Deliberations of an Ethically Uneasy Student and Research Assistant in Vancouver's Downtown Eastside

Tushita Bagga
University of British Columbia

Abstract. How do you begin to research in one of the most researched places in the world? How do you ensure that your research benefits the community you're studying—treats them like the resilient community they are, instead of reducing them to test subjects for your own professional gain? How do you ensure that you, as a researcher, do not exaggerate the various negative effects academics have previously exposed (but, not addressed) within these marginalised communities? Over the course of 6 weeks, my colleague and I observed a research project in Vancouver's Downtown Eastside. During that time, we also participated in class at a university program hosted at an organization called the Ideas Bazaar in the DTES where we studied ethnographic research techniques as well as their effectiveness in researching marginalised communities in the morning, as well as assisted and observed a community-based researcher in the afternoon. This ethnographic account of my time at the Ideas Bazaar analyses the role deliberate intention can play in ensuring ethical standards of conducting research in Vancouver's Downtown Eastside, especially given the significant number of marginalized people residing in this vibrant community. This article utilises pseudonyms and other anonymization techniques to protect the identities of the persons and organizations listed therein.

The Six Weeks

In the summer of 2019, my fellow student researchers and I spent 6 weeks in Vancouver's DTES. We were all part of a unique program called the Urban Ethnographic Field School. The program's goal was to train "students on how to conduct in-depth, community-based research concerned with the social, political, cultural and economic lives of urban Vancouver residents"(About UEFS — Urban Ethnographic Field School, n.d.). We spent

our mornings in our university's community office in the DTES studying ethnographic research methods. After a quick lunch break, we would disperse to spend the afternoon working at the local community organization assigned to each of us. My assigned community organization was the Ideas Bazaar (I use pseudonyms for community organizations and individuals), which also happened to be where we had class in the morning.

Over a century ago, Vancouver's DTES used to be the city's cultural and political hub. City Hall was here; as were banks, newspapers, courts and the like ("Downtown Eastside", n.d.). One would not think this if they walked by the DTES today. Many outsiders to the neighbourhood associate the space with the city's growing homelessness crisis as well as the open and public use of criminalised drugs. It is the intersection at which this city's social policy failures meet. This is where I have experienced the greatest police presence in Vancouver. This is where my physical and emotional boundaries have most been pushed in Vancouver. This is where I have spoken to more people than in any other neighbourhood in Vancouver. This is the only place where I have shared a coffee and a conversation with a stranger in Vancouver. This is the only place in Vancouver that I can candidly say has a strong sense of community, of family, of reliance, and of faith.

Vancouver's Downtown Eastside is sometimes referred to as one of most researched communities in the world. As an aspiring researcher, this intrigues me. If all this research was taking place here, why did this neighbourhood still have so many social issues? Was this research helping anyone? More importantly, who was this research helping? What did the community being researched gain from it, if anything? Tuck and Yang write that there is an unwritten rule in social science: "that the researched need change and that social science will compel it"(Tuck and Yang, 2014: 236). As social scientists, as people with curious minds who have chosen the Western academy as an outlet to quench our curiosity, our first instinct when we see something that needs changing, is to conduct research on it. Generally, research is done "to meet an unmet need," yet research is not always the most useful intervention. This is certainly true in the DTES. Moreover, the community knows this. They have seen researchers come and go; this research seemingly only benefits the researcher.

The Ideas Bazaar (as I expand more later) is well aware of this. Indeed, they have designed an organization that is cognizant of it and makes decisions informed by it. Yet, the responsibility to protect the interests of the researched lies in the institution that sanctions the work of the researcher. As I explain in this research note, intention can play a key role in determining what research is sanctioned in Vancouver's Downtown Eastside. Is the intention of the researcher to gain knowledge for oneself that is already deeply recognized in the community? Is the intention to gain respect for having conducted a project in this specific location? Is it prestige? Is it praise? Is it gratitude from the marginalised community you seemingly helped? Is it driven by a saviour complex, from someone with little to no knowledge of the marginalised community they wish to study? Is it to share information and to learn from each other? Is it simply to seek a good grade?

