PhotoVoice
Facilitator's guide

Rutgers

For sexual and
reproductive health
and rights

About this guide

This guide has been developed to help you to prepare, organise and facilitate a PhotoVoice training course in low, middle and high-income countries.

The methodologies in this guide are all tried and tested: they have been applied in settings in Africa and Asia, with groups of different participants (young people, adults, professionals, volunteers) with various social and educational backgrounds, in both research and advocacy projects in the field of sexual and reproductive health and rights.

The guide allows users to prepare and follow a comprehensive PhotoVoice course, with the option - depending on the objectives of their PhotoVoice project, research context or participants – of adding the suggested extras to activities where relevant.

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About Rutgers

Rutgers is an international centre of expertise on Sexual and Reproductive Health and Rights (SRHR) founded and based in the Netherlands. Our research and many of our projects are carried out in the Netherlands and most primary and secondary schools here use our sexuality education packages.

Our expertise is also applied worldwide. We support our partners internationally (across Europe, and in Africa, and Asia) to improve sexual and reproductive health and the acceptance of sexual rights and gender equality in their countries. We approach sensitive issues in a positive way and have gained a wealth of experience in making sexuality, and sexual and reproductive rights a topic of discussion in different cultural contexts.

More information on Rutgers and our publications can be found on the websites:
www.rutgers.international and
www.rutgers.nl

About the Youth Empowerment Alliance

The Youth Empowerment Alliance came into being in 2012. It consists of seven alliance members: Rutgers, AMREF Flying Doctors, CHOICE for Youth and Sexuality, dance4life, International Planned Parenthood Federation (IPPF), Simavi and STOP AIDS NOW!

The program that is implemented with the Youth Empowerment Alliance is called Access, Services and Knowledge (ASK): what young people want, what young people need. It targets young people aged 10-24, including underserved groups, with a special focus on uptake of sexual and reproductive health (SRH) services in eight countries: Kenya, Uganda, Ethiopia, Ghana, Senegal, Yemen, Pakistan and Indonesia.

Introduction

PhotoVoice

PhotoVoice methodology is rooted in both photojournalism and international development. PhotoVoice projects focus on a specific issue and aim to bring lasting change to participants, empowering them to inform others and to be actively involved in decisions that affect their own lives and their community's development.[1] PhotoVoice is commonly used in the fields of community development, public health, and education.[2]

Participants in a PhotoVoice project are asked to represent their point of view or opinion by photographing scenes relevant to the examined community or peer group. The starting point for each project is a carefully designed research question, which determines the direction of the outcome.

Rutgers uses the PhotoVoice method to make participatory research and critical thinking components of their long-term capacity building programs. This technique helps Rutgers to:

► Give a voice to people who often have little or no opportunity to express their views within their own communities or to influence decisions that may affect their lives (such as young people).
► Build skills and empower marginalised or ignored groups so they can take control of their lives and become actively engaged in helping themselves.
► Gain insights into the (unintended or unexpected) changes resulting from interventions, from the perspectives of a selected group of stakeholders.

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1   The PhotoVoice Manual; A guide to designing and running participatory photography projects, p. 9
2   http://en.wikipedia.org/wiki/Photovoice

Rutgers sees real value in PhotoVoice

From 2014, Rutgers piloted PhotoVoice at a national level (within the 'Meer dan Macho'- campaign) and at an international level (within the UFBR, Unite for Body Rights, and ASK, Access, Services and Knowledge, programs).

The methodology provided Rutgers with new insights into the opinions and experiences of the involved groups. Additionally, the participants find it motivating, insightful and inspiring, a useful tool that many integrate into their own program activities.

Following its pilots, Rutgers adapted the PhotoVoice methodology to better serve the context of its work and its target groups, while maintaining the core structure of the formal PhotoVoice methodology.

Why use this guide to run a PhotoVoice training?

Rutgers wants to inspire other NGOs in the development field to use PhotoVoice as a new, creative and effective way to do participatory research, data collection and organisational or community capacity building.

If you lead your participants successfully through all the activities in this guide, you can be assured of the following results:
▶ Increased knowledge and skills on photographic practice, the ethics of photography, and how to use pictures as a medium (participants).
▶ Increased skills in how to think critically towards understanding your own perspective, discuss this in plenary and transfer this into a powerful message (participants).
▶ Increased knowledge and skills on how to collectively define and agree the essence of the message (participants).
▶ Qualitative data (in response to the research question) (participants and facilitators).
▶ Exhibition of collected data to stakeholders.

To achieve optimal results, we recommend you stick to the comprehensive program of eight training blocks set out in this guide. This will take four and half days. Reading this guide for the first time, referencing the PowerPoint presentations as you go, should take you a few hours.

Timing

Not all settings allow for such a lengthy approach, and not all research objectives necessitate it. The activities provided can be used as a base. Optional activities, provided in this guide in coloured boxes, may also be added to your training when required.

Pre-Training: **Preparation**

This section is just for you!

You need to study this whole guide before you decide PhotoVoice is what you need, but this describes all the other preparations you will need to make before you actually facilitate a PhotoVoice training course.

Activities:

1. PhotoVoice structure
2. Defining the aims and objectives of your training
3. Defining the research question
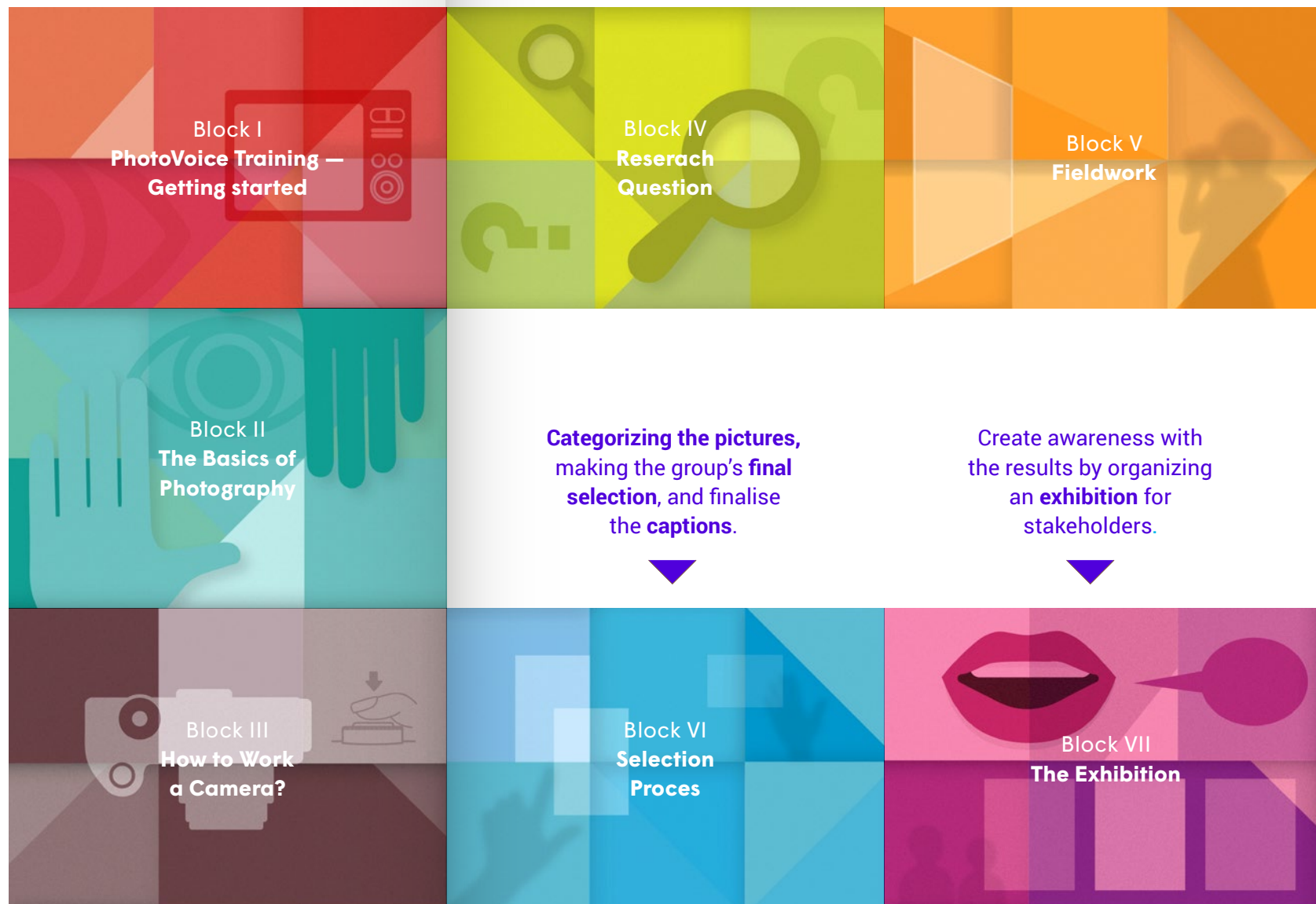4. A checklist for the practical and the logistical

1 | PhotoVoice structure

To get optimal results and impact from your PhotoVoice training, it is best stick to the step by step structure of the PhotoVoice method.

Learning to **understand the basics of photography and photos** by watching, discussing and using the camera!

▼

Block I
PhotoVoice Training —
Getting started

Block II
The Basics of
Photography

Block III
How to Work
a Camera?

Identifying the **link between PhotoVoice and the research question** by **individual reflection**.

▼

Block IV
Reserach
Question

Categorizing the pictures, making the group's **final selection**, and finalise the **captions**.

▼

Block VI
Selection
Proces

Answering the research question by **taking pictures**, starting the **individual selection** process and **making captions**.

▼

Block V
Fieldwork

Create awareness with the results by organizing an **exhibition** for stakeholders.

▼

Block VII
The Exhibition

2 | Defining the aims and objectives of your training

By setting aims and objectives, you can give a PhotoVoice training purpose and direction. Aims and objectives provide a framework for any training.

Aims and objectives should be defined in positive statements and consist of strong, clear verbs. Some facilitators are happy with one clear, strong aim, whilst others like to see a main aim supported by at least two subsidiary aims. It is advisable to produce sufficient objectives to be able to measure progress towards meeting the aims.

What is the difference between an aim and an objective?

What do we mean by *aims*?
▶ An intention or aspiration; what you hope to achieve at the end of the project.

What do we mean by *objectives*?
▶ A goal or steps on the way to meeting the aim - how you will achieve your aims.
▶ Objectives use specific statements to define measurable outcomes.

Example **aim**:
To determine the effect of Meaningful Youth Participation in program X

Example (PhotoVoice) **objectives**:
1. To gather young people's opinions about a program to improve Meaningful Youth Participation.
2. To create an exhibition to advocate for Meaningful Youth Participation towards organisations and government.
3. To get insights in the strengths and weaknesses in a Meaningful Youth Participation program, and develop recommendations for MYP in our organisation.

3 | Defining the research question

A good research question is crucial for successful workshop outputs. The research question defines exactly what you want to find out, test or evaluate.

In PhotoVoice the research question aims to find something out about the individual. This focus on the individual derives from the view that PhotoVoice is a tool to give participants a voice. So the research question is always defined in a reflective way and asks for the participants' meaning, experience, change, view or opinion.

PhotoVoice can be used for different goals, so the research question is altered accordingly.

PhotoVoice can be used as:

A monitoring or evaluation tool.	Researching changes resulting from an intervention.	Make sure the research question focuses on personal change in relation to the program/ intervention.
A needs assessment or context analysis tool.	Getting insights into the current situation. To provide input in program/ intervention development.	Make sure the research question is focussed and not too broad, and has a relation to the planned interventions.
A research tool.	Answering a research question which may or may not be directly linked to a program/ intervention	Make sure the research question is personal.
An advocacy tool.	To provide input for a focussed advocacy topic.	Make sure the research question has a direct relation to the advocacy topic, is focussed and is on personal opinions.
An awareness and empowerment tool.	Participants gain insight into their own situation and that of their peers, share this with others, and realise their ability to act on this.	Make sure the research question enables participants to focus on personal achievements.*

* Whether used for monitoring, evaluation, research or advocacy, the PhotoVoice methodology always has the aim to empower the participants

A PhotoVoice research question:

▶ is personal (it includes the word you in the question)
▶ is 'open' (cannot be answered with just 'yes' or 'no')
▶ is clear and specific, not open to misinterpretation
▶ is directly related to the lives of the participants
▶ results in answers that can be conveyed through pictures

Examples of PhotoVoice questions:

▶ What changes have you noticed within your community since this program started?
▶ How has your participation in this program affected your life?
▶ What in your experience is the situation in your community in relation to access to youth friendly services.

