrants and refugees to create transcultural dialogue (Pienimäki, 2021). I think artists could teach social workers how to conduct a photovoice projects. Social workers would get more insight into the clients world and the clients could feel social inclusion.

5. 2 How empowering photography method is used with youngsters?

Empowering photography can be used in micro, mezzo and macro-level social work. Empowering photography can be used in micro level social work while it is used to empower individuals and families. It is also possible to use it in mezzo level social work, while it has been used to better work communities. It is possible to make research about an empowering photography with a client/s and thus it becomes macro-level social work. Central to empowering photography, like in social work in general is that it is not possible for a professional to empower a client, but it is instead they can give help for self-help. Empowerment is a process which happens in a social interaction. A human can only realise itself together with others according to Freire while human is a social being (Freire, 1974).

To function, the method does not require verbal process. The change empowering photography produces, is often a feeling of intimacy and commitment that stems from the experience of being

understood. Savolainen explains that “It is an ability to listen to another human being with deeper concentration and a growing experience of your ability to show love and respect for the close ones” (Savolainen, 2022). The pioneers of social work have put weight on the importance of a relationship with a helper and a client. Empowering photography can aid in gaining a better relationship between a client and a professional. In the pair photography process the client and the professional give up their roles and the professional stops to fix the other person’s life. These two people look instead discretely and lovingly to each other (Savolainen, 2014). “Freire writes that love is the base for a dialogue and the dialogue itself” (Freire, 1974, p. 61). Savolainen writes that professional and client give up their roles during empowering photography. Freire (1974, p. xxvi) writes in the same way that dialogue happens between two equal parts. According to Ellingsen, et al. (2015, p.62). the principle of self-help is tied up to the perspectives such as user participation, empowerment and looking at the strengths and possibilities in a person and environment. This method presents help for self-help to a client while it includes user participation. It’s aim is for a client to be empowered and, it’s aim is for the youngsters is to see how wonderful they are, thus see their strengths and possibilities.

5.3 Positive psychology

Savolainen’s approach is closely related to the principles of positive psychology, where the idea is that you should see the good in a child. One third of health centres for children have implemented Voimaperheet, Power families in Finland. There families who have children who are four years old and have severe behavioural issues get possibility to attend to Power family’s scheme. Andre Sourander professor in children’s psychiatry and the inventor of power families has proven that a child does not have any longer behavioural problems or have less of them when carers ignore a child when they are behaving in a bad way and focus on the good behaviour of the child. Sourander has found out that it is possible to help a child by teaching the parent’s/carers (Puttonen, 2022).

One of the ways in which Helsinki diakonia department aims to help the child/youngster and family is through empowerment and positive psychology (Pasanen et al., 2016). Helsinki Diakonia department produces child welfare services through combining social work and care. Child protection law changed in 1984 which put more focus on supporting family, than putting children in children’s homes. Thus Helsinki Diakonia department takes whole families, instead of putting children alone in a hospital or children’s home. They have received the family’s trust when the whole family can be there (Pasanen, et al, 2016, p.7). They have also tight contact with hospitals. However, there are also children’s homes for children who cannot be with their families. One of the

ways in which Helsinki diakonia department aims to help the child/youngster and family is through empowerment and positive psychology (Pasanen et al., 2016). They have an intensive care model and one of the main components is empowerment (Pasanen et al., 2016, p.27). Professionals make an empowering photography book for the child called '*your own way*' where the aim is that child/youngster recognize that they are meaningful and important. One person was making the book for the child. It is also possible to use art therapy. These methods are learned during studies. Workers learn also to use empowerment in their daily life, through a empowering portrait (Pasanen et al., p.64).

In order to use empowering photography in every day social work photography should be 1. accepted in the institution where a social worker works, 2. empowerment should be part of the care plan and thus it would give a reason to use photography and 3. Employees should learn how to for example make *Your own way book* with a child/youngster using photography or art therapy. 4. There should be one person who is responsible for making the book for the child/youngster.

5.4 Possible challenges for child's/youth's participation

There is no information about the use of photography in child welfare services in Norway. Sissel Seim and Tor Slettebø (2017) write that 'organisational structures and routines, and material design, present *challenges* for implementing participatory practices in child welfare'. According to them professionals have an will and intention to empower children in child welfare services (Seim & Slettebø, 2017). Thus empowering photography could be a method to also empower children and youngsters in Norwegian child welfare services. Organisational structures should allow empowering photography. A plan should be for it and there should be routines about it and cameras should be bought for child welfare service institutions. Also, like in Finland, there should be teaching about empowering photography. Norway's professional ethical guidelines for social work study respects the Convention on the rights of the child. Thus child's participation and that children can participate through an artistic method is supported. One of the values in social work according to the guideline is caring and compassion. Professionals shall show care and compassion through finding out what are they needs and meeting their needs in a way that focuses on the other persons values and resources (FO, 2015, p.5). Empowering photography is a way for a professional to do this. One part in the ethical guidelines for social work is authority (FO, 2015, p.10). Some professionals can use wrongly their authority while taking pictures and then taking pictures becomes unethical. Children and youngsters taking pictures or professionals taking pictures of them have to be under great ethical scrutiny.

5.5 Involving children and youth

Photo elicitation interview method is a dialogic knowledge production tool to get knowledge of how children and youngster experience their every-day life (Nielsen, 2021, p.96). Martine Bjelland and Daniele Alves (2020) wrote to Norwegian Child Welfare journal that the use of pictures in an interview can be used as an extra method to gain insight of children's experiences. Wulf-Andersen et al.'s book (2021) includes participatory photography projects done with youth who are social work clients. Many of the projects are photo elicitation projects. Their concern has been how to involve as much as possible the youngsters to research. One way to use photo-elicitation is for previous foster children or those in care can tell about their experiences in order to develop and improve social work practices with children and youngsters and another project focuses on empowering youth (Wulf-Andersen et al., 2021). It could be possible to use photo elicitation interview more informally to talk about matters what affect a child or youngster, this is called photo talk. Wendy Ewald describes that it is possible to choose photographs to talk with a child or youngster. These photographs should be relevant for their lives. They could be taken by them or from newspapers, magazines, photography books or family albums (Ewald, 2001, p.26).

6.0 Results

The main finding of this text is that it is impossible for a professional to know what a client has experienced and how they feel about it without having a dialogue with them. Photographs are surprisingly powerful tools to view clients reality from their perspective. However photographs often also need language. Photography can be used as a tool to for example become visible again, empowering photography, to be socially included, photovoice and to have an interesting talk, photo elicitation. The barriers to use photography in social work can be found from 1. Institutional level, 2. professional-ethical level and 3. personal level. Photography is used consistently with children/youngsters who are social work clients when there is 1. a photography method for children/youngsters in a social work context, 2. Photography is part of a care plan, 3. People in the organization have received education on how to use the method with a client and 4. One person is responsible for making a photography project with a client such as *Your own way book*.

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