The problem with intention, however, is that it is difficult to measure in any standardized way. This puts an immense responsibility on those who have the power to sanction this research. Once the institution (in this case, the university) has done the hard work of earning the trust of the community within which it operates, it also has to do the hard work of protecting it. Sometimes, this can mean protecting it from research by refusing to engage in the kind of research that has been done time and again in the DTES i.e., damage-centred research. Damage centred research can be described as research that invites marginalised people to speak but only about their pain and oppression; "it is a pathologizing approach in which the oppression singularly defines a community" (Tuck and Yang, 2009: 412-13). Instead, the university should shift its focus to desire driven research. In a letter, Tuck submits that a desire-based framework is the antidote to damage centred research. Desire-based research frameworks are concerned with understanding complexity, contradiction, and the self-determination of lived lives (Tuck and Yang, 2009: 416).

At the start of my six weeks learning and working in the DTES, my intention was to learn a new research method, engage meaningfully with a community new to me, and to ultimately receive an A for what would be the last class of my undergraduate degree. At the end of my six weeks, about the time this ethnographic account became due, my intentions remained the same but the way I perceived the goal of research had changed. This account is an exercise in making sense of this change.

The Neighbourhood

8am. I make my way to Vancouver's Downtown Eastside (DTES) from the suburban campus of my university. I usually end up taking either the 4 Powell that runs along Granville and turns to East Cordova as it hits Waterfront Station or taking the 14 Hastings that also runs along Granville and then turns to Hastings. Either way, as we make our way further East, the bus fills up with people– sometimes to the brim. I chalk this up to a function of rush hour. Most people start work at 9am and both these buses are moving towards the downtown core (generally deemed the commercial hub of Vancouver). I know I am close to arriving at my destination at Main Street because I no longer feel anyone pressing against me. The bus has started to empty after crossing the Granville bridge into Downtown Vancouver. By the time the northbound bus turns east once again, there are barely any people left on it.

As I step off the bus on Main and Hastings, a nearby alley brings in the putrid smell of urine to me. The street looks grey except for people and their clothing that bring colour and life to it. I can easily tell that unlike a sidewalk I might find in nearby Yaletown, this one has not been power washed or bleached this morning or in the past week. I

turn around to see people sitting on the sidewalks along East Hastings; street vendors are encroaching the pavements with clothes, cords and the like scattered on the bottom, hoping to make a sale. I move southbound on Main Street and that is when I notice it – all the red. Red poles with the Chinatown banner with the image of a panda, rustling in the wind. Exposed red brick buildings, others clearly preserved from another architectural period from over a century ago like the Carnegie Public Library. Red signs and covers hang over establishments. Along Main Street, I see Chinese grocery stores starting to open business for the day. I watch as they roll out large containers with various cured meats, spices and lentils– moving them onto the sidewalk. I stop to familiarise myself with the smells. On the other side of the street, I see some people sitting on what I assume is a patio provided by the Carnegie. They seem happy, engaged in conversations riddled with inside jokes; it is hard to ignore the familiarity that they share with one another.

Just ahead I can see establishments such as Virtuous Pie, Pacific Poke, and Brick-house Bistro & Bar. I immediately think about the different clienteles that these newer, 'hipster' spaces cater to. The contrast is stark. Glass doors and windows allow me to peer inside. Barely anyone is talking to each other; most customers are engaged only in the technology in front of them. People are quite literally frequenting these establishments to consume, not converse.

I walk into the building where the UEFS meets to study the basics of ethnographic research for the day. In the afternoon, I walk further along Main and turn onto Union street in an attempt to find some remnants of Hogan's Alley. This alley was once a stronghold for the African-Canadian community in Vancouver (I learnt this from the staff at the IB) no longer exists. A plaque some ways down the street explains what the alley used to be. It is evident by the placement of the plaque that is meant for anyone looking for Hogan's Alley. Someone walking from here with the intention to go to the next street would probably not take notice of it. Otherwise, the street is riddled with chic boutiques and brunch spots; places with $7 micro brewed beer on tap. The street is riddled with security related signs and warnings of security cameras on the street. The only remaining history of the space– the history of the struggle of structurally oppressed peoples– has been criminalized by the emphasis on 'security'. Mostly white middle-aged people, in clean, crisp clothing, are walking their well-groomed dogs along the street. These are the same people I see actually accessing the commercial businesses that line the street. I wonder why I never see people like them waiting for the bus on East Hastings; they clearly live in the neighbourhood.