✖   ✔

Wrong   **Right**

▶ Did changes occur?
▶ What changes occurred?

                   ▶ What changes in regards to your … occurred?
                   ▶ What changes with regard to … occurred to you?

Block IV is fully dedicated to discussing the research question with the participants. This is an important activity, because participants should all thoroughly understand the research question. If the research question is not completely clear, the resulting photographs and stories will not be focused, or might not be linked to the chosen objectives.

Examples of a result after a PhotoVoice training. This is how a research question is answered by a picture and a caption.

"Through Comprehensive Sexuality Education (CSE) I acquired good communication skills. I can speak on the radio and in front of an audience. Now I am speaking out about sexuality topics that affect young people, like access to CSE and early and forced marriages." This picture answers the research question: "What does access to Comprehensive Sexuality Education mean to you?"

"Welcome to all young people! This is what youth friendly services are about. In this picture you see many different pairs of shoes which represent the diversity of young people in Indonesia. The pairs of sandals represent the marginalised groups in Indonesia. The way the shoes are lined up reflects the equal way all young people are treated in these services." This picture answers the research question: "Why is it important to you to have access to youth friendly services?"

4 | A checklist for the practical and logistical

When you are preparing to facilitate a PhotoVoice training course, there are many aspects you need to take into account.

We have provided you with three checklists of things you need to consider. Don't let these scare you off: once you start to facilitate the training, you will realise it was worth it!

Checklists

The participants

○ Participants should be a match for your objectives
○ They should reflect the target group
○ You need one facilitator for every six participants
○ If relevant, strive for a good balance in age and gender
○ Establish the experience of photography of the participants
○ Arrange translators if required, one per facilitator

The right location(s)

○ The training venue must be big enough
○ There must be safe access for participants and facilitators
○ It must allow opportunities to take useful photographs related to the research question
○ There must be space and quiet for training
○ You need power for projector, laptops & charging cameras
○ You may need an accessible exhibition space
○ Fieldwork location(s) must be safe, appropriate and checked with or approved by the local authorities
○ Consider travel time for access and fieldwork
○ If necessary arrange transport for participants

Equipment and materials

○ Laptop and projector
○ Flip chart, stand & markers
○ A camera, case & charging cables for each participant
○ Extension cord with multiple plugs
○ Adapters for foreign camera chargers
○ One memory card per camera
○ One notebook and pen per participant
○ Cards and/or Post It notes
○ Printer (colour or photo printer)
○ A4 printing paper & photo paper
○ Scissors, hangers, Velcro etc. for exhibition
○ Laminator & A4 laminate plastic (optional)
○ Handouts of presentations etc. or;
○ USB/Flashdrives for participants (optional)
○ Consent forms

The Camera

▶ Use simple digital compact cameras
▶ 5 megapixels is needed to print or publish the photographs
▶ Modern smartphones have good cameras and can be used, however:
  ▶ Loading their images onto laptops can be time consuming
  ▶ Only the latest smartphones are good enough for print
  ▶ Usually zoom options are limited
▶ Check functions on the cameras and adjust the presentation 5 'How to work a camera' as necessary
▶ Can they recharge locally? Do you need regular batteries?

Consent

There are three types of consent applicable for this training, discuss these with participants:

► **Consent 1:** Permission to use the photos for display and publication: **participants** sign a consent form giving their permission for your agency to use and publish the photos **they take.**

► **Consent 2:** Permission to use photos of the PhotoVoice project for display and publication: **participants** sign a consent form giving their permission **to be photographed** and have their photos be used and published.

► **Consent 3:** Permission to photograph a subject: **subject** will sign that she/he consents to the participant **photographing them or their property** and **its display or publication.**

► All PhotoVoice training courses require Consent 1 from participants

► Clear Consent 2 before starting the training if you are planning to take photos during the project

► Consent 3 is cleared with the group during presentation 7 'Getting Started'.

► Check if organisations already have a policy for picture consent in place (verbally or written).

► Make sure the consent form is linked to the participant or subject on the picture, who signed it.

► Find example consent forms in Annex 9

Block I
PhotoVoice Training – Getting Started

Learning to understand the basics of photography and photos by watching, discussing and using the camera!

Block I
PhotoVoice training – getting started

In this block the focus lies on getting to know each other and giving the participants a better understanding of the PhotoVoice training they will be part of the coming days. The content of activity 5, 'Aims & objectives of the training' should be adjusted to the specific objectives of your PhotoVoice.

Activities:

1. Welcome
2. Getting acquainted
3. Ground rules
4. Expectations
5. Aims and objectives of the training

1.1 | Welcome

Objectives

To welcome everyone
▶ To introduce yourself and any other facilitators
▶ To give a quick reflection on all the participants in the training
▶ To create a positive environment in which the training can start

Time
▶ 15 minutes

Materials
▶ Markers
▶ Pieces of paper

Instructions

You can do this any way you want, taking into account the objectives above, but include:

1. Introduce yourself **briefly** and with some energy: tell them your name, the organisation you work for and explain the work that you do.
2. In some training activities the participants already know each other, in other trainings they don't. Give a little general information on the backgrounds of the participants and why they are here.
3. Ask the participants to write a name badge if you have them, or just use a piece of paper which can be folded so the names can be placed in front of the participants on the table or on the ground.

1.2 | Getting Acquainted

Objectives
▶ To provide an opportunity for the participants and the facilitator(s) to briefly introduce themselves and get to know each other's names
▶ To create an open attitude
▶ To get familiar with fellow participants and facilitators

Time
30-45 minutes

Materials
▶ Projector
▶ Presentation with pictures of facilitator (to be prepared in advance)

Description

Choose from our examples of games and energisers or use your own. We do recommend using the facilitator's introduction with pictures (see step 2 below). Because the PhotoVoice training is a highly visual training, using the pictures already sets the tone and helps you avoid being too abstract.

Instructions

1. Play a game so everybody gets to know each other's names (for example see BOX Notable Names).
2. Introduce yourself through a presentation using pictures:
   a. Make a presentation in advance of the training in which you include personal photos or images you like. For instance use:
      ▶ Pictures that are typical for the country you are from
      ▶ Pictures of people: yourself, family, friends, pet
      ▶ Pictures of your favourite food, colour, animal, holiday destination

b. Show the group your presentation and for each picture tell what they see and why you brought it.

c. When you have presented your pictures ask the group if there are any questions. Let them know that if other questions come up during the week they can ask them later.

3. If you feel the participants still need to get to know each other you can play another game with them (for example see the game 'Fire! Fire!).

Notable Names

This exercise is great for a large group where there is usually not enough time for long introductions. This exercise also keeps the energy levels high.

Instructions

1. Make a ball out of paper or use a real ball.
2. Ask the participants to stand in a circle or behind their tables as space allows.
3. Ask each participant to think of a positive adjective that starts with the first letter of their own name. For example, if your name is Frederick, your adjective might be 'Fabulous'.
4. Let the participants throw the ball to each other one by one. Each time someone catches the ball they says his/her adjective & name and the group repeats the name ('Hi, Fabulous Frederick!'). Do this for one round: after everybody has said their name go to the next step.
5. In this next round people who throw the ball have to call the adjective & name of the person they are throwing the ball to. Also do this for one round.
6. The next – optional – round starts the same: people who throw the ball have to call the adjective & name of the person they are throwing the ball to, but now the person who gets the ball tells for what organisation he/she works and what kind of work he/she does.
7. If you feel like after these rounds people still do not know each other's names you can practise a little while longer.

Fire! Fire!

Instructions

1. Stand in a circle: 'Imagine that we are all standing on a hot savannah landscape, the earth beneath us is scorching hot. So hot that the savannah is catching fire! When I yell "Fire! Fire!" everyone will run around the room trying to avoid burning your feet. Then I yell "Stop" and a number, for example "Three". Then you stop and form a group of three people as quickly as possible. Once in the group I will give you instructions for what to do with your group'.
2. Start the energiser by yelling 'Fire! Fire!' When they have run around for a minute, yell 'Stop' and a number (two, three or four). When they have formed groups ask them to introduce themselves, give their age and where they are from (if you haven't done this yet in the introduction games before this one).
3. After a few minutes, when you think most of them have discussed their answers, yell 'Fire! Fire!' again. Make them stop and form groups. You can do this several times, but change the subjects the groups have to discuss. You can, for instance, ask them to discuss:
   ▶ A good and a bad habit you have
   ▶ Things you really like and dislike
   ▶ The first time you fell in love
   ▶ Why you want to be part of the training?
   ▶ What you think this week will be about?
4. It is good to join in this energiser yourself!

1.3 Ground Rules

Objectives
- ▶ To share and agree on common conditions
- ▶ To feel safe and confident in openly discussing sensitive issues
- ▶ To become aware of differences in individual participants' needs for creating a safe atmosphere
- ▶ To feel encouraged to fully participate, give input and get ownership about what the participants want to learn

Time
20 minutes

Materials
- ▶ Flip chart
- ▶ Marker
- ▶ Tape

Instructions
1. Write 'Ground rules' on a flipchart and invite participants to call out what conditions they need to feel safe and confident in openly discussing sensitive issues and to ensure their full participation in the forthcoming training. Conditions can concern both rules for their own, other participants' and facilitators' conduct as well as rules for the way of working, how to use the setting/room, etc. For examples see BOX 'Extra ground rules'.

2. It is important to include some PhotoVoice-specific ground rules during the training and during the fieldwork. The ground rules for the fieldwork could also be discussed before you go into the field. Ground rules that apply during the training mainly concern dealing with the cameras. You need to cover this before the cameras are distributed. These include:
   - ▶ Each camera is registered to a participant
   - ▶ Only use your own camera
   - ▶ Turn your camera off during activity
   - ▶ Put the string around your wrist when using the camera
   - ▶ Have respect for each other's photos
3. If the ground rules are complete according to the participants, check if all basic ground rules are covered in the list (see facilitators' notes below).
4. Hang the flipchart with the Ground Rules on the wall in a way that it is visible for all participants during the training. If you move to another room, take the Ground Rules with you and hang them there.
5. If anything happens during the training that is not in line with the Ground Rules, refer the group to them. You can agree a system of penalties (like do a dance or sing a song) with the group. Make sure everybody is okay with the penalty, to maintain a safe space for the participants.
6. Add new Ground Rules during the training as required.
7. In addition to having Ground Rules you may appoint, per day or for the whole training:
   - ▶ A time keeper (this person makes sure breaks and activities start and end as scheduled).
   - ▶ An energy monitor (this person keeps an eye on the energy in the room and indicates when an energiser might be needed).
   - ▶ A person responsible for the well being of the group (e.g. too hot, too tired).
   - ▶ You may need or want others, eg a spiritual monitor (when is it time for prayer?), a person responsible for the wrap up of the day, etc.

Ground

Rules Extra

Principles to remember.

1. Explain the need for Ground Rules: because issues discussed or that come up in the training can be sensitive and personal for some participants. It is important to have a safe atmosphere so every participant feels confident to open up and participate fully. You want everyone to participate.

2. To make these ground rules work they must become the rules of the participants, NOT the rules of the facilitator. That's why all rules must be developed and agreed by all participants.

Here are some of the basic ground rules that always should be included:

▶ Confidentiality: In case of sharing sensitive or personal issues
▶ Never disclose who said what, outside this training room
▶ Listen to each other and give each other enough time to speak up
▶ Respect differences in opinions: 'We agree to disagree'
▶ Be on time!
▶ Turn cell / mobile phones off or to silent mode
▶ Time management
▶ Active participation
▶ Learn from each other
▶ Have fun!

I.4 │ Expectations

Objectives
▶ To establish clear expectations of what will and will not be accomplished in the training
▶ To be better able to tune into individual needs

Time
20 minutes

Materials
▶ 1 small coloured card per person or Post Its
▶ Marker
▶ Tape

Instructions
1. Provide participants with one small coloured paper/Post It and a marker.
2. Ask them to write down several expectations they have of the training.
3. When they are finished ask them to place the expectations on the wall.
4. In the meantime, see if participants have similar expectations written down.
5. Help the participants to cluster the expectations into categories (if possible) and seek clarification if needed.
6. Compare with your training agenda and objectives for the training and say which topics or areas of interest you will address and which you will not.
7. For the topics that you will not address, you might want to offer the participants other ways to obtain the information.

