



Diak

Fuseinatu Abdul Salam
Oladapo Sunday Ajadi
Diaconia University of Applied Sciences
Bachelor's Programme Degree in Social Services
Bachelor of Social Services
Thesis, 2022

THROUGH THE LENS

Exploring African Immigrant Youth Culture and Identity through Photovoice

ABSTRACT

Fuseinatu Abdul Salam

Sunday Ajadi

Through The Lens: Exploring African Immigrants Youth Culture and Identity through Photovoice

43 Pages and 6 appendices

January 2022

Diaconia University of Applied Sciences

Bachelor's Degree Programme in Social Services

Bachelor of Social Services

The youth population of Finland is increasingly multicultural, it is therefore important to establish ways for the youth to influence and participate in the society at the same time not ignoring their own culture and identity. These may include the nature and contexts in which the immigrant youth live, learn, play, and work. The cultures of these youth received in their host countries and the factors that shape their individual development in society.

This thesis project aims to bring awareness and kickstart an interactive discourse on Finland's African immigrant youth culture and identity. This thesis project was done through Photovoice, a type of Participatory Photography whereby participants are given cameras to document their life experiences within a selected topic. In this project, participants were asked to take pictures of their culture and identity as African youth living in Finland.

After the photovoice projects, the findings revealed pictures of participants' natural hair journeys as an essential part of their culture and identity. Participants reveal how embarking on their “natural hair journey” has taught them many important life lessons, which have helped them accept who they are as Africans no matter where they find themselves. The “natural hair journey” here refers to their decision to keep their natural hair without adding any sort of external chemicals to it. The findings also showed how their natural hair journey has informed and guided their life decisions and experiences. In collaboration with Think Africa, the thesis seeks to provide a platform and opportunity for African youth to discuss and showcase their identity and culture to the Finnish society.

Keywords: Culture and Identity, Immigrant youth

LIST OF ABBREVIATIONS

WLP Work-life partner

ECIA Exploring Culture and Identity through Arts

DIAK Diaconia University of Applied Sciences



| | |
|--|----|
| 1 INTRODUCTION | 3 |
| 2 BACKGROUND | 3 |
| 2.1 Issues faced by African Immigrant youth..... | 4 |
| 2.2 Need for the project | 6 |
| 2.3 Goals and Objectives | 6 |
| 2.4 Target Group and Stakeholders | 7 |
| 3 KEY CONCEPTS | 9 |
| 3.1 Culture and Identity | 10 |
| 3.2 Immigrant Youth..... | 11 |
| 4 PHOTOVOICE AS A METHOD | 12 |
| 5 PROJECT DESCRIPTION | 14 |
| 5.1 Workplan and Division of labour | 14 |
| 5.2 Resources | 15 |
| 5.3 Budget..... | 16 |
| 5.4 Risk analysis using SWOT | 18 |
| 5.5 Documentation and Communication | 21 |
| 5.6 Meetings..... | 21 |
| 6 PROJECT IMPLEMENTATION | 23 |
| 6.1 Workshop..... | 24 |
| 6.2 Analysing Photographs and Discussion..... | 25 |
| 6.3 “Our natural hair journey” messages behind the pictures..... | 26 |
| 6.4 The significance of hair to the African community | 30 |
| 6.5 The Video Screening | 32 |
| 7 ETHICAL PERSPECTIVES | 32 |
| 8 EVALUATION..... | 35 |
| 9 CONCLUSION AND RECOMMENDATION | 38 |
| REFERENCES..... | 41 |
| APPENDIX 1. Participant feedback form | 44 |
| APPENDIX 2. Feedback survey with work-life partner..... | 45 |
| APPENDIX 3. Informed consent form for participants..... | 46 |
| APPENDIX 4. Applicants Interview Questions | 48 |
| APPENDIX 5. Photographic Subject Consent Form..... | 49 |
| APPENDIX 6. Link to Presentation and Video Screening | 50 |

1 INTRODUCTION

This project thesis aims to bring awareness and kickstart an interactive discourse on African immigrant youth culture and identity in Finland through photovoice. To achieve this, cameras were given to African immigrants' youth in Finland to take pictures of what connects them to their African identity.

Several interactions among systems at many levels beyond doubt shape the success of immigrant youth in society. These may include the nature and contexts in which the immigrant youth live, learn, play, and work. In addition, the cultures of these youth received in their host countries and the factors that shape their individual development in society.

This thesis was done in collaboration with Think Africa ry. This non-profit organization aims to engage, promote, and empower Africans living in Finland. Think Africa also aims to enhance the collaboration between Finland and African countries. Think Africa primary goal is to support its members in successfully implementing their projects, whether financially or institutionally. In addition, they provide the platform for members to make their dreams of making a difference a reality.

2 BACKGROUND

This chapter briefly describes issues faced by immigrant youth in Finland. It also discusses the need for the project, the goals and objectives of this project, and the various stakeholders' roles in this thesis process.

2.1 Issues faced by African Immigrant youth

Since the 1980s, more immigrants have come into Finland than emigrants leaving the country. About 91000 foreign citizens were residing in Finland by the end of the year 2000, making up about 1.6% of the total population of Finland (Heikkilä & Peltonen, 2002, 2). Generally, immigrants who share the same or similar ethnic groups usually live close. About 40% of immigrants in Finland can be found in Helsinki due to its multicultural nature. In contrast, fewer immigrants can be found in the southern part of Finland, i.e., Tampere and Turku, due to its being less multicultural (Heikkilä & Peltonen, 2002, 4).

Almost 32,800 people immigrated in 2019 to Finland. Between 2009 to 2019, the total number of immigrants varies each year, ranging between 26,000 and nearly 35,000. 2016 recorded the highest number of immigrants, with about 34,905 registered immigrants in the national statistical system. By the end of December 2019, the registered number of immigrants with African background is 54,450. This number makes up 1.0% of the Finnish population, with 44,529 (81.8%) Africans coming from Sub-Saharan Africa (Laguinday, 2020, 6).

A recent Non-Discrimination Ombudsman report asserts that people of African descent in Finland face discrimination in education, recruitment, and access to public spaces. So are the challenges of youth work, community development, and cultural diversity management (Non-Discrimination Ombudsman, 2021). Through human development, we can learn to understand the immigrant youth whiles they interact and mingle with people in their host societies in their own cultures and families (Ann et al., 2012, 4).

According to Statistics Finland (2021), immigrant youth, mainly African, are more vulnerable and likely to suffer exclusion associated with anxiety, school attendance, and academic failures

In addressing this, Think Africa organised in November 2020 a youth seminar entitled "Our Power to Empower," which focused on youth empowerment, identity, and culture. The event attracted close to 50 youth participants. Feedback from attendants of the event highlighted the need for an interactive cultural gathering that will: strengthen and expand African youth networks for cultural education and socialisation, create a safe space for discourse on perceptions of challenges, experiences, and coping strategies related to cultural identity crises and finally engage, educate and introduce African youth to the cultural heritage of their parents by exploring creative arts, sports, and social activities, i.e., photography, poetry, crafts, dance, illustration, and personal narratives.

Exploring Culture and Identity through Arts [ECIA] camp is new and the first in a series organised by Think Africa, focusing on African youth residing in Finland. The youth camp is premised on art as an exploratory tool in understanding culture and identity.

The significance of ECIA is that it is an initiative by African youth in response to existential challenges and experiences. Thus, the program and activities are needs-based and tailored to support solutions to the unique challenges of African heritage youth living in Finland.