During an exercise during my placement photography workshop at the Ideas Bazaar[1], the researcher asked everyone (both residents and visitors) of the DTES to mark on a map places they frequent, places they avoid and routes they take. The map reminds me of Dorothy Smith's writing, some of which I have been studying in class. In 'The every-

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[1]Appendix 2 - The Mapping Project

day world as problematic' she describes her routine activity of walking her dog. She notices that her dog prefers to relieve itself on lusher gardens owned and kept by members of a higher class but that she prefers it if her dog relieves itself elsewhere– perhaps a less looked after lawn in a more unkempt, lower class associated building complex. She realises that her routine, an everyday activity that she would otherwise not pay much attention to, alludes to a bigger, non-local institutional dynamic of class relations in society. This mapping exercise, in the same way, exposes larger dynamics at play by asking participants to pay attention to the ways in which they navigate their neighbourhood. By reflecting on the nature of our movement, we can reflect on larger social processes at play in society.

When we saw the results of the mapping exercise, a pattern emerged. A majority of the residents preferred to stay in areas where they felt a sense of community, like at the Carnegie and where they shopped, like at the International Village (there is a T&T there that people quite enjoy). However, people tended to avoid spaces that were clearly a result of gentrification– spaces created for the newer residents and for visitors of the DTES. These included areas around Union street riddled with brunch spots serving eggs with a side of stigma against the very neighbourhood that they were a part of. This stigma was more than evident in the significant and in my opinion, over use of security cameras to create a feeling of humiliation for those deemed as inappropriate in accessing the space.

The Ideas Bazaar

1pm. The Ideas Bazaar (IB) opens its doors to the public. The three staff members on the first floor, the one floor open to the public, look invigorated to meet visitors. They are dressed in business casual and look very welcoming. People start to come in and the place is soon bustling with people. The IB is a place where ideas about Vancouver's Downtown East side's community can be shared. Created as a combination of a community centre and as part of my home university, it hosts various programs including a low-barrier drop-in program four days a week, an English conversation program as well as computer workshops. The space is welcoming and comfortable.

I think back to the Director in class, telling us about the original mandate of the IB. When the Ideas Bazaar was founded in 1999, it faced some backlash by residents of the DTES. People thought that the Ideas Bazaar would try to push the University's privileged values onto the space and do what many before it had– become a part of a problem instead of being a part of the solution. The university, understanding this backlash, created the space to be first and foremost, a hub where ideas can be exchanged. Now, as I see the space in full steam during its drop-in hours, I know that they have indeed realised this goal.

The Director also spoke at length about the university's decision to bar the organization in sponsoring any academic driven research to be done in the space during one of my classes. The Downtown Eastside as many have said since we started at the field school, had been "researched to death". Towle and Leahy write that "research appears to benefit researchers rather than the community, giving research a poor reputation" (Towle and Leahy 2016: 69). As Tuck also writes, "we observe that much of the work of the academy is to reproduce stories of oppression in its own voice" (Tuck and Yang, 2014: 227). Hence, for years after opening, the IB did not sponsor any research-related endeavors in the space; many felt it would be inappropriate to utilise the IB as a centre for research. During her talk with the field school class, the Director mentioned that many researchers had studied the negative impact living in a single occupancy room can have on mental health– something that was obvious to community members who felt it was a waste of resources to study something so obvious. Was the intention of the publisher to publish or to learn or to even help enhance the lives of the people they were studying? Yale University's Erickson explains that researchers often engage in cost benefit analyses in such cases; "but most often it's we who get the benefit and they who pay the cost" (Allen, 1997: 9). Another academic concluded that "the main 'ethic' governing managerial practice was self-interest: protecting one's derriere and furthering one's career" (Jackall in Allen, 1997: 9-10). Researchers often write to further their own careers causing damage to communities they have chosen to study.