Note to facilitator

Look out for expectations that are outside the PhotoVoice methodology. Emphasise that PhotoVoice is about telling a personal story supported by visuals, rather than becoming a professional photographer.

Try asking for specific expectations, e.g. a 'personal' expectation (get to know people from other organisations, share my work experience, to learn from other participants) and a 'professional' expectation (to learn to speak in public, to learn how to use the PhotoVoice method in my own organisation).

1.5 | Aims and Objectives of the Training

Objectives
▶ To understand the basic concepts of PhotoVoice
▶ To understand the purpose of the training course
▶ To be in agreement with the objectives of the training
▶ To create motivation for and ownership of the training by the participants
▶ To create understanding of what is expected of the participants
▶ To get an overview of the activities and timeline of the training course

Time
30 minutes

Materials
▶ Marker
▶ Flip chart
▶ Visual - PhotoVoice step-by-step (Block Pre-Training)

Description
Not every PhotoVoice training course is implemented with the same goals. For example, the PhotoVoice method can be used as an evaluation tool or an advocacy tool. So the content of this activity should be adapted to the goal of the training.

Instructions

1. Ask the participants what they think PhotoVoice is. When the participants have nothing more to add, give a good explanation of the PhotoVoice method. See BOX 'What is PhotoVoice?' or use your own definition.

2. If this is clear to the group you can explain the aim of the training: why is it that the participants are here for this training? Why are they learning this method and what will be done with the results? You have the option either: to ask the group this question and let them first answer it, or you can answer it yourself immediately.

3. After that you provide an overview of the entire workshop agenda, with daily activities and objectives. For the participants it is important to understand the broader picture of the whole week of the training. The concept of PhotoVoice is quite hard to understand (because the technique is new to most people and the training consists of many steps) so we suggest you use visuals to support your explanation.

What is PhotoVoice

PhotoVoice is a method of reflection and reporting that gets messages across by using photographs. The target group take pictures: they use the camera to answer a research question, combining pictures with their own (!) individual stories. They formulate answers from their own perspective that reflect each individual's message. They discuss the messages they want to present, and based on that the group makes a final selection of pictures representing the groups opinion and answer to the research questions. In this way the results (i.e. the pictures) of PhotoVoice are not one individual's story, but rather a group's message. The results of the exercise can be used for evaluation, in data collection for research, or for advocacy purposes.

Additionally PhotoVoice

▶ Allows participants to document their lives and concerns from the inside and present it to the outside world

▶ Empowers participants to inform others and speak out on important issues

▶ Includes a follow-up plan (exhibition, booklet, posters or otherwise) on how to use the outputs of the PhotoVoice training, which depends on the objective of the training

▶ Aims to share experiences, perceptions and viewpoints between participants, to broaden their vision

▶ Builds the skills of participants in visualisation and research and/or advocacy

For a visual impression of PhotoVoice watch the clip from PhotoVoice.org: https://youtu.be/ICTVdcvCUoU

Block II
The Basics of Photography

Learning to understand the basics of photography and photos by watching, discussing and using the camera!

Block II
The Basics of Photography

In this block you start to explain several aspects of photography with the help of several PowerPoint presentations. These presentations provide a lot of examples, which helps the participant understand concepts that are sometimes difficult.

When you read this guide for the first time, make sure you open the PowerPoint presentations: seeing the presentations next to the guide helps you understand the activities.

Activities:

1. What do we see? Perceiving images
2. Linking images. Find a common story
3. Composition
4. Reality, symbolism and an arranged scene

With the first presentation you explain to the group how images can be perceived: pictures can be misleading and not everyone sees the same things. In the second presentation this is elaborated upon: pictures are interpreted in different ways by different people. Furthermore, in this activity you go more in depth in how groups of pictures can tell a story. In the third presentation you explain how certain photography techniques can make a picture more interesting to the viewer. In the last presentation in this block you introduce the concept of symbolism to the group.

Note: Choose the presentations that are suitable for your context (Europe, Asia or Africa).

The pictures selected in the accompanied PowerPoints can be used in training because of user rights. Beware when replacing photos in these presentations: if you use photos from the internet remember to check user rights.

You can download all presentations from www.rutgers.international/photovoice

II.1 | What Do We See? Perceiving Images

As you read this guide for the first time, be sure to open the relevant PowerPoint presentation (Annex 1): seeing the presentations next to the guide will help you understand the activities.

Objectives
▶ To understand how we 'read' images
▶ To understand that what you see in an image is not necessarily what I see in an image
▶ To understand what catches our attention when looking at images
▶ To learn about visual literacy and be stimulated to think beyond the obvious and the usual
▶ To support the participants in their photographic creativity

What do you see? What is happening in this picture according to you?

Time

45 minutes

Materials

▶ Presentation 1: What do we see? Perceiving images (Annex 1)

▶ Laptop

▶ Projector

Definition: Perception

Perception – how we perceive the world – is the result of our brain processing the messages delivered by our senses, in this case sight. Our perception is more than an image or a sound or a smell, it is what we understand it to be.

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1. Start the PowerPoint presentation 'What do we see? Perceiving images'.
2. The presentation speaks for itself, but make sure you understand what you are going to explain with each slide. An explanation is provided for each slide its notes and in Annex 1.
3. Go through the slides with the group. Do not only present your view, ask the group what they see.
4. Make sure you have enough time to discuss every image.
5. Make sure you hear different perspectives from several participants when discussing the questions in the presentation.
6. The final slide concludes the presentation with a little summary. Let the participants come up with the points before you show the slide. This way you can check the participants have understood this activity.
7. Make sure there is time to answer questions after the activity.

II.2 | Linking Images. Find a Common Story

Remember, when you read this guide for the first time, be sure you open the PowerPoint presentations (Annex 2), as seeing them next to the guide helps you understand the activities.

Objectives:

▶ To think about the different possible meanings of pictures

▶ To learn how we scan images for meaning, and that this depends on our culture, background, experiences, age, etc.

▶ To learn to look for a common theme of pictures together

▶ To understand that themes can have different associations

▶ To understand that pictures with different subjects can depict a similar theme

▶ To understand that pictures together can reinforce a message

▶ To understand that by selecting and categorising collectively, you have a very powerful tool of communication

Time:

45 minutes

Materials

▶ Presentation 2: **Linking images.** Find a common story (Annex 2)

▶ Laptop

▶ Projector

Instructions

1. Start the PowerPoint presentation 'Linking images. Find a common story'.
2. The presentation speaks for itself, but make sure you understand what you are going to explain with each slide. An explanation is provided for each slide in Annex 2.
3. Go through the slides with the group. It is a very participatory activity: make sure you involve the whole group.

4. Make sure you have enough time to discuss every photo. Explain to the participants that they are sharing their personal views about the pictures. In giving personal views there is no right or wrong answer. This also means that there are more possible answers to the pictures. It may help to ask the group to consider their personal response to the photographs in silence for a moment before volunteering their ideas.
5. Make sure you hear different perspectives from several participants when discussing the questions in the presentation.
6. The final slide concludes the presentation with a little summary. Let the participants come up with the points on the slide before you show it. This way you can check the participants have understood this activity.
7. Make sure there's time to answer questions after the activity.

Definition: **Symbol**

A symbol is an image to which we attach meaning – this is useful when people have a shared understanding of that meaning. Examples: the dove of peace; emoticons; traffic and safety signage. We'll cover symbols in more detail in activity 4.

Note to facilitator
As a facilitator it is important to understand the following:
▶ Different people see different things
▶ Information (context) helps us to understand a picture better
▶ An image can become a symbol that helps you to deliver your message
▶ You can use more than one image to explain difficult concepts
▶ Groups of pictures strengthen the meaning in the individual picture
▶ Groups of pictures 'invite' us to see the story

What theme do you see in this picture? →
Photo by PhotoVoice participant in Pakistan

II.3 | Composition

Remember to open the PowerPoint presentations when you read this guide for the first time (Annex 3), it will help you understand the activities.

Objectives
▶ To understand the basic rules of composition
▶ To understand how to give attention to the most important part of a picture
▶ To understand how to make a picture more interesting

Time
45 minutes

Can you tell what makes this picture interesting to look at?

Materials
▶ Presentation 3: Composition (Annex 3)
▶ Laptop
▶ Projector

Instructions
1. Start the PowerPoint presentation 'Composition'.
2. This presentation might be a bit more difficult to explain to the group than the previous ones. Make sure you understand what you are going to explain with each slide. An explanation is provided for each slide in Annex 3.
3. Go through the slides with the group. Make this an interactive activity by asking the participants to share what they think or to point out certain things. Try to figure out if the participants agree with the suggestions in the presentation.
4. The final slide concludes the presentation with a little summary. Let the participants come up with the points on the slide before you show it. This way you can check the participants have understood this activity.
5. Make sure there's time to answer questions after the activity.

Note to facilitator

Repeat
Experience has shown that repeating the points for attention from this presentation leads to better pictures. Of course the message of the picture is most important in PhotoVoice, but the picture can become much stronger and interesting if enough attention is paid to the right composition.

The following aspects of composition should be repeated throughout the rest of the training. Every now and then you can recall this list from participants and write them on a flip chart. You can hang them in the room for everyone to see them during the course:

1. Lines
2. Rule of thirds
3. Make use of repetition and dominant lines
4. Negative space
5. A frame within a frame
6. Angle
7. Direction of subject
8. Light and shade in a photo

Reality, Symbolism and an Arranged Scene

Don't forget to look at the PowerPoint slides (Annex 4)!

Objectives
▶ To understand that there are different ways of visualising what you want to say
▶ To understand that symbolism or arranging the scene can create curiosity about the message of your picture and can help you when access or consent to people or places is difficult
▶ To understand that to suggest something visually can sometimes evoke a stronger image than to show something visually

Time
60 minutes (without extra exercises)

Materials
▶ Presentation 4: Reality, symbolism and an arranged scene (Annex 4)
▶ Laptop
▶ Projector

Instructions
1. Start the PowerPoint presentation 'Reality, symbolism and an arranged scene'
2. The presentation speaks for itself, but the concepts can be difficult to explain. Make sure you understand what specifically you will explain with each slide. A note is provided for each slide in Annex 4. Also read the box 'A little bit more on symbolism'.
3. Make sure you have enough time to discuss every photo.
4. Make sure you hear different perspectives from several participants when discussing the questions in the presentation.

5. The final slide concludes the presentation with a little summary. Let the participants come up with the points before you show the slide. This way you check if the participants understood this activity.
6. Make sure there's time to answer questions after the activity.
7. If there is a need for more exercises on symbolism, see the box 'Additional exercises'.

What do these pictures symbolize for you?

Photo by PhotoVoice participant in the Netherlands

More on Symbolism

Symbolism can make images more interesting, especially because humans want to find meaning in things. But what is symbolism and how can you explain the concept? John Suler explains this very well:

'Simply defined, a symbol is something that represents, stands for, or points to something else. We're familiar with the idea of dreams containing symbols. We're familiar with the idea of "interpreting" dreams. Actually, dreams are a type of image. Any image may be symbolic and is open to interpretation.

'Some symbols are universal, some are not. Many people from various cultures across history would find similar meanings in a particular image. For example 'a cross' symbolizes Christianity or a 'heart' symbolizes love. It is important to always add context to your image, if not the viewer might give a different interpretation to your picture. For example: a picture of a circle can symbolize unity, eternity, a feeling of completion, marriage, or a feeling of no escape.

'Interpretations of symbols also can be unique. People from different cultures and backgrounds may find different meanings. For example, colors, which can be highly symbolic, vary in meaning from one culture to another. People can also have their own highly personal symbols based on their unique personality and history. If you saw a baby bird die next to a rose bush, you might associate roses with death.