ECIA will serve as a safe environment that draws on Arts, Culture and Identity as liberating expressions, means of education, and inclusion. Think Africa vision for the

ECIA is to host a youth empowerment camp annually with the ambition to attract an increased number of participants from across Finland (Think Africa, 2021).

2.2 Need for the project

The need for this project resulted from the demand and suggestions from African youths growing up in Finland with cross cultural identity who participated in the Think Africa Week 2020 'Our power to Empower Youth' seminar. The issues and topics raised among others such as empowerment, youth participation, exploration of identity, etc. during the seminar initiated the beginning of this project. Therefore, it is necessary to strengthen the African aspect of immigrants identity while living in Finland.

When people whose perspectives are rarely recognized visually document their world, it results in powerful learning and action. The benefits may include new views of oneself and the situation, increased self-esteem, improved gender equality, local knowledge validation, group reflection and solidarity, and collective advocacy and action (Prins, 2010).

2.3 Goals and Objectives

This project aims to bring awareness and kickstart an interactive discourse on African immigrant youth culture and identity and the need to preserve youths' cross-cultural identity through photovoice. Before carrying out a project, SMART objectives must be established (Specific, Measurable, Achievable, Realistic, Timebound). The SMART objectives helped us in determining the feasibility of our project and its

impact more precisely when it comes to setting deadlines, project details, the number of participants, exhibition, visitors, and dates.

The objectives of this project were:

To organise a one-day photovoice workshop with 5-7 African immigrant youths between 18-29 to produce 10 photographs to give participants the necessary skills to document and share their narratives and experiences. In addition, to organise a video screening which will take place in November 2021, during Think Africa Week, and attended by an estimated 1000 visitors, including the participants, stakeholders, students, and the public.

The project activities included a workshop, analysing photographs, writing captions, and a video screening at the end of the workshop. These activities were necessary to for proper project planning, group dynamics, discussion, and giving the participants a choice to decide what is worth keeping for the video screening.

2.4 Target Group and Stakeholders

This section explains the target group and stakeholders needed to implement the project to be executed as planned.

The project targets African immigrant youths in the Uusimaa region of Finland between 18 and 29 years of age who speak English and Finnish. The benefit of this project to the chosen target group is to provide an opportunity for them to connect with their African culture by sharing stories that originate from their African identity to the

society they now live in. This age range was chosen since they are old enough to share their stories without parental permission.

The participants were reached with the aid of our Work-life Partner (WLP). The selection criteria solely depended on the project goals and objectives implemented with the work-life partner. While recruiting, we considered diverse African cultural backgrounds to have a different narrative among participant photographers when documenting and sharing their experiences.

Our project stakeholders were associations we partnered with, ensuring smooth operation from planning to implementation. According to Westland (2006), a stakeholder is simply a person or entity outside the project with a vital interest or stake. Basu (2013, 27) stated that for a project manager and team members to communicate effectively and manage stakeholders' expectations during the project cycle, he said, identifying and understanding the stakeholders is critical in any project.

2.5 Partner Organization- Think Africa ry

Our project worked in collaboration with Think Africa, a Non-profit organisation in Finland. The objective of Think Africa is to have a social and economic impact by engaging, promoting, and strengthening the African diaspora in Finland and fostering a successful partnership between Finland and African countries (Think Africa, 2021).

Its services, includes training and membership, student support, event organization, market entry consultation, localization support, contacts provision, and promotional services and partners, seek to make a positive and lasting impact on the community,

country of origin, and host country. The organization was formed by students and researchers interested in the development and African countries. Their main goal was to inform people about Africa and merge people from different backgrounds, especially Africans living in Finland, for learning purposes. In 2013, the first Think Africa week was launched. With its success and interest, the organization was formally registered as a non-profit. Until today, the organization continues to be a place where different stakeholders and interest groups, with a mutual interest in seeing African countries thrive (Think Africa, 2021).

This project, as we believe, helped unravel unforeseen issues and concerns; African youths face and kickstart a safe space for discourse through photovoice. Another benefit of this project to the organisation was to help bring awareness of our target group's cultures and stories to the public.

The partner organisation funded the project, Think Africa, with support from the Diakoniam University of Applied Sciences as our secondary stakeholder, providing the cameras needed for the workshop.

3 KEY CONCEPTS

This chapter describes the various fundamental concepts used in the thesis project. Based on our project's objectives and the implementation process used, these critical concepts were selected.

3.1 Culture and Identity

Jandt (2018), defines culture as the sum of a group's views, experiences, and patterns of behavior and the concepts, values, and assumptions about life that impact behaviour and how it evolves due to contact with other people's cultures. Chris Weedon describes identity in simple terms as "belonging." What one has in common with others makes one stand out from others. Identity gives people a sense of personal location, distinctiveness, and interaction with others (Weedon, 2004, 1).

Weedon argued that identity could be assigned socially, culturally, and institutionally, i.e., by gender or through citizenship, whereby the society, social and cultural practices provide the discourses in which gender and citizens are constituted (Weedon, 2014, 6).

Sociologist simply defines culture as "a group's way of life" and identity as "knowing who one is" (Kidd & Teagle, 2012, 1). The society's' social ideology of 'normal' ways by which we are required to behave in all aspects of our daily lives, which among others are customs, beliefs, traditions, and rituals.

However, we should know that society has structured its people's social life in a certain way does not mean that, that is how it's always been and so that's how it's supposed to be. It is important to understand, not all cultures are the same in any given society as society is made of different people from different parts of the world, each of them with their unique culture (Kidd & Teagle, 2012, 7).

Kidd and Teagle (2012, 8) also argued that if how people behave in society is culture, then identity can be explained as to how we see ourselves as people. How we see other people around us and how we think other people see and think of us. To them, identity can be expressed through our culture. We are shaped by culture; how we think and see

ourselves, our identity; how society wants us to behave, nevertheless, amid all these, it is apparent for us to look at what we do and how we behave try to observe how our identities, culture as well as the societal structure all fits together (Kidd & Teagle, 2012, 11).

Africa like any other continent, is made up of different ethnic nationalities, numerous languages, ways of dressing, ways of dancing, eating, and how they greet. However, even with all these diverse cultures, Africans have certain traits and beliefs and share similar values that make them stand out from the rest of the world such, greeting the elderly, a younger person giving the chair to an older person among others (Idang 2015, 100).

3.2 Immigrant Youth

Ann et al. define Immigrant youth as first and second-generation youth. Second-generation immigrants can be defined as children born and raised with at least one or both parents born in another country outside their country of residence. First-generation immigrants refer to those born outside the country they reside in (Vincent, Joost et al. 2015, 6). They include those born outside the country they reside in (first-generation immigrants) and those born natively with at least one immigrant parent (second generation immigrants). Children born to immigrant parents may be viewed as second-class citizens even when they or their parents thrive and prosper. Attitudes towards immigrants, especially the youth, differ widely among the receiving countries (Ann et al., 2012, 2). These second generations are viewed to hold an important position regarding the new groups and the society they reside in. This is because those immigrant children born in their host society have a better opportunity to integrate into the society than the first generation (Alba & Waters, 2011, 1).

4 PHOTOVOICE AS A METHOD

To reach our goal, photovoice was applied with the participants. "Photovoice is a process by which people can identify, represent, and enhance their community through a specific photographic technique. Over the years, photovoice as a tool has been used to bring awareness to people and places concerning a problem that needs attention. to draw attention to policymakers or show society about marginalised people's condition.

It entrusts the camera to the hands of people to enable them to act as recorders, and potential catalysts for change, in their communities. It uses the immediacy of the visual image to furnish evidence and to promote an effective, participatory means of sharing expertise and knowledge." (Wang & Burris, 1997).