Tuck and Yang write at length about such damage-centred research. They write, "these characterizations frame our communities as sites of disinvestment and dispossession; our communities become spaces in which under-resourced health and economic infrastructures are endemic. They become spaces saturated in the fantasies of outsiders" (Tuck and Yang, 2009: 412). This kind of research is not only prevalent in the DTES, it also ends up making people feel over-researched, yet made invisible (Tuck and Yang, 2009: 411). This only increases the power imbalance present between the researcher and the marginalised researched community. Tuck presents an alternative in the form of desire-driven community research, which while the IB has not yet adopted as an official policy, all signs point that they will be accepting of such practices.

The IB along with other community-based organizations consulted with the community members about ethical ways in which research could be conducted at the DTES. The result was the Research 101 Manifesto that outlines the modus operandi for ethical research for anyone studying the DTES. These include building a community research ethics board in the DTES as well as building reciprocal relationships with the community they are working with. While the IB does ask that all researchers working with them read the manifesto and keep it in mind, such an ethics review board based in the community is yet to be realised. According to sentiments expressed in a particularly well-received article in Canadaland magazine, 'How (not) to report on Vancouver's Downtown Eastside', this imbalance between the researcher and the researched still seems to exist in the Ideas Bazaar despite the publication of the Research 101 Manifesto. Community members are

still frustrated over how the DTES is reported on, a sentiment shared frequently with me by IB staff and community members alike.

Despite all this, there is an intention of the researcher to consider. While other ideas such as reciprocity (that are key tenets of the manifesto) can be measured and evaluated in some way (though difficult to do), intention can be easily faked. If a researcher is savvy enough (which they tend to be, given their high level of education), they can come into a project with the intention to learn something for their benefit that does not necessarily have any positive or even constructive impact on the community.

Now, the IB allows for some research but it carefully only allows for research projects that contribute something to the DTES community, embody and practise reciprocity and seek to establish a relatively long-term relationship with the community.

The Workshop

My colleague, Rory and I are helping out one such project. The program encourages patrons of the IB to sign up for a photography workshop. The workshop is held weekly on Thursdays for six weeks at the multipurpose room at the IB. The leader of the workshop, LG organized the workshops as part of a research project to further understand social sustainability in urban spaces. She has been awarded a grant to study marginalised voices in the city. She focuses on two urban landscapes– Vancouver, British Columbia and London, United Kingdom (UK).

At the Ideas Bazaar, she is attempting to understand the influence of an arts-based[2] method called photo-voice on community development. Photovoice is described as a process by which people can identify, represent, and enhance their community through a specific photographic technique. It has three main goals: to enable people to record and reflect their community's strengths and concerns, to promote critical dialogue and knowledge about important issues through group discussions of photographs, and to reach policymakers (Wang and Buris, 1997: 369). Instead of unrealistically expecting community members to engage in institutional discourse and be fluent in various levels of jargon in order to be taken seriously by city planners and community developers, she is looking to other methods with which to engage communities into talking about what they cherish in their neighbourhoods and what they would like changed.

Taking a page out of Eve Tuck's work, such arts-based methods will allow for desire driven community research; such frameworks are concerned with understanding complexity, contradiction, and the self-determination of lived experiences (Tuck, 2009: 416). As

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[2]Appendix 1 - About the Workshops

Becker writes, the meanings of photographs arise in the "organizations they are used in, out of the joint action of all the people involved in those organizations", and so they vary over time and place– "photographs get meanings, like all cultural objects, from their contexts" (Becker, 2007: 5, 8). By using photovoice, LG allows for participants not only to take photographs of their lived experiences but by additionally asking them to write a narrative with the photograph, they are able to give context to their lived experiences in their own words. This makes it so little is lost in translation and that community members' voices are not only heard but heard clearly in a medium they can have fun with.