'That's how symbols work – by that very basic type of thought process known as "association." We associate this with that. This reminds me of that. The lines of association generated by a symbol may radiate in many directions. One way to discover the possible meanings of a symbol is to free associate. When you see a particular element of a photograph or image, what does it remind you of? What different things do you associate with it? There may be many possibilities, some of them leading to more interesting memories, ideas, and feelings than others.'[1]

---

1   Part of Photographic Psychology written by John Suler on Flickr,
     https://www.flickr.com/photos/jsuler/2508168451

Additional Symbolism Exercises

Exercise 1 (5 minutes):
- Certain feelings will be easier expressed using symbolism, others will be easier photographed using real life or setting the scene
- Ask a question to the group: when did you last feel very happy?
- Answers – a variety of recent or distant occasions
- Now ask the group to write down the different things they associate with happiness. For example:
  - People who are laughing
  - Beautiful morning sunlight
  - Flowers that are blossoming
  - Being with all your family and friends
- Instead of photographing happiness you can photograph things that make you *think* of happiness

Exercise 2 (10 minutes):
In this exercise you provide the group with some examples using reality and symbolism to express a concept:
- You ask your co-facilitator a question, for example: "how would you feel if you entered a new school where you did not know anyone"
- Your co-facilitator or the participant may answer, "I would feel lonely".
- In this case you will now photograph loneliness by arranging a scene (1) and by using symbolism (2) and show the pictures to the group.
- (1) Get a group of participants to stand together as a group and place one person outside of that group, a little further away. Have the people in the group look at each other. Have the person on his/her own look at the group. Photograph the scene.
- (2) Collect a group of pens/water bottles/apples (doesn't matter what). Arrange all of them nicely together except for one. Place one item separately from the rest. Take the picture.
- Ask the group if they see the concept of loneliness in the picture and explain to them why you chose the composition.
- Ask the group if they understand the difference between reality and symbolism in this example.

Block III
How to Work a Camera

Learning to understand the basics of photography and photos by watching, discussing and using the camera!
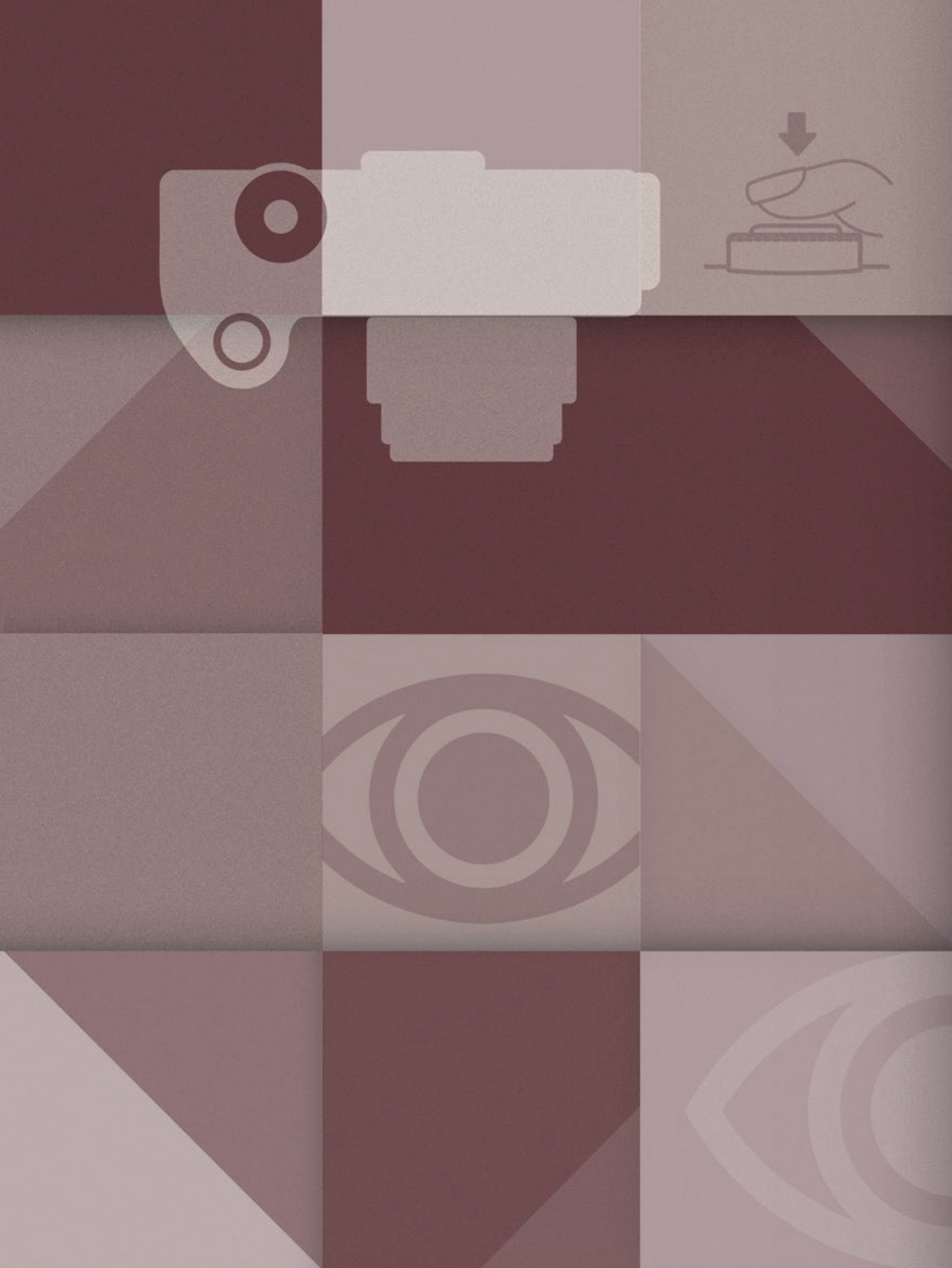
Block III
How to Work a Camera

To achieve the best possible quality in their photographs, it is necessary for participants to practise how to work with the camera. In these activities participants learn about the options on the camera and they learn how to use these. The short practice activity supports the making of good pictures, so it is wise to not skip the activities.

Activities:

1. How to work a camera
2. Photography exercises

III.1 | How to Work a Camera

The PowerPoint presentations (Annex 5) are crucial to this activity. Review them as you read this and amend them as necessary.

Objectives
▶ To have the basic technical knowledge about using the camera; focus, light, using the flash, movement, replacing batteries
▶ To feel comfortable using the camera
▶ To practice using the camera's and get the desired results
▶ To experience a photography exercise

Time
60 minutes

Materials
▶ Presentation 5: How to work a camera (Annex 5)
▶ Laptop
▶ Projector
▶ Cameras (one per participant)

Instructions
1. Edit this presentation before the start of the training.
2. Add the instructions of the camera that participants will be using to this presentation by cutting and pasting screenshots of its online manual.
3. Have the PowerPoint presentation ready for this activity.
4. Option: print this presentation for the participants so they have the camera instructions while they are taking photographs.
5. Ask participants which of them knows how to use a camera or who even has one. You do this to assess the difference in skill levels. Pay extra attention to participants who don't have any experience with the camera.
6. Have one camera in your own hands and explain the basic options such as: on, off, screen, zoom etc.
7. Hand over a camera (and a camera cover) to every participant.
8. Before you start explaining how to work the camera emphasize the following:
   ▶ The camera is not theirs to keep
   ▶ They are custodians of the same camera for the duration of the workshop
   ▶ They return it at the end of the training and don't lend it to others
   ▶ If they use the camera, they should have the safety cord around their wrist
   ▶ They should always ask permission before photographing people or their property (consent)
   ▶ How to answer when people ask them why they are taking pictures: it will make them feel more comfortable if they have a sentence ready. For example: "I am part of a PhotoVoice project in which we use photography to show ……………."
   ▶ If people don't want their picture taken, they must respect that decision
   ▶ Someone wants to borrow their camera: Don't let them!
   ▶ Everyone wants to be in the picture: Explain that this is not possible
   ▶ Can't get out of the menu? Switch your camera off and on again
   ▶ Your colleague tells you to make a picture or not to make a picture: You are the boss of your camera
   ▶ When you are not using your camera, turn it off to save battery.
9. Ask everyone to go through the presentation step by step with you to find out about the options of the camera. While you are explaining the use of the camera it is important the participants listen, but also look for the buttons on the camera.
10. Explain they are not to take pictures yet. The next activities are about exercises with the camera.

11. Make sure you explain the following aspects:
- ▶ On / Off
- ▶ Battery / SD card entrance
- ▶ How to charge
- ▶ How to shoot
- ▶ Focus
- ▶ Playback mode (view pictures)
- ▶ Light and flash
- ▶ Movement
- ▶ Deleting pictures
12. Make sure there's time to answer questions after the activity.

More on Symbolism

Note: As a facilitator you can use this a system: Connect the serial number of the camera to the name of the participant. Also, you can have a small printed card with rules for the camera or have the participants write the discussed details in their notebook.

III.2 | Photography Exercises

Again, the PowerPoint presentation (Annex 6) is central to this activity – review it to determine how many of the exercises you will use and where to place them in your program.

Objectives
- ▶ To get familiar with the functions and buttons on the camera
- ▶ To get used to photographing other people
- ▶ To experience putting abstract themes into pictures
- ▶ To experience telling a story with pictures
- ▶ To be able to communicate and express yourself visually
- ▶ To have a broad and varied 'toolbox' at your disposal with which you can express yourself visually

Time
Dependant on your program – the longer the better!

Materials
- ▶ Presentation 6: Photography exercises (Annex 6)
- ▶ Laptop
- ▶ Projector
- ▶ Cameras
- ▶ Markers
- ▶ Paper

Description
Experience has taught us that this is a very important activity. These exercises help participants understand photography better; they can practise working with the camera, shooting and composing of pictures and putting concepts or ideas into images. The participants really enjoy it, as they learn the easy camera tricks and gain self-confidence. Some of them have never taken photos before. Give them time to practise so the final results will be of good quality. Even for those that have worked with a camara or have camara's on their mobile phones, the activity proves to be supportive.

Instructions

1. Have the PowerPoint presentation ready to explain the exercise to the participants.
2. In the PowerPoint you find the instructions to all the exercises. The PowerPoint contains five exercises:

   Photography:
   a. Flash & Light (30 minutes)
   b. Composition (30 minutes)
   c. Focus (30 minutes)

   Conceptualising:
   d. Visualise a VIP (75 minutes)
   e. Photographing concepts (75 minutes)

3. Always carry out all of exercises a,b and c,
4. and choose at least one out of d and e.

5. **The exercises do not have to be carried out one after the other.** You are free to choose where in your program you want to carry out an exercise. You can see in the sample training program (Annex 11), when you might do an exercise. Of course, if time allows, you can add other exercises. In the program you will see that the flash and light exercise follows the theoretical presentation on this topic.

Participants of a training learning how to work their camera

Photo by Karijn van Kakebeeke

When doing the exercises, facilitators pay attention to the following:

1. Check up on all participants during the exercises. Ask how they are doing and check their pictures. Give them feedback in order to improve their skills and assist them if you see they are struggling.
2. Share the participants' pictures with the rest of the group. You don't have to share all the pictures, but you want to show good examples so the rest of the group understand.
3. To discuss and evaluate the quality of the pictures the whole group of participants need to see the photos. Together with the group you are going to discuss the picture and what can be done better. It is a good idea to pick some pictures randomly – make sure that during the training everyone has some of their photographs shared with the group.

The participants must have proper control over their cameras before they are ready to continue to the next Block.

When you start exercise d or e, remind participants of the three ways to convey their message:

▶ Photographing **reality:** What is happening NOW
▶ Photographing **symbols:** to show an IDEA/CONCEPT/THEME
▶ Posing the setting: photographing an **arranged** scene

Block IV
Research Question

Identifying the link between PhotoVoice and the research question by individual reflection.

Block IV
Research Question

The fourth block focuses on the research question for your PhotoVoice training (see Pre-Training, Preparation). It is crucial for the outcomes of the training that participants understand this question and are able to answer it. In this block some activities are provided to explain the research question and to stimulate participants to come up with well-considered and diverse answers that are personal and authentic.

Activities:

1. Discussing/developing the research question
2. Critical thinking (How would you answer the question?)
3. How to convey your message through a picture

IV.1 | Discussing/Developing the Research Question

Note: choose 1a or 1b according to your needs

In most PhotoVoice trainings the research question will already be clear before the training starts (see Pre-Training, Preparation). However, you may also choose to formulate the research question with the participants during the training. For example, if the method is intended for use as an advocacy tool it may be worthwhile involving the participants in the development of the research question so it matches their advocacy goals or those of their organisation.

