Participatory Photography Project Guide
From Community Assessment to Political Action

COMMUNITY
HEALTH
PARTNERSHIP
Oregon's Public Health Institute

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Acknowledgements

Introduction

This guide is intended to provide a framework for individuals and groups conducting a participatory photography (PP) project. The following pages give detailed information and resources about the various steps and processes that may be employed during the course of a PP project. Although this guide is comprehensive in its coverage of skills and tools necessary for a PP project, it is by no means exhaustive. Each PP project will encounter new elements necessary for project success and thus be able to contribute to this evolving guide for future PP projects. As with any participatory process and particularly with one that prompts a group of people to critically and creatively assess and then make change in their community, we expect that new tools, methods, and ideas will emerge. To that end, we ask that you review this comprehensive guide and consider how each step, process, or tool may fit with your particular project idea, community group, or scenario. In other words, use this guide as a starting point and remain open to discovery at each juncture of your PP project. Much of the power of participatory photography is the possibility of spontaneity and discovery.

Community Health Partnership: Oregon's Public Health Institute

Community Health Partnership: Oregon's Public Health Institute (CHP:OPHI), founded in 1999, is an independent not-for-profit organization whose mission is to improve the health of Oregonians through advocacy and support of effective public health policy and activities. In 2003, CHP:OPHI introduced its strategic focus, prevention of youth obesity. A major strength of CHP:OPHI is in convening and supporting community coalitions which address various contributing factors to childhood obesity. Currently, we support several coalitions: The Breastfeeding Coalition of Oregon, which aims to promote and support breastfeeding through programs and advocacy; the Metro Fruit and Vegetable Coalition, which works to encourage increased consumption of produce; the Healthy Kids Watch Less TV Coalition, which aims to reduce the hours of screen time for Oregon's children; and the Oregon Nutrition Policy Alliance, which works promote policy that creates a healthy, active Oregon.

Throughout the past seven years, CHP:OPHI's work related to healthy eating and active living has created a multidisciplinary partnership of urban planners, public health practitioners, community development organizations and evolved into what CHP:OPHI now identifies as a Healthy Community Planning Initiative that encompasses many projects. These partnerships have allowed for collaborative strategies to ensure that features that promote health are considered in urban planning and policy decisions, particularly for low-income neighborhoods in Portland.

Building on CHP:OPHI's Healthy Community Planning Initiative, CHP:OPHI is currently funded by the Robert Wood Johnson Foundation to work on the Healthy Kids, Healthy Communities project (HKHC). This initiative, Healthy Active Communities for Portland's Affordable Housing Families, aims to expand collaborations with affordable housing partners to increase healthy eating and active living for children and families living in affordable housing communities in Portland.

Healthy Kids Healthy Communities (HKHC) and Participatory Photography

Healthy Active Communities for Portland's Affordable Housing Youth and Families is coordinating and sustaining a diverse network of partners to positively affect the built and social environments and increase opportunities for healthy eating and active living among youth and families in affordable housing settings in Portland, Oregon. The project aim is to engage multi-family housing communities who have not traditionally been involved in efforts to pursue healthy eating and active

living policy and environmental change. By bringing non-traditional stakeholders together, the efforts of the HKHC work will create increased opportunities to impact healthy eating and active living in innovative ways.

We are particularly interested in learning more about what affects low-income residents' opportunity to access health eating and active living (HEAL) features in their neighborhoods and Participatory Photography (PP) is one effective method to gather and disseminate this information. These HEAL features we have identified include parks, trails, healthy food retail that residents can walk to, community gardens, and more.

Participatory photography will be a useful and effective methodology to support HKHC activities as they pertain to the overall project goals and to provide HKHC community partners with resources to develop and implement a participatory photography project that is mutually beneficial to both CHP:OPHI and community partners. The use of participatory photography as outlined in this manual, will prompt community engagement in an identified healthy eating active living (HEAL) community issue, support and train community members to identify issues and solutions, and assist community members in sharing their work with relevant decision makers to influence urban planning. These activities will help meet HKHC project goals three and four that relate to policy and environmental change and community health sustainability.

Recent research (a policy scan) conducted for CHP:OPHI as part of the HKHC project focused on policies that affect the elements of a neighborhood. The six elements that were examined are:

1. adequate **open and recreational space**, including city parks and scenic trailways;

2. **transportation** alternatives that promote walking and biking, and public transit

3. diverse opportunities in the **foodscape** to access healthy food, ranging from full-service grocery stores to space for gardening and small-scale farming;

4. **housing amenities** designed to promote active living and healthy eating (ie: outdoor play areas and community gardens in multi-family sites);

5. land use patterns and urban design that promote **complete communities** with services and job opportunities within a short distance of residences; and

6. **mixed-income communities** that promote more equitable access to neighborhood HEAL amenities.

As part of the participatory photography project, one or more of these six elements of the participant neighborhoods will be captured and highlighted through the lens of community members' cameras.

What is Participatory Photography?

Participatory photography (PP) is a methodology or tool to engage community members in creatively making change to improve their environments by using photography; it blends a grassroots approach and social action. PP is a type of participatory action research which involves engaging communities in actively examining together current conditions which they experience as problematic in order to improve it.

Several methodologies exist for PP; the most well-known may be Photovoice. PP has been used for over 30 years, though – long before the term "photovoice" was coined in the 1990s. For example:

• From 1975 on, Wendy Ewald's "collaborative photography" project involved working with children in Appalachia.

• In the 1980s, the Shooting Back project in Washington DC worked with homeless children to document their world.

• From 1999-2002, the Eye-to-Eye project worked with Palestinian refugee children in the West Bank.