After interviewing her or even after speaking with her for a little bit, you know that LG cares. She genuinely wants to make it so the so-called 'unheard' voices in the city be brought into discussions about change and development in the city. She is humble when participants of the workshop tell her that they could not have done something without her. She always responds with a compliment. She is polite at all times. She is aware of the intricacies of forced development, the strained history of the DTES with researchers and of the various power dynamics and hierarchies at play when she works. She wants to bring those voices to the forefront and do research that supports evidence of ways of consultation that make for socially sustainable urban spaces. That is her intention. In an interview with me, she explains her choice of photography as a tool for giving voice,

> "I sort of gravitate towards that [photography] as an artistic expression, I suppose, it feels like something I have more of a background in and more of an understanding of both as a technique and as a way of giving voice. That's why photography itself was interesting to me and this idea of handing over agency (if you like) to the unheard voices rather than me taking photos. What interests me is to see the photos from other's perspective and then to use that as a catalyst for discussion and understanding and sharing stories... Photovoice is gaining traction in academic projects, especially in research projects that aim to uncover some of these more marginalized and subjugated voices in society. I wasn't looking for a photography project, I was really looking to give voice." (LG)

At another point in the interview when asked about what she feels would be potential outcomes for her project, she tells me,

> "For the participants, I hope they feel that they have been able to articulate, being able to express something in a form they would not have necessarily been able to articulate previously– giving voice, giving agency to the participants. On various other different levels– there will be exhibitions where we give back to the community. The patrons of the IB hopefully will benefit from it, certainly the participants– seeing their work and talking about it with other patrons, they'll feel a sense of ownership and empowerment in terms of what they have achieved." (LG)

There is no doubt that LG has the best intentions. However, reconciling intentions with practise is difficult. Once you are in the workshops, you know that LG, despite her best efforts, falls short.

Take for instance the matter of the flyers[3] made to promote the workshop. The orange, white and black flyers can be seen in various spots at the IB. They have a photo of a person holding a sophisticated camera on them and on the top read, "Photography Workshops". At the bottom of the flyer (in smaller font), you can find details that tell you about the timing and length of the workshop. These details also include a couple of sentences about this workshop being a research project. Logos of both my university and LG's home university in the UK are also included in the flyer.

At first glance (and that's probably all a person needs to see whether or not they are interested in what a flyer advertises), the flyer seems to promise sophisticated photography skills for free. One can also go so far as to make an assumption that a high-tech camera would be provided to participants to learn these advertised skills on. I spoke to one participant, S, who had made the aforementioned assumption in the first week of the workshop. S had not held a camera in 8 years. He missed it dearly and now wanted to improve his photography skills so that he could capture his friends' talents in Vancouver's DTES. Once he felt comfortable with cameras, he would move on to videos so that people could see a different side of the neighbourhood. After attending one event and realising that we would be using disposable cameras for the workshop, that we would only actually practice photography on one day, that the workshop really was about the impact of an arts-based method called photovoice in engaging community members in discussions about development– this assumption was broken. S did not return to the workshop series.

Another matter to pay attention to in the workshop series, is the matter of consent forms. On the first day of the workshop, LG sat everyone down and did her best to explain in plain language that by taking part in the workshop, participants would be contributing to her research. It should be noted that the forms still used mostly academic language and were not adequately translated into plain enough language for everyone to understand. This was despite the Research 101 Manifesto clearly stating that academic language should be translated into "comprehensible descriptions for a wide audience" (Research 101, 2019: 21). They could, of course, choose to not sign the form in front of them and still continue to participate in the workshop. However, it is plain to see that most people feel some pressure to sign the consent forms in front of them. Confused looks appeared on the participants' faces. Some simply cannot understand the English in which the form is written. Others are surprised to learn that the workshop they had signed up for to learn photography has a research element attached to it. For those who are struggling to understand English as a written medium chosen for the consent forms, LG starts to sit down with them individually and in groups to help them understand the

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[3] Appendix 3 - The Photography Workshop Flyer

various topics and different levels of consent covered in the form. They seem still to have trouble understanding the form and ask to take their form home and to return it in the session next week.

After the workshop for the day has come to an end, LG, Rory and I discuss the matter of the consent forms. LG says that she has allowed participants to take home these consent forms but is not sure how that will work. I explain that they probably took it home so that a family member, who could be a native speaker of English and speak the language that the participant is fluent in and subsequently translate the form for them. My mother is fluent in Hindi as well as Punjabi but is not a native English speaker. If she were presented with such a form, she too would take it home for me to translate for her.