Option 1a provides the approach to use when the research question is already clear, and Option 1b focuses on how to develop a research question with your participants.

1a. Discussing the Research Question

Objectives
▶ Participants understand the research question they are going to answer through PhotoVoice
▶ Participants understand the key concepts of the research question
▶ Participants understand why the question has been selected

Time
30-60 minutes

Materials
▶ Flip chart and marker pens

Instructions

1. Explain the wider context of the training (e.g. a program, an evaluation, an advocacy strategy) so it is easier for the participants to understand why the research question was chosen.
2. Define any key concepts in the research question that might be complicated or hard for the group to understand. For instance, if the question is 'Why is it important for you as a young person to have access to youth friendly services?', the primary key concept would be 'youth friendly services', and other key concepts would be 'access' and 'young person'.
3. Brainstorm with the participants what these concepts mean and write their answers down on a flip chart. Do this to make sure everyone understand the research question in the same way. The exercise also helps the group to learn from each other and widen each other's perspectives. At the end of the brainstorm, make sure the group agrees on the meaning of the concepts.
4. Always check with the group if there might be other words and/or concepts within the research question that need to be discussed.
5. Check whether the question is relevant to the group, and whether they are able to provide answers. However, do not let the participants answer the questions in plenary because they really need to come up with answers for themselves individually and not be influenced by others.
6. Rephrase the question if it is not sufficiently relevant, or if it can be phrased more clearly.
7. During the next activities keep checking if the participants understand the research question by asking them for the answers they came up with.
8. Make sure the participants understand that the answers to the question apply to themselves: that they should be personal answers.

OR...

1b. Developing the research question

Objectives
▶ To phrase a research question relevant to the participants that fits with the objective of the training course
▶ Participants understand the research question
▶ Participants have a common understanding of the key concepts of the research question

Time
60 minutes

Materials
▶ Flip chart & marker

Instructions
1. The subject of your research question may be completely open, or it may already be restricted by your program. For example, PhotoVoice can be used as a research tool to find results of a broader program. In that case make sure that the participants know and understand the wider program and the goal of the PhotoVoice training within that program.
2. The following steps you can do as one group, or you can break into smaller groups for some steps. However, the final decision on the research question should be made by the whole group.
3. Ask the group to pick a topic of concern: what do they think should get attention?
4. Freely associate around this topic of concern. Write it down on a flipchart so all the participants can see what they have come up with so far.
5. Then narrow down the topic with the group: what is the key concern?
6. Start listing some options of questions with the group. Make it an open question, not one that can be answered yes, or no – use why and how.
7. Let the group select one question. Check if this is relevant and fits within the objective of the training. Rephrase it if necessary.
8. With the group, identify the key concepts within the question. If the question is, 'Why would you as a young person engage in sexual activities?' then the key concepts are: young person, why engage and sexual activities. Brainstorm with the participants what they think the concepts mean and write their answers on a flip chart. This is to learn from each other and widen each other's perspective. After the brainstorm make sure the group agrees on the meaning of the concepts.
9. Always check with the group if there might be other words and/or concepts within the research question that need to be discussed.
10. Check whether the question is still relevant to the group, and whether they are able to provide answers. However, do not let the participants answer the questions in plenary because they really need to come up with answers for themselves and not be influenced by others.
11. Rephrase the question if needed (when the question is not relevant enough, or if the question can be phrased in a way to make its meaning clearer).
12. During the next activities, keep checking if the participants understand the research question by asking them for their answers.
13. Make sure the participants understand that the answers to the question apply to themselves: that they should be personal answers.

Note to facilitator

Developing a research question
Re-read 'Pre-Training, Preparation' on how to develop a research question and what is important in phrasing a good PhotoVoice research question. Remember, good research questions for PhotoVoice will:
▶ Be personal (include the word 'you')
▶ Focus on one issue
▶ Have more than one answer
▶ Be specific, not too broad

IV.2 | Critical Thinking

Objectives
▶ To brainstorm possible individual answers to the research question
▶ To enable participants to reflect on their own ideas and opinions related to the research question

Time
90 minutes

Materials
▶ Flipchart paper and marker pen
▶ Notebooks and pens

Instructions
1. Write the final research question on the flip chart and hang it on the wall.
2. Explain the objectives of the exercise and ask the participants to think for 30 minutes to come up with possible answers to this question. Have them write them down in their notebook. There's no maximum of answers. Yet, participants need to come up with at least 3 answers.
3. Emphasize participants should not be talking to each other because the answers should be really about themselves. They should not be influenced by others. Also emphasize that there are no wrong and right answers.
4. Walk around during this exercise and ask the participants individually what they have come up with. In this way you can check if they understand the research question.
5. After 30 minutes gather the group and divide the group in pairs of two.

6. Explain the next exercise to the group (see step 7). It can help to give a short example of an interview. You can choose a participant to interview about a topic preferably not related to the research question. For instance, ask a participant about their favourite sport or hobby (see the box, probing).

> **Probing**
>
> **You:** "What is your favourite sport?"
> **Participant:** "I like soccer."
> **You:** "So what do you like about soccer?"
> **Participant:** "I just like watching it."
> **You:** "And why do you like watching soccer?"
> **Participant:** "I like to follow the matches of my favourite team."
> **You:** "But why do you want to follow the matches of your favourite team?"
> **Participant:** "I would like to see live if they win so I can celebrate with my friends"
> *And so on.*

7. The two participants within a pair will interview each other. One participant (the interviewer) starts by asking the other (the interviewee) the research question. The goal of this interview is to probe, to get more detailed information about the answers than the other participant gives. It is the role of the interviewer to ask the questions so the participant interviewed will think critically and comes to more detail about his or her own answers. The interviewer can do this by asking questions like 'Why', 'What', 'When', 'Who' etc. Both participants should make notes during this interview.
8. The facilitator must motivate the participants to think beyond their regular answers.

9. Each participant gets to be the interviewer for 20 minutes. After 20 minutes the roles will turn around.
10. In the meantime the facilitator walks around and talks to each pair. Find out what their answers are and figure out if they have understood the exercise. Do they have answers that would link to the research question? If not, try to ask questions for as long as needed until the participant understands.
11. After 40 minutes of interviewing everyone joins the group again.
12. Conclude this exercise by asking if there are any questions. Share what stood out for you as you walked around and talked to the participants. Discuss this with the group. This way the participants gain new insights on how to get their answers to a level that is more in-depth and interesting.

Participant in Indonesia reflecting her own ideas and experiences on the research question.

IV. 3 | How to Convey Your Message in a Picture

Objectives
▶ To think of possibilities of symbolism to represent the answers
▶ To think about possibilities to arrange a scene to create the image

Time
45 minutes

Materials
▶ Notebook
▶ Pen

Instructions
1. In this activity participants work individually to come up with images to reflect their answers. Read the box 'Making a mindmap' as you might want to include it in this exercise.
2. Let the participants think of two possible images they can take for each answer they came up with in the previous activity (critical thinking).
3. They can come up with many different images, but make sure they come up with images that it is possible to photograph. Explain the environment they will take photos in and explore its possibilities and limitations.
4. Remind the participants that they don't have to stick to reality, and that pictures can even be more interesting when using symbolism or arranging a scene (Presentation 4).
5. Remind the participants that their pictures can be strengthened by their captions, so the pictures do not have to contain completely universal symbols that everyone understands. Participants can use personal symbols.

6. Walk around and check how the participants are doing. Ask random participants to share their idea with you. By doing this you can test if they understand the exercise and you can help them think about symbols with their answers (by asking questions). Pay extra attention to participants who have a hard time coming up with ideas. You can give them ideas or tips to inspire them.
7. End this exercise by asking some of the participants to share their ideas.
8. When there are participants that have no ideas, you can reassure them that inspiration will come during the field work so there's nothing to worry about.
9. Advise participants to take their notebooks away with them for the evenings, when they can jot down new ideas as they continue thinking in images.

Making a Mindmap

For some participants it may help to make a sort of mindmap of what answers and images they came up with. An example is shown in Annex 7. This is how it works:

1. Give the participants a big piece of paper
2. Make them write down the research question in the middle (inner circle)
3. Around the research question the participants can write down their answers to the question (second circle)
4. After that the participants can write their ideas for images next to their answers in an outer circle.

This is one way to get an overview of answers and ideas for images, that participants can bring into the field while taking the pictures and can help them structuring their thoughts.

Block V
Fieldwork

Answering the research question by taking pictures, starting the individual selection process and making captions.

Block V
Fieldwork

In this block it is time to turn all the previous activities into action! The participants go into 'the field' to take pictures that reflect their answers to the research question. This block will prepare the group for taking the pictures correctly, working with consent forms and address other practicalities.

Activities:

1. Preparing fieldwork
2. Practicalities around fieldwork
3. Doing fieldwork

V.1 | Fieldwork – Your Advance Preparation

Objectives
► To provide a place where the participants can take pictures as freely as possible

Time
Far in advance of the workshop

Materials
n.a.

Description
'The field' can be anywhere: it can be the communities of the participants, a market, a park, a clinic, etc. It is important that the place you visit is somehow linked to the research question. It is useful to organise this in advance for several reasons:

1. If the group knows in advance where they are going to take pictures, they can take this into account when coming up with ideas for images
2. In order for the participants to take pictures freely it is good to seek permission from the relevant persons in advance. For instance, if you are going to take pictures in or around a school, first explain to the headmaster what you are planning and ask for permission. Do the same with the head of a clinic or a community leader.
3. Consider the need for consent forms: if anyone who is not a participant is to appear in a photograph they must sign a consent form agreeing to its use. See information on consent in the Pre-Training block and Annex 9
4. If you know where you are going in advance you can already arrange transport and refreshments if needed.

When selecting a field location a few things should be taken into account:
► It should be an environment where the participants can walk safely without being harassed in any way. Walking around with a camera attracts attention in some countries and people asking where the participants got the camera can be uncomfortable for participants, or restrict them from taking pictures.
► The field can be anywhere, but should provide a variety of possibilities for pictures. A small and dark clinic is not the ideal place to go to take pictures!
► Look at the weather forecast. If it rains, participants are less motivated to walk around and take pictures, and also the cameras can be damaged by water. Choose a location where the participants can take pictures inside as well as outside.
► Stimulate participants to shoot both reality and symbolic pictures. Some locations might stimulate the participants to use symbolism, because reality pictures are harder to find.

Choose to visit two locations to ensure variety in pictures. Participants can be motivated by a visit to a second location if they cannot find good images in their first location.

V.2 | Practicalities Around Fieldwork

Objectives
▶ To inform the participants about the process during and after the field work (including what is going to happen with all their pictures)
▶ To inform the participants about practical issues around field work
▶ To increase the chance the pictures taken during field work are useful

Time
45 minutes

Materials
▶ Presentation 7: Getting started (Annex 8)
▶ Projector
▶ Laptop

Instructions
1. Before starting, there is some information in the presentation you might have to edit, including:
   a. Times (departure, lunch, etc.)
   b. The research question
   c. Number of pictures that will be selected
2. Show the edited presentation and walk the group through the slides.
3. Make sure you understand what you are going to explain with each slide. An explanation is provided for each slide in Annex 8.
4. Remind them of the importance of the consent forms and the need of them being filled out (for explanation about consent see Pre-Training: Preparation activity 3 and slide 6 in Annex 8).
5. What is important for the fieldwork is that participants do not forget the research question and their answers, so ask the participants to bring their notes.
6. If the participants will work in groups, warn the participants not to take pictures of the same scene all the time, otherwise you will have plenty of similar pictures.
7. Ask the participants to charge their cameras before going into the field.
8. Conclude with a short summing up of what the participants need to think about, and answer any remaining questions they have.