Photovoice is a participatory research model for community development, public health, and education based in the community. Wang and Burris created this approach in 1997. In participatory photography and variations, for example, Photovoice (Wang, 1999, as cited in Prins, 2010), individuals and community members use cameras to speak their encounters and viewpoints on a given theme, community strengths, and issues. After they have been able to identify the above-mentioned, participants in groups share their images and discuss why they took them.

Participants write narration and captions and attach photos based on group conversations. An exhibition then showcases what the group has done to attract and raise public awareness about issues and strengths identified during the photovoice project. Below is an example of the process involved in photovoice.

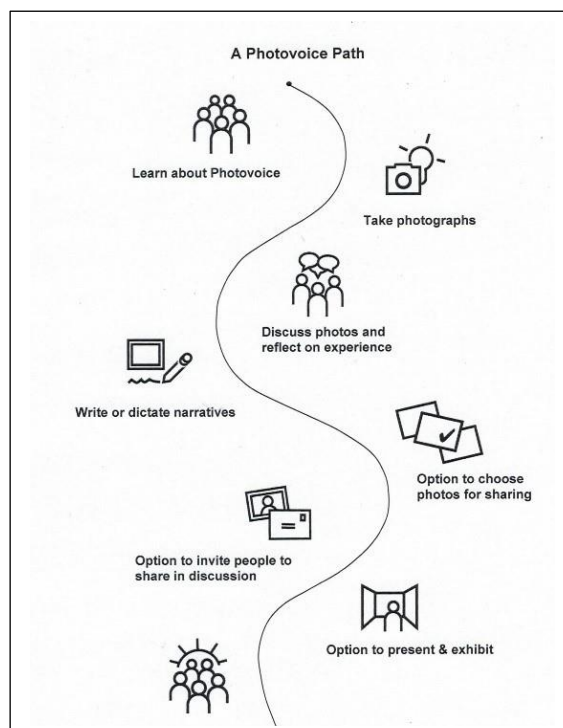


Figure 1. Example of a photovoice process

(Continuum of Care, 2021)

According to Community Toolbox (2021), the purpose of the video screening or exhibition is to show the participants work is valuable enough to be displayed, and provide them with a glimpse into their lives, conditions, and challenges. Therefore, photovoice can raise public awareness about the problem, and lead to change and improvement. It also serves to celebrate the participants' accomplishments, learning, and enhanced awareness and self-respect.

Photovoice is a transformative research method that allows participants to learn and enjoy while participating. In addition, the information that the participants have generated has a sense of ownership to them. Another significant benefit of using photovoice in research is that data produced engage people outside academia, who would otherwise be unlikely to connect with academic research findings (Jarldon, 2019, 3).

5 PROJECT DESCRIPTION

This chapter describes the tasks, resources needed, and budget in the successful completion of the project. everyone involved at every stage of the process and the timeline each task was completed. This chapter also gives a detailed budget description of the entire project.

5.1 Workplan and Division of labour

When planning a project, it can result in a failed project if the plan is not conducted well. Vanzant (2020) stated that the project's overall goals, concept, budget, and risks to the team, work-life partner, and framework should be integrated into a plan. The work plan outlines the tasks that were executed each month and the person responsible for those tasks.

Table 1 below lists all the tasks needed to be completed within a specific timeframe. Although the execution of each task relied on us, the project team, its successful implementation was due to team effort between the Work-life partner, the participants who volunteered for this project and the supervision of our teachers from DIAK.

Table 1. Workplan

| Task | Responsible | Apr-21 | May-21 | Jun-21 | Jul-21 | Sep-21 | Oct-21 | Nov-21 | Dec-21 | Jan-21 | Status |
|-----------------------------------|------------------|--------|--------|--------|--------|--------|--------|--------|--------|--------|-----------|
| Project planning & design | Fuseina & Sunday | | | | | | | | | | Completed |
| Contacting work life partner | Fuseina & Sunday | | | | | | | | | | Completed |
| Agreement with work-life partner | Fuseina & Sunday | | | | | | | | | | Completed |
| Creating consent form | Fuseina & Sunday | | | | | | | | | | Completed |
| Consent form to work life partner | Fuseina | | | | | | | | | | Completed |
| Recruitment & ad for participants | WLP/Fus/Sun | | | | | | | | | | Completed |
| Project workshop | Fuseina & Sunday | | | | | | | | | | Completed |
| Discuss images with participants | Fuseina & Sunday | | | | | | | | | | Completed |
| Picture editing | Sunday | | | | | | | | | | Completed |
| Thesis manuscript presentation | Fuseina & Sunday | | | | | | | | | | Completed |
| Planning for video screening | Fuseina & Sunday | | | | | | | | | | Completed |
| Video screening | WLP/Fus/Sun | | | | | | | | | | Completed |
| Participant's & WLP feedback | Fuseina & Sunday | | | | | | | | | | Completed |
| Project evaluation | WLP/Fus/Sun | | | | | | | | | | Completed |
| Project reporting & publication | Fuseina & Sunday | | | | | | | | | | Completed |

Table 1 describe the entire timeline for this project thesis. The work plan was followed, and tasks were achieved within the scheduled time frame. This achievement was due to constant communication between the various stakeholder involved in this project. The WLP was always available if the need arises, enabling us to stay on schedule. The table was updated whenever a task was completed or has started. The work plan helped keep track of the project's progress to enable successful implementation and evaluation. The project team and the work-life partner's tasks are divided in the table to show the roles of everyone involved in the project. During the project's execution, everyone engaged agreed on tasks, which were tracked in months and status to see if the work was completed and who oversaw which activities.

5.2 Resources

This chapter explains the resources that were needed and a detailed budget for the entire project.

Resources are an integral part of any project. Those things needed at every stage of the process are paramount for successful project implementation. Resources should be assessed as soon as the plan is done to ensure "what" goes "where" as well as who makes

sure they are "there." Resources are not necessarily financial, but they can also be human and technical, as seen in the table below.

Table 2. Resource analysis

| Type of resources | What we have | What we lack |
|-------------------|---|---|
| Financial | - | Flyer for adverts, refreshments |
| Human | Project team | Work-life partner & project Participants |
| Material | - | Stationeries, venue for workshop and exhibition |
| Technical | Editing skills, laptop, Online platforms to create, event planning skills | Adobe editing software, point & shoot camera to be rented |

Table 2 describes the several types of resources we used to implement the project successfully. The work-life partner created the fliers, distributed them in schools, and shared them on most social media platforms. This increase helped increase the advertisement of the project. The project team and WLP were mainly the human resources needed for the project implementation. With one of the project team members knowing picture editing, the project did not require a professional.

5.3 Budget

The table 3 below shows the overall breakdown of the total budget needed for the successful implementation of the project. These included the items needed before and after the project's implementation. The Work-life Partner was responsible for 100% of

the total budget needed. As mentioned earlier, the photovoice project was part of several projects and activities organized by Think Africa during their first Youth Camp week in June 2021.

Table 3. Budget analysis

| Item | Unit | No. of units | Cost per unit (€) | Estimated cost (€) |
|--|-----------------|-----------------------------|-------------------|--------------------|
| Human Resources | | | | |
| Advertisement | Per advert | 1 | 100 | 100 |
| Translator | Per person | 1 | 0 | 0 |
| Transport for the project team and participant | Per group | 16members (both In and Out) | 150 | 150 |
| Equipment | | | | |
| Point and shoot cameras | Per participant | 5 | 0 | 0 |
| Workshop Venue | Per day | 1 | 250 | 250 |
| Refreshment | Per participant | 16members | 40 | 640 |
| Dissemination | | | | |
| Projector | Per day | 1 | 150 | 150 |
| Total | | | | €1,290 |

Table 3 shows the materials required to organize the workshop and the total money spent. It is essential to know that not all the list items were used for this project. As other activities and programs were organised at the youth camp, some of the items were used only when needed. The cameras used did not cost any money as DIAK provided the cameras used and returned after the workshop was done.