Next week before our debriefing, Rory and I discuss the matter of the consent forms. We wonder how LG failed to take into consideration the fact that many patrons of the IB do not speak English as their first language. If she had, or if a staff member of the IB who had collaborated with LG to give her access to researching in the neighbourhood had thought of this obvious problem with the consent forms, they would have made an effort to have a translator in the room during the distribution and consecutive signing of the consent forms. For any research project to be approved for field work, a researcher would have to complete a course on consent. They would know that consent from the participants to be part of the research project has to be freely given, informed, and can be withdrawn at any time of the project. While making a comprehensive consent form with explanations about the project is necessary to obtain informed consent, it is also imperative that participants have the ability to read and fully understand that consent form in a language that they understand.

For a whole week and a half, we waited on consent forms. During that time, I ran into LG and mentioned possibly asking one of the patrons of the IB to be our translator for the purposes of acquiring informed consent. She seemed surprised at this; not because she did not want informed consent but probably because this was a problem she had not yet anticipated. During Rory, LG and my debriefing session before the workshop the next day, Rory brought her own insight to the topic. She encouraged the use of software that is known for being able to translate whole texts into another language by taking a picture of it. All of us seemed excited by the idea of being able to use such software. We made use of it later that day and things went by smoothly.

As researchers, reconciling our best intentions with practise is difficult. Sometimes, even good intent is hard to come by. While manifestos like Research 101 exist, they are largely un-enforceable. Yes, research proposals are reviewed by ethics committees but as a remark was made by Vidich some time ago, the code of ethics is a statement of ethics, not really a guide to conduct (Allen, 1997: 7). In this case, however, LG comes in with the best intentions but falls short in the start on matters of advertisement and to an extent, consent forms. It is important to note that these matters cannot always be resolved

quickly. But as researchers, we can try. If people with the best intentions communicate effectively with one another, if they ask questions of each other, demand better of each other as social scientists and, if they update their research agendas and timelines (as LG did), their institutional discourse, if you will, to the perceived and expressed desires of the community, they might just be able to produce research that benefits the community.

As I write this, I realise 'trying' sounds like an unrealistic, even idealistic note to end on. A week ago, I would have agreed. I would have said that there is not much we can do to benefit the community– that despite our best efforts we will always fall short of what we could have given back to the community. However, as I finish now at the workshops and actively engage in getting feedback from the community, I see happy faces. I see participants thanking my colleagues and me for learning a new skill with them, a new way to communicate their desires. I see the bonds I have formed over the last six weeks with Suzy– the lady who now knows how to hang the framed photographs lying around her house, Fela– the social activist who now has a new outlet for community engagement to discuss with his friends, Xiao– the woman who is teaching me Cantonese and "opening her mind" (in her words) to the art of photography, Richard– the bicyclist who has found a love for contrast. I see them and I know that despite everything, 'trying' to be a better researcher—from basing your research project to an arts-based community research method like photovoice that aims to empower those on the sidelines to translating consents forms so participants may provide prior, free and, informed consent—is to be a researcher that puts the needs of the community first. That is indeed a great first step bringing out the vibrancy and resilience of an otherwise misunderstood community.