Photo by Karijn van Kakebeeke

V.3 | The Fieldwork

Objectives
- ▶ To take photos representing the participant's answers to the research question

Time
240 minutes (minimum)

Materials
- ▶ Cameras, including memory cards, batteries and chargers
- ▶ Notebooks of the participants
- ▶ Optional: the mind map from activity 3 in Block IV
- ▶ Optional: checklist (see facilitator's note)

Instructions
1. The group can all go to the same field location, or split into two if you can visit two locations. One group can visit the first location and the second group the other location and halfway the groups can switch. In this way the locations are not too crowded with participants.
2. Whether if you have one group or two, make sure there is a facilitator present (if possible, in some countries this might not be desirable). It is also very useful to bring a contact person from the participants' organisation. This person can arrange permission of relevant persons to take pictures in certain areas.
3. The participants work individually during fieldwork.
4. Walk around and ask the participants how it is going. Give them time and space to take pictures, but also check if they need extra help. Look at their pictures to see if there are no camera issues.
5. Remind the participants that pictures are more attractive when they take the following into account:
   a. Be patient!
   b. Focus on the object
   c. Stand still, elbows in!
   d. Composition
   e. Using symbolism
   f. There's much more to take photos of than people and flowers
   g. To remember: They are artists now, no more selfies!
6. Halfway through the activity gather the group and discuss in plenary how the participants think it is going. Ask them if they find it difficult or easy, if they have many pictures or not. In this way the group can help each other and you can observe who might need some extra help.

Checklist

To help the participants you might want to hand out a checklist for the fieldwork:
1. What do we see in the picture?
2. What does this represent?
3. How does this answer the research question?
4. Remember you can choose:
   Reality, symbolism or an arranged scene, zoom in
5. Pay attention to:
   a. Composition:
      - ▶ Lines
      - ▶ Rule of thirds
      - ▶ Repetition & dominant lines
      - ▶ Negative space
      - ▶ A frame within a frame
      - ▶ Angle
      - ▶ Direction of subject
      - ▶ Light and shade
   b. Focus
   c. Movement

Facilitator's notes

Optional: Second round of photographs

If there is enough time in the training you can to do a second round of fieldwork: after the first round (described above) you discuss the results with the participants and ask them questions about the pictures. This is especially valuable if you could not go with the participants into the field, because:

1. You can detect camera issues, for example, the flash has not worked or a participant has not understood issues with light (too dark or too light) etc.
2. By asking questions about the picture, the research questions get reinforced, and better understood. It is likely the second batch of pictures will be much more focused and creative and divers
3. By asking questions about what they tried to say with their picture and how they portrayed their message, you can probe them to enrich their visual language.

Of course, if you are in the field with them you can do this during the fieldwork.

Block VI
Selection Process

Categorizing the pictures, making the group's final selection, and finalise the captions.

Block VI
Selection Process

In this block the selection process starts. This creative, critical block takes, depending on the training and participants, approximately one and a half days. It motivates each participant to look back at their pictures and select the ones that best reflect their answer to the research question.

Activities – The five stages of selection:

1. Individual selection and captions
2. Sharing individual selection
3. Making categories
4. Top three categories
5. Final selection

From what could be as many as 30 pictures per participant, we want to end up with about 20 for the whole group. This selection process is needed to make a thorough analysis of which pictures best reflect the group's opinion. Someone viewing the PhotoVoice results won't be able to focus on more than around 20 stories.

The selection process consists of several separate activities, in which participants have to work individually as well as all together.

Discussing the individual story behind the picture.

VI.1 | Individual Selection & Captions

Objectives
▶ To select the five best and most relevant photos of every photographer
▶ To find out the story behind each of those five photos
▶ To write captions for every photo

Time
30 - 45 minutes per person

Materials
▶ Laptop
▶ SD- card/ USB camera cable from photographer
▶ Blank PowerPoint presentation (or other document in which you can contain the photos and captions)
▶ Printer
▶ Ink (colour and black)

Instructions

1. In this activity each participant has a 45 minute activity with (one of) the facilitator(s) to discuss the final selection of photos. This is a rather intensive activity, for both photographer and facilitator.
2. Before sitting with the facilitator, each participant must have selected their best 15 pictures from the whole bunch they have made. For some participants it is hard to make a final selection. You can give them the following guideline to support them:
    ▶ What do we see in the picture?
    ▶ What does this represent?
    ▶ How does this answer the research question?
    Have the participants write the answers to these questions down for themselves. According to these questions it is easier for them to select the best 15.
    The goal of this activity is to have the five best pictures & captions, the most relevant to the research question, according to the photographer.
3. If you are facilitating this training together with a co-facilitator, it is best to make a timeframe of who is sitting with what facilitator at what time. Both facilitators can sit with photographers in parallel activities.
4. Before you start this activity, make sure you have the time and space to have a calm and confidential conversation with the photographer. Make sure you have a translator if needed.
5. Make a folder with the name of the photographer on your laptop. Upload the selection of the photographer into this folder. You keep the selection of photos.
6. Make a PowerPoint, or another document in which you can easily save the pictures and the captions. Include the full name of the photographer, age and city (and, if relevant, the organisation the participant is involved in).
7. In this activity, the photographer is going to give background information on the photos they have taken. Decide on how you can capture the story as completely as possible. For some people this is typing, for others prefer writing.
8. Some photographers find it hard to make a choice or find it hard to explain why they took certain pictures. If it is hard, use the three questions above (2) as a guideline.
9. Ask as many questions as you need to until you have all the information behind a picture, and it is clear to you why the participant took that photo.
10. Make sure the caption is complete; that it tells enough about the picture and the participant, but is not too long. Save the full-length version of the caption first. Afterwards you can always edit it to a shorter version.
11. With the photographer, go through all the pictures this way.
12. With the photographer you select the five pictures most relevant to the research question. This means it is not always the most beautiful picture! At this stage of the activity, it is quite possible that the facilitator and the photographer disagree. Pictures need to represent the individual's answer to the **research question**, so if the photographer picks pictures and stories that are not representative or relevant try to lead them back to the question.
13. Immediately save the pictures to the chosen document and write the captions. You could do this later, but the details of the captions are easily forgotten after discussing so many pictures!
14. Ensure that both facilitator and participant agree and understand the caption, as the participants will present his/her pictures to the group, telling the story with it.
15. When there are people in the picture, check with the participants if the informed consent form was signed. Take the consent form and make sure the consent form has a clear link to the picture. No consent means you can't use the picture.
16. Do this with every participant. This activity is finished when you have all five selections of every photographer.
17. Bear in mind, it is not about a beautiful picture, it is mainly about the story belonging to the photo.

Facilitator's note:

What Do We Mean With Selecting The Best Pictures?
It is important for participants to realise:
▶ The most beautiful picture is not necessarily the strongest picture. It depends on the meaning of the picture and the story with it.
▶ The exercise is to select the pictures because of their meanings, the ideas and experiences they represent. Participants should decide on the various meanings and not select similar photos all with the same message. On the other hand, participants can select pictures that show different visual expressions of one meaning. The facilitator is an important guide in this process and must look for a balance.

The facilitator needs to remember the participants should make the final selection. In the eyes of the facilitator this may mean that some strong stories and pictures are lost. Ask the participants whether you are allowed to use those picture for other purposes, or as annex to the report.

After this activity
18. Make a presentation of all participants' selections of five pictures. (Have another look at the example presentation.)
19. Drag the pictures into the PowerPoint. Copy/write the captions in the 'notes' area in PowerPoint, the text area underneath the slide. This way of saving is the least time consuming and helps in making the final selection.
20. When you are ready, print all five pictures and their captions for each photographer on regular paper (preferably in colour). The participants need this in the activity, Making Categories. You can hand the papers to the participants after the next activity where they have to present their selection.

VI.2 | Sharing Individual Selections

Objectives
▶ To share the five most relevant pictures and stories with the rest of the participants
▶ To find out if pictures and stories are applicable for the whole group

Time
15 - 20 minutes per person

Materials
▶ Laptop with PowerPoint presentation with individual selections of all photographers
▶ Projector
▶ Prints of all individual selections

Instructions
1. Introduce the presentation of the selections of five best pictures of all participants
2. Have the participants present and explain their five pictures one by one. The participants can have no longer than one minute per picture. The participants can present their pictures according to the following questions:
   ▶ What do we see in the picture?
   ▶ What does this represent?
   ▶ How does this answer the research question?
3. Tell the other participants that they have to keep a record of the meaning of the pictures from the presenting photographer. They have to decide for themselves if the picture and the story are also applicable to them.
4. It's a long activity, so prepare the participants beforehand. Also, it's good to have a 5 to 10 minute break after every 20 or so pictures.

After this activity:

5. Hand the participants the print of their five pictures and captions. They need this in the next activity, where they are going to make categories.

Making categories.

VI.3 | Making Categories

Objectives
▶ To group pictures
▶ To have the group work together
▶ To have the group come up with collective categories

Time
60 minutes

This activity in crucial! It determines the final effect, influence and strength of the result of the whole training. All though this categorizing activity is a process of the participants, not all groups will be able to make categories by themselves.

The facilitator should always have thought of categories and stand by to encourage, ask questions, give direction and be ready to support the participants at any time. The facilitator must judge whether the group can do this by themselves or not, and when to intervene if needed. Alongside the process of the group, the facilitator should make sure:
▶ The categories must always be linked to the research question
▶ Everyone's voice is heard
▶ To probe the participants to ensure the categories represent a collective experience:

VOICE = Voicing Our Individual and Collective Experience

Materials

▶ Sticky wall (or other methods to attach all the pictures to the wall)
▶ PowerPoint prints with picture and caption of all the participants five photos

Instructions

1. All participants have their PowerPoint printouts of their five pictures and captions.
2. Tell them in this activity they are going to decide categories for all the pictures they have seen. These categories should be regarded as different to the research questions. Ask if it is clear to everyone what 'categories' are. If it is hard, give the group an easy example (bike, car and airplane = transport methods). The group has its own perspective on the subject and the theme, so it is important to let them do it. However, this exercise requires analytical skills and as facilitator you should ask questions to ensure you do not end up with categories that are too broad, to vague, overlapping, or (most importantly) not answering the research questions. It is the responsibility of the group and the facilitator together to develop clear and interesting categories, as the categories are the backbone of the final presentation/exhibition.
3. Ask the group to work together. Have them put their five photos up on the sticky wall one in turn.
4. Every participant can decide for each photo if the photo and the caption are in line with a category that's already on the sticky wall. If so, then the participant moves the picture to form a group. If not, the participants can start a new category.
5. When all pictures are on the sticky wall, ask participants to work together to see if everyone agrees with the categories and if there are any changes to be made.
6. Ask the participants to name the categories. You assist in this process. It is the group's decision, but always have your own ideas ready if you see the process is going awry. Remind participants that the categories must always relate to the research question.
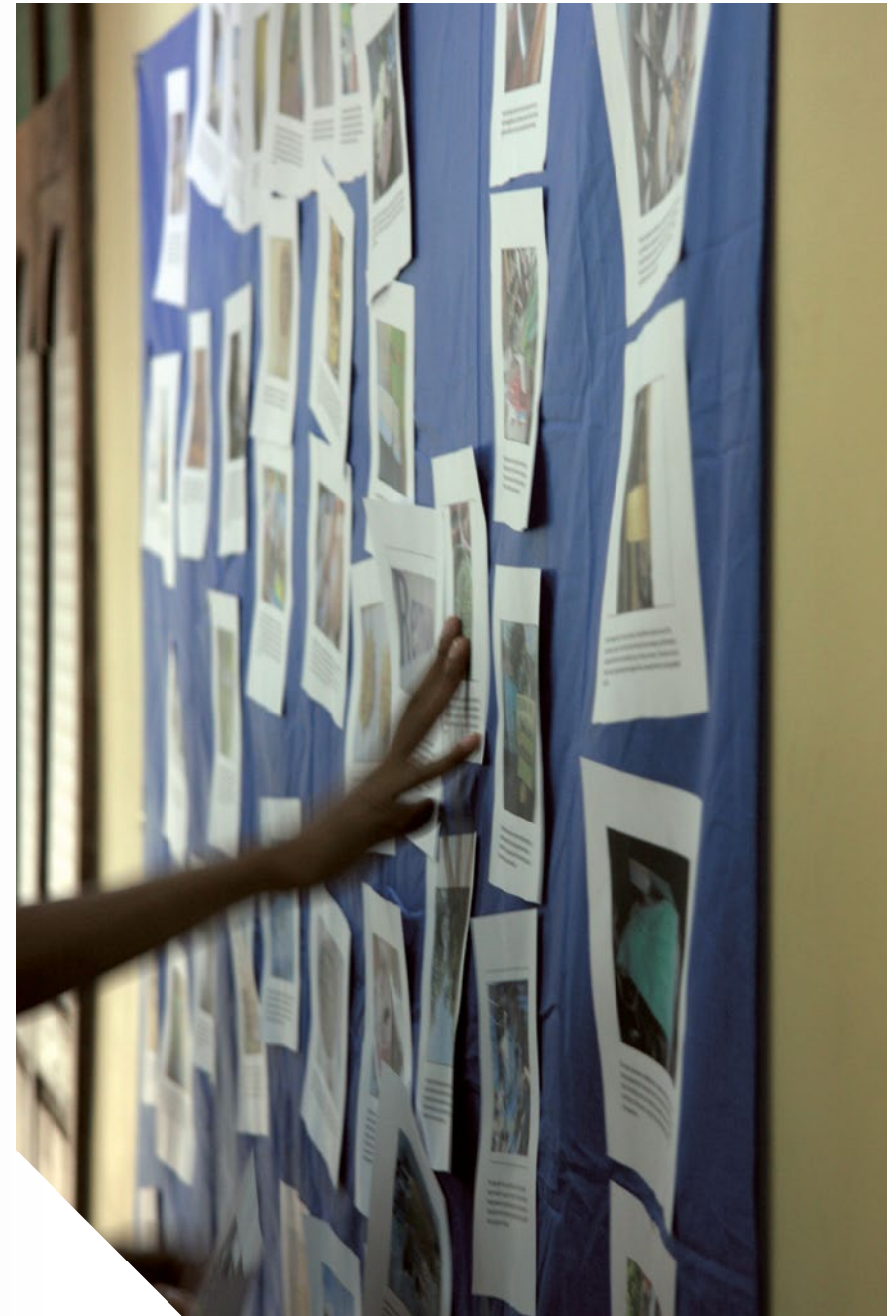
7. When all categories are made, give the participants the opportunity to re-categorize. Ask the following questions:
   ▶ Do we all understand the categories?
   ▶ Do the individual pictures match the category?
   ▶ Is there someone who wants to change something?
8. To conclude, see if you agree with the categories made by the participants, and if the pictures with captions are in the right category. Remember that it is about the message of the participants so don't be too directive if you want to change something. The facilitator should however ask clarifying questions if he/she thinks there are misunderstandings or different opinions.