The participants were provided with three meals a day, including breakfast, lunch, and snacks. Transportation was provided during the whole 3-day camp to and from the location of the youth camp.

5.4 Risk analysis using SWOT

The thesis project team addressed priorities and risk response with the work-life partner when exploring risks likely to affect the project process. Additionally, it is essential to understand the procedures used to manage and track activities fully. Like any project, risk assessment is inevitable.

A SWOT analysis was used in identifying our strengths, weaknesses, opportunities, and strengths in the implementation of the project. We used the probability and matrix risk to outline, mitigate and resolve our project risks.

The following were our SWOT:



Figure 2. SWOT Analysis

Our strength as a team in carrying out this project using photovoice was to help participants gain confidence in their willingness to bring new insight to acquainted scenes even when abstract ideas may be difficult to reproduce (Wang & Jones 2001, 562).

This project's motivation comes from the project team and the vision of Think Africa to provide platforms for all African living in Finland to make their voices heard in any way possible. This way, participants get to document and share their narratives: This project allows them to share their African culture through photography.

Working as a team was a plus to our project and our major strength, and delegation of work helped keep track of things throughout the process. It also helped reach deadlines on time. Working as a team also helps solve challenges that were encountered faster with the help of WLP.

Lack of equipment, e.g., cameras, editing software, project funding, finding a work-life partner, and language barriers with youths who might not speak English were some of the weaknesses we considered before we took on this project.

The opportunities we had was to engage the immigrant youths in participatory research and also a fascinating topic that can educate the public about African culture and identity.

Lastly, some of the threats we identified were participant's unwillingness to participate, abstract ideas may be difficult to reproduce, limited time to establish trust with group participants, Covid-19 restrictions, rain, and unforeseen events.

The table below shows the projected risks identified while planning and action were taken to mitigate each risk. Risks are inevitable in any project implementation process; however, to prevent or even reduce these risks is important to assess how those risks came to being, how they will affect the project, and most importantly, what to do to reduce their impact on the project.

Table 4. Project risks

| Risk description | Risk likelihood | Risk impact | Action required to mitigate risk |
|-----------------------------|-----------------|-------------|---|
| Rain | Low | Low | It did not take place |
| Language barriers | Low | Low | No translator was required |
| Participants not interested | Low | Low | Partnered with a work-life partner whose service users are interested |
| Lack of equipment | Medium | Medium | Provided by the school and work-life partner |
| Participant's attrition | Medium | Medium | Encouragement |
| Covid-19 restrictions | High | Medium | Followed necessary safety guidelines |

The work-life partner oversaw the advertisement of the Youth camp, which this thesis project was part of. An advertisement was posted on all social media platforms and schools around the Uusimaa region. The marketing was to help reach as many African youths as possible interested in participating in the youth camp. The implementation of the workshop was conducted in English. As we all know how unpredictable Finnish weather can be, to have a successful workshop, the venue provided by the work-life partner had both indoor and outdoor spaces. This provided the opportunity to either

hold the workshop indoors or outdoors depending on the weather without distracting the project process. The project's entire cost was funded by the work-life partner from the grants they acquired from the city of Helsinki, due to an initiative to encourage more activities on Arts and culture among the immigrants in Helsinki.

To adhere to the covid 19 restrictions at the time of the project implementation, the project was held indoors and outdoors, resulting in not having all the participants at the same place at a time.

5.5 Documentation and Communication

Any project's progress hinges on its ability to communicate effectively. Constant communication between all stakeholders will ensure that all tasks and activities are being planned. The project team ensured that the work-life partner was informed when changes occurred during the project process. Documentation ensured transparency and accountability for everyone involved. We communicated with the WLP through emails and Google meets, among others. We worked closely with the work-life partner on how the final exhibition and project will be used.

5.6 Meetings

All meetings were held online due to the Covid-19 restrictions during that time. Meetings were held weekly to update all parties involved on the plan and tackle any challenges we faced before. These meetings helped track the progress of the project, which enabled us to keep up with the timeline.

Table 5. Detailed meetings description

| Date | Time | Content of the meeting |
|-----------|-------------|---|
| 17.5.2021 | 15:00-15:30 | We met online with the Chairperson for Think Africa to introduce our thesis proposal. Need for the project, the recruitment process for participants/volunteers, ethics, risks, schedule, resources, and workshop were discussed. They agreed to partner with us and expressed interest in reading our project proposal. A co-operation agreement will be signed once the thesis supervisors accept the proposal. |
| 21.5.2021 | 16:00-17:00 | The project proposal was proposed to the Think Africa team during the youth camp planning session. We were allowed to pitch our project idea to the WLP. |
| 28.5.2021 | 16:00-17:00 | The WLP allowed us to explain our project to their team to ensure it fits the organisation's goal and what they stand for. |
| 4.6.2021 | 16:00-17:00 | The WLP requested a detailed plan about the project to give them more information about our project goals and objectives and what is expected of them as the partner organisation. |
| 11.6.2021 | 16:00-17:00 | After the WLP accepted our project plan, there was a debriefing and planning session towards the event. The debriefing was done to give them step-by-step activities planned for the day of the workshop. |
| 18.6.2021 | 16:00-17:00 | Final debriefing on workshop and activities planned for the day of the workshop. The debrief allowed us to |

| | | |
|------------|-------|---|
| | | agree with the WLP on the last activities before the project day. |
| 12.8.2021 | 11-12 | Planning of the exhibition with the work-life partner on how best to reach more people. |
| 21.12.2021 | 18-19 | Project team had a meeting with the WLP, which the Chairperson of Think Africa represented. The feedback questionnaire with WLP was discussed and answered. |

The table 5 above describes our weekly meeting with the WLP during the whole process of the project. Since our thesis project was part of a whole set of activities organized during the youth camp, weekly meetings were organized to track the progress of every activity. The meetings were mostly chaired by the chairperson of Think Africa and the youth camp coordinator. However, emails with attached documents were sent to the chairperson when the need arose before the next meeting. These meetings helped keep the progress of the project in check. The availability of the WLP anytime to guide us helped reduce risks that would have occurred. We were given the opportunity at every meeting to describe our progress and our challenges. Solutions were given to enable us to move ahead, which could be solved at the exact moment. Others that needed time to solve, the chairperson of Think Africa always made extra time for us to meet online to discuss and find suitable solutions. These meetings did not only help mitigate more risks, but it also showed how effective cooperation between all stakeholders ensures effective project implementation and success.

6 PROJECT IMPLEMENTATION

A successful project implementation depends on how well each task or stage of the project has been planned out. This chapter explains the activities that were carried out during the photovoice workshop with participants. The “messages” behind the pictures taken by participants are also described in this chapter.

6.1 Workshop

This subchapter describes the process of the workshop, analysing the pictures with participants as well as what it entails in the exhibition.

A one-day photovoice training workshop was organised for youths between 18-29. Participants were young people from the Uusimaa region of Finland who registered to participate in the three-day summer camp organised by Think Africa in June 2021. The photovoice workshop was taught in English.

The youths were encouraged to use digital cameras to document their processes for the workshop. The photographs could represent them or connect them to their community, such as social issues and capturing cultural beauty in unexpected places as an African immigrant living in Finland. The workshop was aimed to help build youth confidence and creativity in using photography and image composing to tell and depict their narratives.