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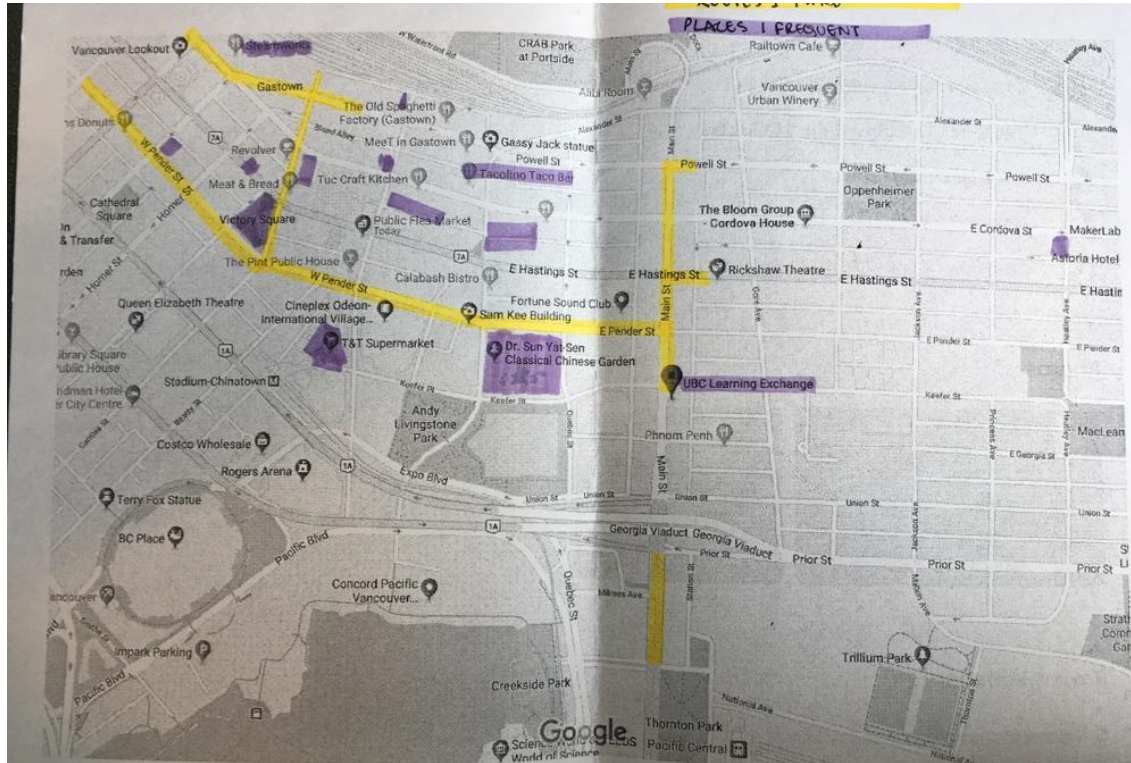
Appendix 1 - About the Workshops

For the Urban Ethnographic Field School, I helped out with a six-week photovoice workshop at the Ideas Bazaar (I use pseudonyms for community organizations and individuals). Through these workshops, the primary researcher, LG was hoping to study the impact of arts-based methods like photovoice in bringing marginalised and subjugated voices into the forefront of discussions about community development in the city. By allowing community members to use arts-based methods to engage in these discussions, we as researchers can make it so that community members voices are heard and their ideas considered seriously in a medium they choose, instead of implicitly asking members to engage in jargon filled institutional discourse in order to be taken seriously by policy makers and other stakeholders in such discussions of development.

The workshops began with introductions and some tips on photographic techniques. In the first week, all participants took part in a drawing activity as well as a mapping activity. During the mapping activity, participants were requested to highlight on a map of the DTES places they frequented, routes they took and places they avoided. Mapping one's movement in a neighbourhood can give us an idea about larger institutional discourses at play in the neighbourhood. A copy of my map is attached in Appendix 2.

The following week, all the participants set out on a neighbourhood walk around the DTES with disposable cameras in hand. They were to take 27 pictures– in equal measure– pictures of places they loved in the neighbourhood, places they wanted to see preserved and pictures of places they did not like in the neighbourhood and wished to change. In later sessions we each discussed why we took the photos we took and what they meant to us. Soon, patterns started to emerge. Most of us wanted to preserve the Sun-Yat Sen Park, for one. We spent the last two sessions framing our one chosen photo with a narrative each of us came up with to go with it. Once framed, we put the photos up on the walls of the first floor at the IB where they will hang on exhibition until the fall. On June 17th, a stakeholder event was held at the IB to open the exhibition as well to familiarize other community partners and policymakers with the use of arts-based methods such as photovoice.

Appendix 2 - The Mapping Project

Appendix 3 - The Photography Workshop Flyer

PHOTOGRAPHY WORKSHOPS

EVERY THURSDAY

**MAY 9, 16, 23, 30
JUNE 6, 13**

2:30-4:30 PM

COFFEE AND TREATS !

**Are you interested in photography?
Curious about the neighborhood?
Come to a series of photo workshops!**

A research project run by ███████████████
is looking for volunteers for photo workshops
focusing on the local neighborhood.

Sign up at the ██████████████ Front Desk ████████
Call ████████████

For more information, contact the Principal Researcher,
████████████████████████

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