Photo by Karijn van Kakebeeke

VI.4 | Top Three Categories

Objective
▶ To find out which categories are most valuable to participants in relation to the research question
▶ To create a ranking in categories

Time
30 minutes

Materials
▶ Sticky wall
▶ Prints of pictures and captions
▶ Flip chart and marker pen

Instructions
1. The participants will rank the categories by their level of importance. It is a critical step, enabling the group to demonstrate their shared major issues, and which issues are more or less important. Without this ranking, the relative importance of the issues will not be clear.
2. Have the participants sit with their backs to the pictures. It is important that they forget about the pictures for now (especially in what categories their own pictures were), and just think of the categories.
3. Write all the category names on the flipchart, if possible in more than one row, to emphasise that their order is random.
4. Ask the participants to write down the three that they think are the most important categories in answering the research question. Explain that some categories might have many pictures attached to them, but this does not necessarily mean they are the most important. The most popular category might be the most obvious answer, or the easiest to photograph.
5. Explain there is no right or wrong: it is about personal experiences, feelings, opinions.

6. Give everyone a minute or so to write their own answers in their notebook, so they won't be influenced by one another.
7. When everyone has made their choice, count the votes for each category.
8. Read out the final score and discuss this with the participants.
   ▶ How do they feel about it?
   ▶ Is this a true reflection of the group in relation to the research question?
9. With the group you will determine the final number of categories for the exhibition. This depends on the goal of the exhibition: If the exhibition is to spur change in policy, it is important to have few categories, strengthening the group's opinion and impact. To show a range of impacts or effects in the exhibition? Then you can include many categories. Don't make the exhibition too large. Several pictures will be selected for each category, so have no more than five and seven categories. A category can have only one picture. Make the priority of the categories clear in the exhibition.

Note: There is a likelihood that the lowest ranked categories will not be selected and appear in the final output/exhibition. This is no problem. In a narrative description of the process or description of analysis, these categories can be mentioned as less important factors.

VI.5 | Final Selection

Objective
- ▶ To reach collective agreement on the categories
- ▶ To decide which pictures to exhibit
- ▶ To work together as a group

Time
60 - 90 minutes

Materials
- ▶ Sticky wall

Instructions
1. Ideally, this process should be led by one of participants. He or she should be looking after the group's opinion.
2. Check the group is happy with the decision on what categories to include in the exhibition.
3. Start with the category rated first and work your way down the list.
4. Separate the selected categories and their pictures from those that were not selected. Don't take the non-selected pictures off the wall yet. You never know if you might want to include one of those in the end.
5. Explain how the participants should select pictures for the selected categories. Discussion needs to be well facilitated and decisions should either be unanimous, or democratic (a majority). Pay attention to the following:
   - ▶ *Variety in message:* Tell the participants they have to pay attention to the captions. In the selection, participants need to think about the variety of issues that fall under the category and try to capture that. Again, it is not about the best picture, it is about the strongest message.
   - ▶ *Variety in pictures:* A good exhibition will have a variety of pictures (symbolic, portraits, landscape etc.) The number of photos selected depends on the breadth of the categories (a general category or more specific). Take into account the exhibition should have no more than 20 - 25 pictures in total.
6. It is not always necessary to have the same number of pictures in each category, one picture in a category may be sufficient. Select up to 20-25 pictures ensure every participant has at least one picture; they will otherwise be very frustrated. If someone has no picture in the selected categories, the individual and the group should see if any of their remaining pictures would fit. In the final selection you can swap pictures if necessary.
7. Explain the non-selected pictures are not bad pictures and might still be used or mentioned in a report, though not as a major outcome of this research question, or in the exhibition.
8. By the end of this activity, you will have achieved the final collective selection of this PhotoVoice training course! Focus some attention on this. Determine whether participants are happy, proud, relieved etc. If the energy is good then end the activity here. If you feel participants are somehow not satisfied with the final selection, try to figure out why. Have time for discussion and more explanation of the final selection if needed.
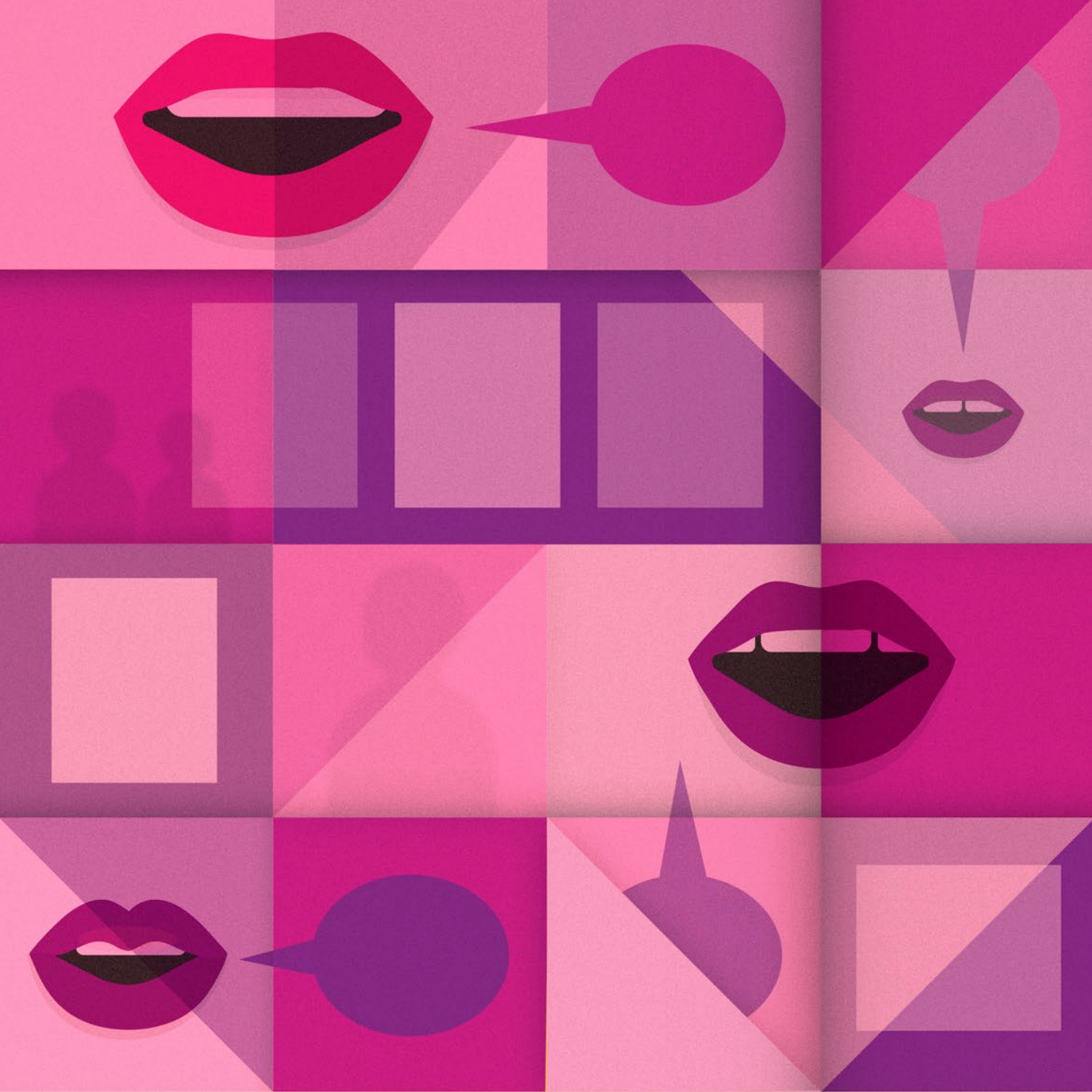
Block VII
The Exhibition

Create awareness with the results by
organizing an exhibition for stakeholders

Block VII
The Exhibition

This block is optional but highly recommended. Organising an exhibition at the end of the week is a nice way to close the course for the participants: they can see the results of their work and immediately create awareness by showing others as well. If you choose not to organise an exhibition it would be gratifying for the participants to think of some alternative conclusion to the week (printing a booklet, for example).

This block is not a training activity, but here are some tips on organising a successful exhibition.

Activities:

1. Organising an exhibition

VII.1 | Organising an Exhibition

Objectives
▶ The exhibition provides the opportunity to show the message of the group to a certain audience
▶ To convey the message of the participants to a selected audience
▶ To create a feeling of celebratory closure
▶ All participants see the results of their work displayed
▶ The results can be shared more widely, if appropriate

The exhibition can take different forms. It depends on how you display the pictures, who your audience is and where you organise it. In this 'activity' instructions are provided to organise an exhibition, but feel free to adjust it to suit the circumstances of your training and the venue.

Time
▶ 180 minutes for producing the materials (with 2 people)
▶ 60-120 minutes to set up the exhibition (with the group)
▶ 60-120 minutes for the exhibition

Materials
▶ The participants' selected photographs
▶ Laptop
▶ (Photo)printer
▶ A4 photo paper (for pictures)
▶ Smaller photo paper (for captions)
▶ Cord and clips or tape
▶ Laminator and A4 laminate plastic (optional)
▶ (By laminating the pictures with their captions, and where relevant the explanations, the pictures are protected and the result can be used for a long time without being damaged.

Exhibitions give participants a huge feeling of empowerment. Through an exhibition you can present the important message of the group and create awareness by reaching out to important stakeholders

Photo by Karijn van Kakebeeke

Photo by Karijn van Kakebeeke

Instructions

1. If you have decided to organise an exhibition at the end of the week there are some things that need to be arranged in advance:
   ▶ A venue should be booked. Make sure it is suitable for the display of the pictures (enough blank walls, permission to hang/fix things to the walls, etc.), access etc.
   ▶ Invitations have to be send out
   ▶ Provide drinks and snacks
   ▶ Possibly a per diem for visitors (this might be necessary in some countries)

2. Print the pictures and the captions. It is up to you what type/size of paper you print the pictures and if you want to laminate them. You can do this on your own as a facilitator or ask for help from the participants. Do not underestimate the amount of work printing and laminating fifty photos and captions can be! It will take about 5 hours to prepare a nice exhibition.