The workshop started with group dynamics. Group dynamics aimed to ensure participants develop their roles and responsibilities. Participants were allowed to familiarise themselves with each other in the entire process of the project. The group dynamics enabled them to rely on and help each other when needed. As highlighted by Wang

and Redwood (2001, 567), Photovoice training starts with class discussions on the use of a camera, control, ethics, participant's duty, and the role of camera participants.

The project team went through the project goal and objectives with the attendees and a brief overview of everyone's expectations during the workshop. Next, the participants were given more time to set the rules for themselves. Next, the project team walked the participants through numerous examples of photography and image composting basics. After the discussion, participants were able to understand basic concepts in photography.

Participants were guided to briefly discuss and brainstorm on a given theme by describing their life situation; by taking photos reflecting their lives as immigrant youths based on the project's main goal and objectives.

Participants chose to photograph their hair to connect with their roots with the given theme in mind. They explained that photographing their natural hair represents who they are as Africans and connects them with their culture and identity. As a result, they gained confidence in using the camera to shoot what interests them and motivate them to express their perspectives.

6.2 Analysing Photographs and Discussion

This chapter discuss, the participants narratives and messages behind the pictures that were taken during the photovoice workshop. This was done using the SHOWed terminology and in preparation for the video exhibition.

Participants were guided to express their opinions for each photograph taken using the SHOWED procedure. The SHOWeD approach assists the participants in explaining the significance of their photograph.

The SHOWed terminology represents:

What do you SEE here?

What is really HAPPENING here?

How does this relate to OUR lives?

WHY does this situation, concern, or strength exist?

What can we DO to improve the situation or to enhance these strengths?

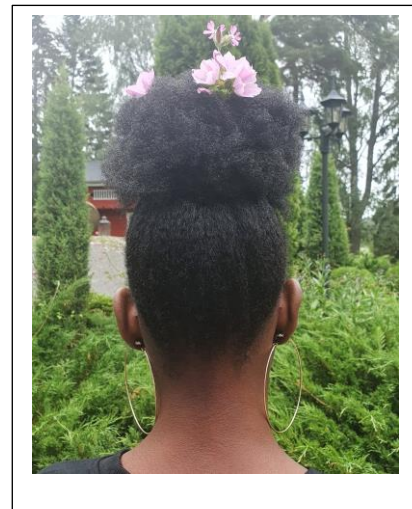
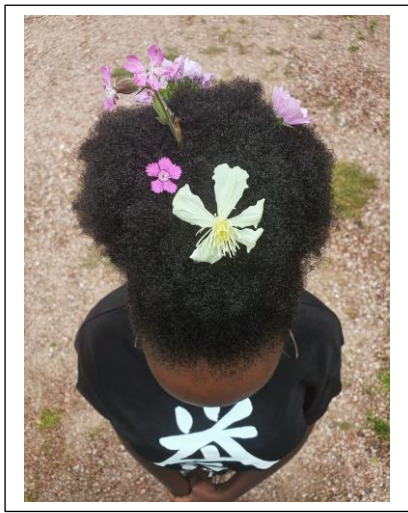
6.3 “Our natural hair journey” messages behind the pictures

After the photovoice project, each participant was invited online at their own convenience to discuss the stories behind the pictures and understand how their “hair journey” connects them to their culture and identity as Africans.

During the discussions, certain keywords were used by participants to describe their journey. These words were freedom, acceptance, patience, and uniqueness. Participants explained how they have learned so many things about themselves through this journey and how it has helped them more in understanding who they are and influenced their decisions as African immigrants here in Finland.

Freedom was one message that participants expressed through their pictures. Freedom to choose what she does with her hair, that was something she couldn't decide by herself as a child. Nevertheless, she always knew she would keep her natural hair once she got older. "I knew I wanted to keep my hair as natural as I could. Although extremely hard, I wanted to show that with plenty of care and patience, my hair can also

be beautiful without putting in all those chemicals just to make it look and feel different." The participant wanted to have the freedom to choose how her hair should look or feel like and she wanted to prove that by giving as much care and time to her hair as possible. Her African hair's popularity, diversity, and extraordinary creativity connect her to her African culture and identity.



With unique and different hairstyles for every milestone in a girl's life, my hair represents my journey in life and my freedom to express and accept myself as who I am, and I did that through my hair journey.

Uniqueness was another keyword used by participant to describe her hair journey. Growing up in a community where fewer people looked like her, this participant always struggled with identity issues as she always felt like she did not belong. Although she was born in Africa, she moved to the western world when she was a baby through adoption. Her hair was difficult to manage and growing up in a family with no one having experience on how to cater for her hair. She always saw her hair as a source of shame, which always covered her hair. *"I had to go on a learning journey to love my hair and many other body features, such as my nose, eyes, and skin. I came to realize*

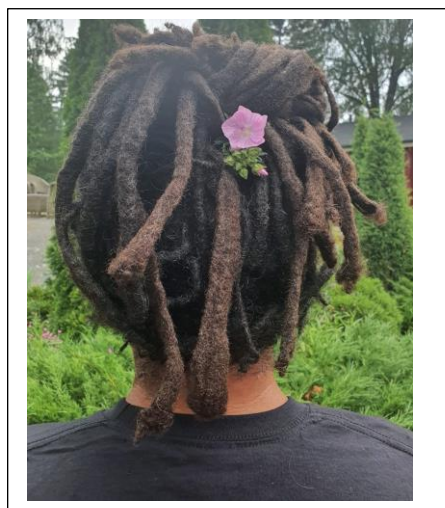
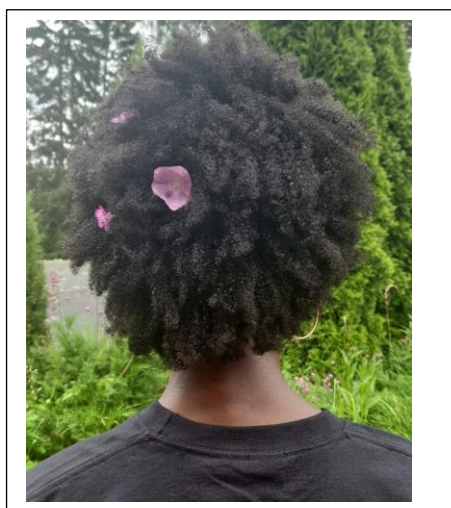
that Africans have the most beautiful and unique hair. My hair allows me to express myself through different hairstyles every week." she came to realize how unique her hair is and how it connects her to her African roots although not living in Africa.

Taking on this journey opened a whole new community of people in their natural hair journey. We got to share tips about how to cater to our hair. It allowed me to make new friends with whom I could connect and learn about their different African cultures and values. *The delicate flowers on the pictures represent how my hair can be delicate, soft, fragile. However, at the same time, my hair is strong, unique, and versatile. As an African, my hair is a source of pride, expression, beauty, and one of a kind. My African hair grows straight towards the sun, which shapes up perfectly as a crown, my very own African crown.* This opportunity opened a whole new experience for me as an African who knew little to nothing about my African identity, and I would not have achieved that had I not realized how unique my African hair is.

