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**The Camera Never Lies:
The Challenges and
Opportunities of
Participant Photography as
a Pathway toward the
Restoration of Social Trust
to Promote Recovery from
Moral Injury**



**Photography has... the
potential for visual
ethnography to expand
the horizons of our
research through the
connection of knowledge
and the sense of seeing**

Dr Sarah Dunlop

Dunlop, S. (2022) Chapter 40. Visual
Ethnography, In: Ward, P. and Tveitereid, K.
(eds.) (2022) *The Wiley Blackwell companion
to theology and qualitative research*.
Chichester: Wiley & Sons Ltd. pp.415–424.



Boundaries

- **Methods - Photo:
Voice / biography / narration**
- **Restoration of Trust is
necessary for healing
through relationship**

A tropical sunset over the ocean with palm trees in the foreground. The sky is filled with soft, orange and pink clouds, and the water is a deep blue. The palm trees are silhouetted against the bright sky.

Truthfulness

Untruthfulness

. ‘The lights of nature and of mind entwine within the eye and call forth vision. Yet, separately, each light is mysterious and dark. Even the brightest light can escape our sight.’ Professor Zajonc

Zajonc, Arthur. (1993) *Catching the light: the entwined history of light and mind*. Oxford: Oxford University Press.

‘I was literally able to “see” a Polish Catholic view of the sites of Plymouth through the lens of the young people’s cameras.’ Dr Sarah Dunlop

Dunlop, S. (2022) Chapter 40. Visual Ethnography, In: Ward, P. and Tveitereid, K. (eds.) (2022) *The Wiley Blackwell companion to theology and qualitative research*. Chichester: Wiley & Sons Ltd. pp.415–424.





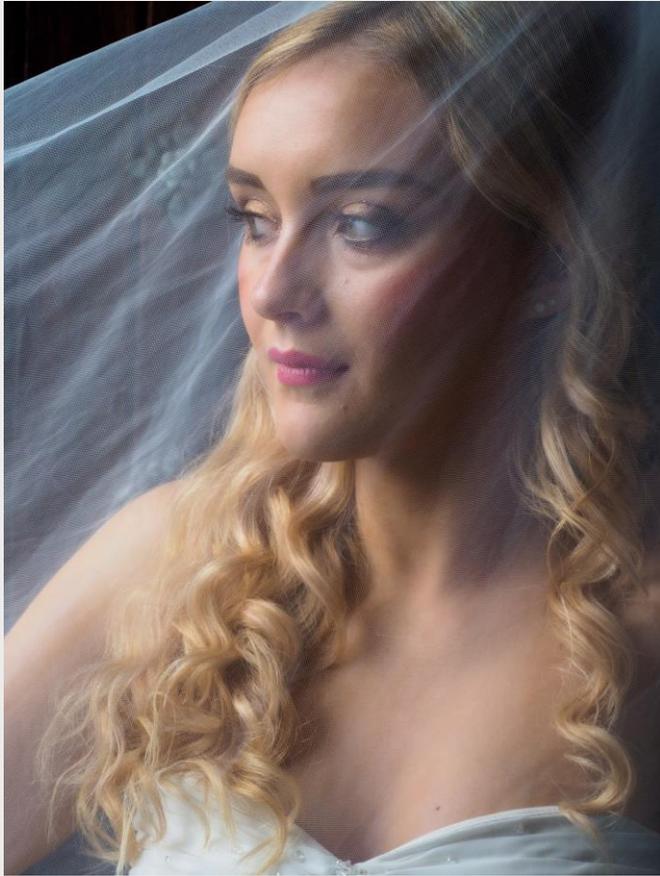
‘Still photographs are the most powerful weapon in the world. People believe them, but photographs lie, even without manipulation. They are only half truths’

Eddie Adams

Times Magazine 1998











**‘a photograph is an
impulse – and challenge
– to enquire, not a
representation of truth’**

Charlotte Jansen

*Jansen, C. (2017) Girl on girl: art and
photography in the age of the female gaze.
London: Laurence King Publishing.*



PAGE 128 FROM: Tokyo Girls, 2001
PAGE 129, TOP FROM: China Dolls, 2009
PAGE 129, BOTTOM RIGHT FROM: ...

‘I don’t see what
they are doing as
shameful –
neither do they’
Nathalie Daoust

In: Jansen, C. (2017) *Girl on girl: art and photography in the age of the female gaze*. London: Laurence King Publishing.

**Can we trust the camera? Does
photography create a pathway of
healing from moral injury?**



**Yes. It builds relationships which help navigate the space between
memory and story, reminding the MI soul who they were before
the morally injurious event happened allowing for the restoration
of social trust.**