3. As well as showing the pictures, it is recommended you include some explanatory text in the exhibition. For instance you can print some pages with:
   ▶ An explanation of the project
   ▶ An explanation of PhotoVoice
   ▶ The research question
   ▶ Introduction / profile pictures of the participants.
   ▶ Summary of the findings
   ▶ Possible logos and names of any donors

   Ask the participants to write these texts, or if there is time, even organise a session to discuss what exactly should be in the text (especially regarding the summary of the findings).
4. Prepare the exhibition room. Participants will have good ideas themselves, so leave it up to them. But you can give them some useful tips and tricks:
   ▶ Hang the pictures at eye level of the visitor (not too high, not too low)
   ▶ The same goes for the captions
   ▶ Balance the display, evenly spread across the room, ensure it is well lit and aesthetically attractive.
5. Give the participants an important role during the exhibition: they can show the guests around, explain the(ir) pictures, officially open the exhibition, give a speech, take pictures, et cetera. It is their exhibition after all.
6. It is possible to include some aspects of the closure of the training (see Block VIII, below) in the exhibition, like presenting certificates and gifts.

Block VIII
Closure

Closing a PhotoVoice training

Block VIII
Closure

This last block of the PhotoVoice training focuses on ending the week by thanking the participants and making sure everything is arranged and clear for any possible follow-up to the training.

This block does not contain any training activities, just a description and suggestions of how the week can be closed. Of course these suggestions can be used as you, the facilitator, see fit.

Activities:

1. Closure

VIII.1 | Closure

Objectives
▶ To provide the participant with a memory of the week
▶ To ensure that participants have everything they need for possible follow-up
▶ To evaluate how the training was received, so you can increase your skills as a facilitator and improve the training for future courses.

Time
30-60 minutes

Materials
▶ USB (1 for each participant)
▶ Laptop
▶ Printed pictures (group picture, profile picture)
▶ PhotoVoice certificates

Description
There are three priorities when closing the week: Giving recognition to the participants, arranging follow-up and conducting an evaluation.

Recognition for participants
To thank the participants and reward them for their hard work it is nice to give them some acknowledgement of their participation in the training. You could print and hand out a certificate to each participant. See Annex 10 for a sample certificate. As well, or instead, you could give them a small present, like a group and/or profile picture or a souvenir from your country. You can do this when all the other Blocks are finished, or incorporate it into the exhibition (Block VII) to put the participants in the spotlight.

Certificates is the crown of their week of PhotoVoice experiences for many participants .

Arranging follow-up
After the training, all participants should know how their final product is going to be used, and how they themselves can start using it. The PhotoVoice training courses Rutgers provided had different kinds of follow-up activities:
▶ In Uganda this led to the development of a booklet with all the results and to an exhibition at a national advocacy event. The young people involved in the training presented their pictures to policy makers at the event and help distribute the booklet.

- In Indonesia the young people that participated in our training course started to train other young people in districts all over Indonesia to pass on their skills.
- In Tanzania, an advocacy booklet was procuded on back to school policies for pregnant girls
- In Malawi, where the results of the work of peer educators was presented through photovoice, was the laminated pictures were used in new communities to explain to program, and for new peer educators, to inspire them
- Make sure the participants have all the materials they need to conduct follow-up: ask them what they need. For instance, you can provide them with a USB/ flashdrive with support documents, like this guide, the presentations of the training and the end results in high resolution.

To close the training you can end with an evaluation. This evaluation should help you find out if the training matched the needs of the participants, how you did as a facilitator, and how the activities were received. You can use the evaluation to improve your own skills as a trainer, to improve the PhotoVoice training in the future and to determine what, if anything, the participants need from you as some form of

Annexes

You can download all presentations from www.rutgers.international/photovoice

Annex 1:
Presentation 1: What do we see? Perceiving images
Annex 2:
Presentation 2: Linking images
Annex 3:
Presentation 3: Composition
Annex 4:
Presentation 4: Reality, symbolism and an arranged scene
Annex 5:
Presentation 5: How to work a camera?
Annex 6:
Presentation 6: Photography exercises
Annex 7:
Mind map
Annex 8:
Presentation 7: Getting started
Annex 9:
Sample Consent Forms
Annex 10:
Sample Certificate
Annex 11:
Sample 5-day training program

A.1 | **Presentation 1:** What do we see?
Perceiving images

A.2 | **Presentation 2:** Linking images

A.3 | Presentation 3: Composition

A.4 | Presentation 4: Reality, symbolism and an arranged scene

A.7 | **Mind Map :** How to get from a PhotoVoice research question to actual photo's?

Use this Mind Map to guide you from the research question to your picture idea. Follow the arrows; work from the inside out.
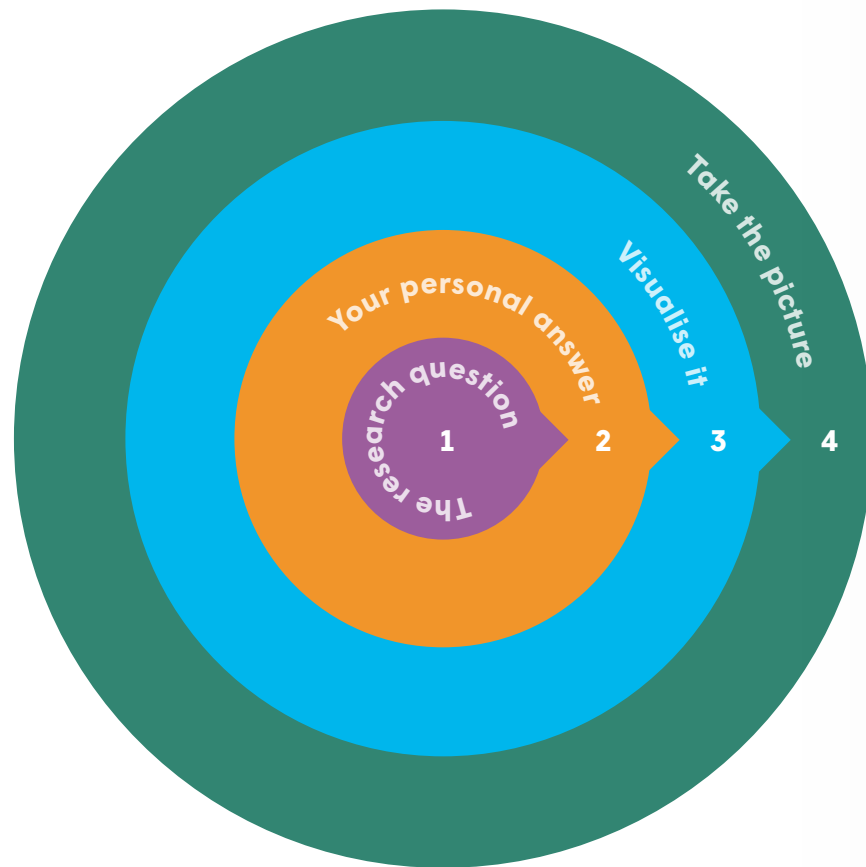
A.8 | **Presentation 7:** Photography exercises

A.9 | Sample Consent Forms

follow-up to the training.

Consent type 1 & 2
<Name organisation/organiser>

The undersigned:

[Legal representative: _____ (name), on behalf of:]*

Surname   :_____
First name   :_____
Date of birth   :_____
Address   :_____

1. Is recognizable on the images (moving or still) taken during the process of a PhotoVoice training states:
    a. That all portraits on these images are made with his/her explicit authorization;
    b. That the copyrights (including portrait rights) and other intellectual property rights concerning these images belong to *<name organisation/organiser>*;
    c. Grants *<name organisation/organiser>* the unconditional rights to use, publish, reproduce, alter and distribute the images, for non commercial purposes only, by all means and through all media;
    d. To indemnify *<name organisation/organiser>* against all possible claims concerning those rights;
    e. To be legally and unconditionally bound to this statement.
2. Is further authorizing that photos taken by undersigned during the PhotoVoice training, may be used for multimedia publishing by <name organisation/organiser>.

Seen and approved:
City   : _____
Date   : _____

Signature:_____

*   When the person on the images is younger than 18, this form needs to be signed by his/her legal representative (parent or guardian)

Consent type 3

The undersigned:

[Legal representative: _____ (name), on behalf of:]*

Surname   :_____
First name   :_____
Date of birth   :_____
Address   :_____

States to give consent to be photographed on *<date>* by *<name photographer>* during a PhotoVoice training *<goal PhotoVoice training>*.

I further authorize that the photographs may be published by *<name organisation/organiser>*.

Seen and approved:

City   : _____

Signature   : _____

*   When the person on the images is younger than 18, this form needs to be signed by his/her legal representative (parent or guardian)

A.10 | Sample Certificate

A.11 | Sample 5-Day Training Program

Day 1		
Time	**Topic**	**Presentation**
09.00 - 10.00	Energizer & Getting to know each other	
10.00-10.15	Ground Rules	
10.15- 10.45	What is PhotoVoice? How will we use PhotoVoice? Aim of the training Program overview Practicalities	
10.45 – 11.15	Break	
11.15 – 12.00	How do we perceive photographs?	Presentation 1
12.00 – 13.00	Linking images; finding a common story	Presentation 2
13.00- 14.00	Lunch	
14.00 – 14.45	Composition in pictures	Presentation 3
14.45 – 15.00	How to work a camera (I)	Presentation 5 (part 1)
15.00 – 15.15	'Composition' practice	Presentation 6: exercise 2
15.15 – 15.30	Break	
15.30 - 15.45	Feedback exercises on Composition	
15.45 – 16.15	Reality & Symbolism in pictures	Presentation 4
16.15 – 16.30	How to work a camera? (II)	Presentation 5: (part 2)
16.30 – 17.00	Practice 'Flash & Light' + feedback	Presentation 6: exercise 1
17.00 – 17.30	Practice 'Focus' + feedback	Presentation 6: exercise 3
17.30 – 17.45	Closing & Evaluation	

Day 2		
Time	**Topic**	**Presentation**
08.30 – 08.45	Energizer	
08.45 – 09.00	Recap of yesterday's training & Introduction of today's program	
9.00 - 10.15	Visualising a VIP (I)	Presentation 6: exercise 6
10.15 – 10.30	Break	
10.30 – 11.15	Visualising a VIP (II) feedback	
11.15 – 12.30	Recap of the relation of the program, background of the program and the goal of PhotoVoice. Research question	
12.30 – 13.00	Critical thinking (I)	
13.00 – 14.00	Lunch	
14.00 – 14.45	Critical thinking (II)	
14.45 – 15.30	Find an image with your answers (I)	
15.30 – 15.45	Break	
15.45 – 16.15	Find an image with your answers (II)	
16.15 – 17.00	Practicalities field work	
17.00 – 17.15	Closing & Evaluation	

Day 3		
Time	**Topic**	**Presentation**
08.30 – 12.30	Field work	
12.30 – 13.00	Evaluating field work	
13.00 – 14.00	Lunch	
14.00 - 14.30	Writing captions	
14.30 – 17.30 *(may go on until or beyond dinner)*	Individual discussion and selection of 7 best photos	
17.30	Closing	
Evening	Process pictures and captions of participants in documents	

Day 4		
Time	**Topic**	**Presentation**
08.30 – 9.00	Energizer	
09.00 – 10.30	Presenting the photographs and storytelling to the whole group (I)	
10:30- 11.00	Break	
11.00 – 12.00	Presenting the photographs and storytelling to the whole group (II)	
12.00 - 13.00	Making Categories	
13.00 - 14.00	LUNCH	
14.00 – 14.45	Top 3 categories	
14.45 – 15.45	Making collection & captions final	
15.45 – 17.30	Evaluation & closing	
17.30 – until needed	Preparation for the Exhibition	

Day 5		
Time	**Topic**	**Presentation**
9.00 – 11.00	Preparation Exhibition	
11.00 – 12.30	Exhibition	

Colophon

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Editor:	Julian Hussey	© 2016 Rutgers
Published:	April 2016	
Photos by:	Karijn van Kakebeeke	
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Printed by:	Zwaan Printmedia	

PhotoVoice: A creative and effective tool for purposes such as monitoring, participatory research, data collection and capacity building. This guide has been developed to help you prepare, organise and facilitate a PhotoVoice training course in low, middle and high-income countries.