Patience was another life lesson our participants pointed out regarding their natural hair journeys. *"One has to have a boatload of patience to be able to maintain a natural hair,"* says one participant. She mentioned that she must dedicate several hours every week to cater for her hair. She constantly must keep it moist because it is challenging even to comb it when it becomes hard, which is even worse during the winter. She pointed out that, as she started maintaining her natural hair, she understood why her mother consistently applied chemicals to make it softer and more manageable. However, taking the easier road sometimes is not always the best. Not only were those chemicals harmful to her hair, but they also made her hair easier to break. When I decided to keep my hair natural, I almost gave up after a few months, said the participant. *"I was so eager to see the progress that I grew impatient of waiting. Her friends always advised her to be patient and just stick to the routine according to her hair.*

Every person on this planet wants to be accepted and appreciated for who they are, not for what others want them to be. Acceptance was the final keyword in the narratives. *"Just as life is a journey, with its twists and turns, the relationship between me and my hair can be described as complicated. As we grow older, our hair becomes different, and how different your hair becomes can also determine how healthy or otherwise your hair can become,"* said one participant. However, it might be challenging to understand that you learn to accept and live with it at this point in your life. This is one lesson the participant mentioned she learned through her natural hair journey.

According to the participant, she hated her hair during the winter season when she moved to Finland. The dry weather made her dry, hard, and exceedingly difficult to manage. In addition, like most people do when there is some part of their appearance, they do not want to be seen for fear of being judged or not accepted; the participant used to cover up her hair all through winter because of embarrassment.



"I realised as I grew older, that my hair is part of who I am as an African, and so I must accept it no matter how I feel about it as it is part of me, just like my skin colour. To me, it is about acceptance of my African roots and what it stands for," said one participant, a sense of confidence and acceptance of the person I was becoming.

6.4 The significance of hair to the African community

In an essay written by Kobena Mercer in 1990, one important question he asked was, "why do we pour so much energy into our hair." After the studies, the answer he came up with was that in a society with so many complexities, our hair is seen as an "ethnic signifier." In addition, unlike human body shape and facial features, our hair can be easily transformed or changed through cultural practices (Kreamer, 2001,182). Kreamer explained that hair is extensively seen as a bodily indicator of self-identification across cultures, political beliefs, and social status. Hair is the only other social thing after our skin is biologically determined at birth. Hair can readily adapt to a whole lot of expressive appearances through human creativity.



The connection between hair and identity has been gaining attention and started much debate within the African community. Historically, black women have been forced to hide their hair due to issues such as social oppression, abuse, and racial discrimination (Williams, n.d). An example is before the emancipation; hair wraps were used by Black women to make themselves less attractive to their oppressors.

To this day, many Black women in the industrial workforce, still feel forced to adopt a more so called "acceptable" practice when it came to hairstyles (straightened,

processed, and altered from its natural curl pattern/state). these are still evidenced today, where in certain places, industries, or workplaces, traditionally Black hairstyles, such as dreadlocks, are very much restricted and can be used as a cause for termination.

One doesn't have to look far to understand the emotional significance hair has on Black culture and identity within the Black community. Every woman has her own story or "hair journey" often marked by struggles originating back to childhood as was described by the participants above. Every Black woman will have their own personal stories, experiences, and journeys with their hair and how these has impacted their life's experiences (Williams n.d).

In a blog written by Lucinda Ellery in 2014, she explained that people especially women have a personal relationship between their hair and self-esteem which can be seen throughout history, religion and even philosophy. For a long time, women have been able to play different roles by changing different hairstyles, and from their stories, we can see that hair contributes greatly to women's self-esteem, actions, and motives, women use their hair to express themselves. This is because many are of the view that our hair represents our personality, thoughts and beliefs.

Creating platforms for people to talk about issues they face in a neutral environment will make them feel more accepted, heard, and have a sense of belonging. This is what our project aimed to achieve. To display the stories of African immigrant youths in Finland through their experiences, which in this case, was showcased through their natural African hair journey. Providing the space in the society for not just Blacks, but all cultures to feel accepted and celebrated for the things that make them unique is what it's all about.

6.5 The Video Screening

The initial plan after the photovoice project was to create an exhibition whereby the pictures and the stories behind those pictures will be mounted for the public during the Think Africa Week 2021 which occurred on 22nd to 27th of November 2021 and open to the public. However, due to the worsening Covid 19 pandemic situation around that time, the WLP decided to limit the Think Africa week to just 20 participants selected through registration. The plan was to stream the event online to allow those who would not witness it physically to follow the program online.

After discussion with the WLP, we decided to create a video detailing the pictures and the stories or captions, which was then be streamed during the Think Africa Week.

The video streaming was then followed by a panel discussion by some selected African immigrants born in Finland or who moved here at a very young age. The discussion centred on their identity as Africans and how their cultures have shaped and influenced their lives here in Finland. So far, the streaming has been watched by a little over 500 people on Facebook and shared about 13 times and this was what the project objective aimed to achieve, i.e. to create the opportunity for the youth to tell their stories to the society about their culture and with the video screen being online, it can be viewed for a long time and not by just people in Finland but also around the world.

7 ETHICAL PERSPECTIVES

Photovoice is a significant issue in social science. It has increased in occurrence with photography tools that have raised questions about ethical use. According to Wang & Jones (2001), a photovoice project can only flourish with the strength of community trust.

Although, using photovoice carries significant risks, this project and the broader literature aims to show how photovoice can be a promising way of generating local knowledge, re-imagining society's perceptions of minority groups and their surroundings, and favouring the perspectives of groups that are frequently rejected or ignored (Prins, 2010, 440-441).

As future professional social service workers, we will face ethics every day in our profession. When using photovoice, it is essential to think about ethics earlier. The process can contribute to the project design, procedures, and outcomes.

In the social work codes of ethics, the statement respect for human beings, research merits, integrity, justice, and beneficence hold value.

Any research project must have merit and integrity, exhibit justice in participation, be respectful of participant identity, deal with sensitive topics and information, and ask that researchers reflect on their research's impact on participants and themselves (Jarldon, 2019, 82).

In achieving those mentioned above, we evaluated the ethical criteria with the participants. The ethical guidelines are necessary to allow them to know and decide how they want their photographs to be displayed and image ownership. The participants were

informed they would have a total holding of the photographs and decide whether to remain anonymous during the exhibition.

Considering how sensitive certain subjects or topics might be participants were given the free will to interpret their situations in their own words through their photographs. Allowing participants to use the 'camera' to bring awareness of their lives in the Finnish society was evident in how the power of the combination of words and pictures can destabilize the primary way that information is transmitted to convey complex ideas in memorable ways (Jarldon, 2019, 2).

Registration for the workshop was made possible through sign-ups for those interested in the project with the work-life partner. In addition, we developed the rules and regulations with the participants during the workshop to clearly understand what was expected. Therefore, establishing the group rules helped strengthen the group's acceptance and understanding.

A PowerPoint presentation detailing the goal and objectives of the photovoice project was projected on the screen to all participants listing the project expectations and outcomes. Recruited participants were given a consent form to sign, which outlined their willingness and approval to use and store the photographs in the final exhibition. As mentioned earlier, participants were given the free will to take and choose their pictures themselves.

The ethical guideline checklist we used for this project was adapted from Wang & Redwood (2001) Photovoice Ethics: Perspective from Flint Photovoice. The checklist served as a reference in this project to maintain ethical standards.

While taking photographs, participant photographers were advised to avoid intrusion into an individual, group, neighbourhood. Therefore, the participant photographer should always ask for permission before taking pictures of individuals. While taking photographs, participant photographers were also advised not to disclose embarrassing facts about individuals and taking photographs of minors is not allowed.

The work-life partner reserves the right to refuse those mentioned above for public display as a proxy of the project. The project team, including the staff of work-life partners ensured the participant's needs, concerns, issues, strengths, and voices are heard.

8 EVALUATION

Project evaluation is essential in any project planning to measure the impacts, lessons learned for future projects, and considerations before embarking on a similar project. Evaluating is an ongoing process that should be done throughout the project. This process of evaluation begins in the implementation phase. However, when the projects come to an end, it is imperative to assess whether the project's objectives have been reached and what lessons we could learn from how it was carried out (Posner & Applegarth 2019, 106).

An internal evaluation method was used during the evaluation of this project. Feedback questionnaires were formulated for the participants as well as WLP by project team members. Constant documentation and meetings to keep track of projects were used to formulate the feedback questionnaires.

The purpose of the feedback questionnaires was to help ascertain or evaluate whether the intended objectives were achieved at the end of the project. The evaluation phase of our project helped us identify if our project achieved its intended objectives and project impacts on the participants.

Evaluation with Participants

After the photograph discussion, a feedback survey link which can be found on page 44 was sent to the five (5) participants who participated in the workshop. The content of the feedback questionnaire was used to gather information from the participants. This was done by looking at the participants' general and most common answers in the analysis.

The survey results show that the participants were quite pleased with the workshop outcome, as evidenced by the evaluation of four out of five scales. However, all the participants pointed out the inadequate time allocated for the project to enable them to capture issues with the pictures. This was because of the project being part of a whole selection of projects during the youth camp organized by the WLP, an equal amount of time was allocated for each activity or project.

Nevertheless, all the five (5) participants were pleased with the overall project because it was something new to them and because they could use pictures to tell stories. During the interview with the participants, they were delighted to talk about the meanings and messages behind the pictures they took. Furthermore, most of them felt emotional while talking about their childhood and its influence in their natural hair journey.

From the commencement of the workshop until the video screening, the group opted to conduct two assessments for this project: goal setting with the work-life partner and feedback from event participants. We used feedback and informal interview sessions

with participants to demonstrate the project's impact using participatory evaluation approaches such as feedback surveys. Quantitative records such as participant attendance, number of participants, and exhibition visitors were also monitored.

Evaluation with WLP

We also established goal setting with the work-life partner at the initial and significant project phases. This goal was necessary for reviewing the project goals and expectations from time to time and focusing on what went well and what needs improvement. Like evaluation with participants, a questionnaire was also sent to the WLP on page 45 to help us evaluate the project with the overall project aims.

The questions consisted of both open-ended and close-ended questions. When asked how satisfied they were with the project, on the scale of 1-5, with one being the least, WLP chose "4" as the most significant scale. The WLP justified this by explaining that the project was well executed. The facilitators were well prepared in their presentations and were knowledgeable of the subject matter. However, they pointed out that more time would have been needed for the participants to grasp the information that was shared fully. Regarding how relevant the photovoice project was, the WLP explained that the participants found it helpful when thinking about their photographs and how imagery can connect with their culture and identity. However, more concrete examples should have been provided that could have helped the attendees relate to using photography as a tool to learn about culture and identity.

Regarding the key takeaways from the project, the WLP stated that the project was in tandem with the camp's theme. Therefore, participants were eager and active in taking pictures that gave them meaning to explore identity. The passion of the project facilitator was also depicted in their detailed description of different kinds of camera lenses

and light variations that dictate what a good photo would look like. Content-wise of the project, WLP pointed out that the theoretical bit at the beginning of the workshop was too technical for some participants who were not necessarily interested in professional photography. However, the hands-on session where the participants practiced and applied the information, they received was exemplary. More time would have been needed for a more in-depth connection between the practice of photography and reflection on the theme, i.e., culture and identity.

When asked whether the photovoice project reached its expectations, the WLP responded "yes." They said this was shown in the visible results showcased during the Think Africa week 2021.

When asked if there are any final words regarding the project, "I believe this was the first of many projects to come for the facilitators. I encourage them to explore more to continue using participatory research and photography to initiate topical discussions and dialogue in the society" (Chairperson of Think Africa, 2021).

9 CONCLUSION AND RECOMMENDATION

Like any other society globally, Africans hold dear the traits and values that make up their culture and identity. Specific values which may seem demeaning to one culture may be the cornerstone to a different African culture. Antia explains that "what a people hold to be true, right or proper regarding those things explains much of the cultural traits by which they become identified." (Idang, 2015, 102).

African cultures, like many cultures, are derived from solid moral considerations. It outlines many beliefs and customs that everyone must follow to live long and not bring curses to them or their families. The positive depth of the African culture, our

cooperation with each other, our unique dances and games which give us entertainment and happiness are beliefs that should be encouraged irrespective of where we find ourselves. They are what makes us unique, what makes us African. These beliefs should be embraced because culture ought to be beneficial in developing society at various levels (Idang, 2015, 110).

One recommendation by the participants was that future projects like these should be done between three to four days, depending on the number of participants. This project will enable everyone involved to have enough time to think through more in-depth issues. For future projects, together with the WLP, it is recommended that projects like photovoice could be more participatory so that it's a two-way flow of information and learning. Giving enough time to participants will enable them to understand the concept and allow them to think through more in-depth topics that will make more impact in society.

As social workers, it is our responsibility to create a platform for people, especially the disadvantaged in society, to express their opinions and grievances on issues that affect their lives. This will bring awareness to said issues and enable them not to feel like they are in it alone. It's our responsibility to make sure that everyone is treated fairly in society irrespective of race, color, or religion. Youths especially those born outside their parents' countries, should be given a chance to learn about their cultures and beliefs. They should be taught to accept who they are and where they are from. African youths in Finland should be given the platform to showcase their unique African culture and identity to the Finnish society. This project thesis aimed to give them the platform to tell their stories through photography.

The introduction of photovoice to achieve this aim was a new thing that participants were excited to explore. At the end of the photovoice project, participants learned how to use the camera to tell stories and gained the confidence to share their stories with the public.

REFERENCES

- Alba, R. and Waters, M. (2011). *The Next Generation. Immigrant Youth in a Comparative Perspective*. Retrieved 30.12.2021, from <https://books.google.co.uk/books?hl=en&lr=&id=OeKgBwAAQBAJ&oi=fnd&pg=PP7&dq=second+generation+immigrants+youth&ots=B62smSkTor&sig=yhqYqWYDL5osefl4VjVn1VyBsw#v=onepage&q=second%20generation%20immigrants%20youth&f=false>.
- Basu, R. (2013). *Managing quality in projects*. Burlington, VT: Routledge.
- Community Toolbox. (2021). *Implementing Photovoice in Your Community*. Retrieved November 10, 2021, from <https://ctb.ku.edu/en/table-of-contents/assessment/assessing-community-needs-and-resources/photovoice/main>
- Continuum of Care. (2021). Photovoice. Retrieved January 16, 2022, from <https://ctmhtghealth.weebly.com/what-is-photovoice.html>
- Corluy V, Haemels J, Marx I, Verbist G (2015). *The Labour Market Position of Second-generation Immigrants in Belgium*. Retrieved December 28, 2021, from <https://www.econstor.eu/handle/10419/144497>.
- Ellery, L (2014). Hair and History: Why Hair is Important to Women. Retrieved on 26.1.2022 from https://www.huffpost.com/entry/hair-history-why-hair-is- b_5567365
- Elli Heikkilä & Selene Peltonen. (2002). *Immigrants and integration in Finland*. Institute of Migration. Retrieved December 23,2021 from <http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.1075.9539&rep=rep1&type=pdf>
- from <https://dictionary.cambridge.org/dictionary/english/freedom>
- Hindsworth, M. F., & Lang, T. B. (2009). *Community Participation and Empowerment*. Nova Science Publishers, Inc.
- Idang, G.E. (2015). *African Culture and Values*. Unisa Press. Vol.16 (2) Retrieved from <https://journals.co.za/doi/pdf/10.10520/EJC189182>

- Jandt, E. (2018). *An Introduction to Intercultural Communication: Identities in a Global Community*. Thousand Oaks, Calif: Sage Publications.
- Jarldon, M. (2019). *Photovoice Handbook for Social Workers: Method, Practicalities, and Possibilities for Social Change*. Palgrave Macmillan.
- Kidd, W and Teagle, A (2012). *Culture and Identity*. Bloomsbury Publishing, 2012. Retrieved on 28.12.2021
from https://books.google.co.uk/booksid=1fJGE-AAAQBAJ&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false
- Kreamer, C. (2001). *Hair in African Art and Culture: African Arts*. Retrieved from https://www.academia.edu/11834141/Hair_in_African_Art_and_Culture
- Lewis, J. P. (2005). *Project Planning, Scheduling, and Control: A hands-on guide to bringing projects in on time and on budget*. New York, N.Y: McGraw-Hill.
- Marcu, C. (2018). *Home Away from Home: Photovoice Project with Young Asylum Seekers* (Thesis, Diaconia University of Applied Sciences, Degree Program in Social Services). Retrieved from <https://www.theseus.fi/bitstream/handle/10024/155770/Theseus%20form.pdf?sequence=1&isAllowed=y>
- Masten, A. S., Liebkind, K., & Hernandez, D. J. (Eds.). (2012). *Realizing the potential of immigrant youth*. ProQuest Ebook Central <https://ebookcentral.proquest.com>
- Michelle L. (2020). *AFRICAN DIASPORA TO FINLAND: Barriers to a Successful Labor Market Integration* (Master's Thesis, Diaconia University of Applied Sciences, Degree Program in Social Services). Retrieved from https://www.theseus.fi/bitstream/handle/10024/349009/%2522Lagunday_Michelle.pdf%2522.pdf?sequence=4&isAllowed=y.
- Non-Discrimination Ombudsman Report. (2021). Retrieved September 13 2021, from <https://syrjinta.fi/en/-/report-of-the-non-discrimination-ombudsman-racism-and-discrimination-everyday-experiences-for-people-of-african-descent-in-finland>

- Photovoice. (2020). Ethical photography for social change: *Listening Through Images -Ethical Photography for Social Change*. Retrieved November 30, 2020, from <https://photovoice.org/listening-through-images-2/>
- Posner, K., & Applegarth, M. (2019). Project management. Management Pocket-books.
- Prins, E. (2010). Participatory photography: A Tool for empowerment or Surveillance? *Action Research*, 8(4), 426–443. Retrieved from <https://doi.org/10.1177/1476750310374502>
- Think Africa. (2021). *About Think Africa*. Retrieved July 3, 2021, from <https://www.thinkafrica.fi>
- Vanzant, S. T. (2020). *Lean and Agile Project Management: How to make any project better, faster, and more cost-effective*, second edition. ProQuest Ebook Central <https://ebookcentral.proquest.com>
- Wang, C. C., & Redwood-Jones, Y. A. (2001). Photovoice Ethics: *Perspectives from Flint Photovoice*. *Health Education & Behavior*, 28(5), 560–572. <https://doi.org/10.1177/109019810102800504>
- Werremeyer, A., Skoy, E., Burns, W., & Bach-Gorman, A. (2020). Photovoice as an intervention for college students living with mental illness: A pilot study. *The mental health clinician*, 10(4), 237–243. <https://doi.org/10.9740/mhc.2020.07.237>
- Westland, J. (2006). *Project Management Life Cycle: A complete step-by-step Methodology for Initiating, Planning, Executing, And Closing a Project Successfully*. 1st ed. Kogan Page Limited
- Williams, A. (2022). CR Research. *The Connection Between Hair and Identity in Black Culture*. Retrieved January 15, 2022 from <https://www.crreresearch.com/blog/connection-between-hair-and-identity-black-culture>

APPENDIX 1. Participant feedback form

Through The Lens: Exploring African Immigrant Youth Culture and Identity through Participatory Photography

Participants feedback form

Gender

Female

Male

Prefer not to say

Other...

How satisfied were you with the workshop?

Not very 1 2 3 4 5 Very Much

How relevant and helpful do you think the workshop was?

Not very 1 2 3 4 5 Very much

Do you think workshop like this is needed by the immigrant youth in Finland?

Not very 1 2 3 4 5 Very much

Do you think the time allotted for the workshop was enough?

Yes

No

Maybe

What do you think can be improved with the workshop?

Short answer text

Any overall feedback for the event?

Short answer text

APPENDIX 2. Feedback survey with work-life partner

Through The Lens: Exploring African Immigrant Youth Culture and Identity through Participatory Photography

Feedback survey with work-life partner

How satisfied were you with the project?

1 2 3 4 5

Not very Very much

How relevant and helpful do you think the project was?

1 2 3 4 5

Not very Very much

What were the key takeaways from the project?

Long answer text

.....

How satisfied were you with the contents of the project?

1 2 3 4 5

Not very Very much

What could we have done more?

Long answer text

.....

Did the project reach your expectations?

Yes

No

Any overall feedback for the project?

Short answer text

.....

APPENDIX 3. Informed consent form for participants

You are participating in our project-oriented thesis titled 'Through the Lens: Exploring African Immigrant Youth Culture and Identity through Photovoice,' in collaboration with Think Africa, conducted by Fuseinatu Abdul Salam and Oladapo Sunday Ajadi, final year students at Diaconia University of Applied Sciences for bachelor's degree in Social Services.

This project thesis aims to bring awareness and kickstart an interactive discourse to African immigrant youth culture and identity narratives in Finland through photovoice.

Project Objective:

To organise a One-day photovoice workshop with 5-7 youth migrants between the ages of 18-29 to produce 10 photographs to give participants the necessary skills to document and share their narratives and experiences.

The video screening or exhibition will occur in November 2021, during Think Africa Week, and attended by an estimated 1000 visitors, including the participants, stakeholders, students, and the public.

During the workshop:

You will be encouraged to use digital cameras to document your processes. The photographs could be anything that represents or connects to your community, such as social issues, concerns, strengths, and capturing cultural beauty in unexpected places. The workshop will help build youth confidence and creativity in using photography and image composing to tell and depict narratives.

Participating in this project is voluntary. You may withdraw your consent and discontinue participation at any time with no repercussions. You will bear no costs due to your participation in this project, and your privacy will be protected. Any personal information collected will be erased and distributed to participants after completing the thesis project.

By signing below, you acknowledge that you have read and understood the project's defined purpose, procedures, and right to withdraw from participation.

Signature

Date

APPENDIX 4. Applicants Interview Questions

1. Why do you want to learn photography?
2. What would you like to photograph?
3. What message would you like to send or share with society?
4. Do you feel comfortable talking in small groups?
5. Do you have worries or concerns related to this project?
 - a. Time commitment
 - b. Privacy issues

APPENDIX 5. Photographic Subject Consent Form

I,grant consent for to use and develop my pictures during the Through the Lens: Exploring African Immigrant Youth Culture and Identity through photovoice.

The organisation is free to use my pictures for reporting, exhibition, and public awareness purposes.

Signature

Date

APPENDIX 6. Link to Presentation and Video Screening

https://www.canva.com/design/DAEvB2fbDZg/uDV4zRcK8A0Y4de5RNnzKQ/watch?utm_content=DAEvB2fbDZg&utm_campaign=designshare&utm_medium=link&utm_source=publishsharelink

<https://youtu.be/byyW6WPnf7g>