Then in the 1990s, Margaret Wang developed Photovoice using educational, feminist, and photography literature. The **three main goals** of Photovoice are:

1. To enable people to **record and reflect** on their community's strengths and concerns;

2. To promote **critical dialogue and knowledge** about personal and community issues through large and small group discussions of photographs; and

3. To **reach policy makers**.

Another PP methodology from the U.K, PhotoVoice, is rooted in photojournalism and international development. All PhotoVoice projects:

1. Focus on a specific issue;

2. Aim to bring lasting change to participants lives;

3. Empower participants to inform others; and

4. Empower participants to be actively involved in decisions that affect their own lives and their community's development.

Participatory Photography Project Phases

This Participatory Photography (PP) guide is meant to be a resource as you proceed through the three main phases of PP. This section outlines the typical phases of many PP projects and provides a menu of steps to help guide HKHC partners. These phases may occur simultaneously, overlap, and/or in a different order depending on your particular project and the community involved.

Capturing the Environment: PP Data Collection and Analysis

Sustainable Investment: Community Engagement & Preparation

Call to Action: PP Dissemination & Social Change/ Action

1. Sustainable Investment: Community Engagement & Preparation

- Identifying/conceptualizing the community issue
- Identifying broader goals and objectives as they relate to the HKHC project
- Identifying policy makers and key stakeholders to target for findings
- Engaging/identifying trainers and community leaders
- Performing instruction for community leaders & members

2. Capturing the Environment: PP Data Collection & Analysis

- Identifying preliminary themes (supports & barriers)
- Picture taking
- Initiating/facilitating group discussions about themes
- Key reflection discussion
- Recording stories
- Facilitating assessment

3. Call to Action: PP Dissemination & Social Change/Action

- Getting to decision/policy makers
- Performing assessment of policy and program implementation
- Continued community training & process

Example stage 1: Determining and agreeing upon the community health issue is one of the most important steps in the PP process. It is crucial that the community have a common understanding of the depth of the issue and what their role is to educate policymakers, organizations, and residents about how this issue affects their community. For example, if your community has expressed that access to healthy foods is a concern, you could invite organizations or agencies involved in community garden development to give a presentation about what opportunities and assets may exist in the community to help mobilize around this community health issue.

Why Participatory Photography?

What experts or decision makers think is important may not match what people at the grassroots level think is important."
- Margaret Wang, Photovoice author

Benefits of Participatory Photography:

• The still image has great power to communicate and leave a lasting impression.

• Photojournalism has the power to galvanize a call for action and impel change.

• Photography is fun and magical.

• Photography is accessible to all ages, cultures, and skillsets.

• Photography is relatively low cost compared to film-making and some other art forms.

Local Examples of Participatory Photography

Clarendon at Portsmouth James John Community Project: Community Change through Community Involvement

In partnership with Multnomah County Health Department, METRO and Kaiser Permanente, the Portland State University Senior Capstone group teamed up with community members from the Portsmouth and St. Johns neighborhoods to analyze issues regarding Safe Routes to School. The project, facilitated by Angie P.

Mejia (graduate student in Sociology at Portland State), leveraged the PhotoVoice methodology enabling neighborhood parents to document various issues through digital photography. Over the course of eleven weeks, this Capstone project worked to create a framework to capture and document issues that community parents discovered. Weekly meetings were held between project stakeholders and the community to guide the process of having community members photograph issues that related to the health and safety of their children.

Community members' findings highlighted concerns in the following areas:

• Economics
• Graffiti
• Public areas
• Abandonment
• Nutrition
• Streets
• Housing issues
• Public transportation
• School

The findings of this photovoice project were presented to local community and business partners as well as city/county government officials. In addition a website of the entire project process and findings was created and is available at the link below.

For a full report on the Clarendon/Portsmouth project visit the following link: http://www.upa.pdx.edu/IMS/currentprojects/Photovoice08/PhotoVoice_WebRoot/PDF_PPT/PhotoVoice_Final.pdf

Leander Court Youth: Our Place

The Leander Court "Our Place" 4-H youth group decided to focus on a photography, photoscaping and community mapping project in which youth took photos of their neighborhood and shared their ideas for making the community a better place to live. There are several neighborhood and other advocacy groups working in this area to make sure that residents in East Portland benefit from the same levels of services and amenities that much of the rest of the city has. The Leander Court "Our Place" project was one of many assessment and community engagement activities that have contributed to ongoing efforts to improve livability in outer Southeast Portland.

The Leander Court "Our Place" project was presented to a Community Advisory Group of the Portland Bureau of Planning and Sustainability (PBPS) Southeast 122nd study. This was an important step because the experiences of youth contributed to the recommendations for improving access to healthy foods and improving safety conditions for walking and bicycling to school. The Leander Court Youth presentation is available upon request.

Other examples of participatory photography projects

HKHC Dashboard examples

- *Photovoice as a tool for youth advocacy*, a project funded by the Healthy Eating Active Communities of the California Endowment and Kaiser Permanente Community Benefit Fund

- *Through the eyes of children: engaging primary school-aged children in creating supportive school environments for physical activity and nutrition*, Fitzgerald, Birouste, and Webster

- *A practical guide to photovoice: Sharing pictures, telling stories and changing communities*, Beverly Palibroda with Brigette Krieg, Lisa Murdock and Joanne Havelock, March 2009 – a guide that includes samples of several photovoice projects conducted by the Prairie Women's Health Centre of Excellence in Canada.

You can access the HKHC Dashboard to learn what other HKHC project teams are doing as well as share your work.
To obtain the login and password, please contact HKHC staff, Amy Gilroy amy@communityhealthpartnership.org. As our collective work on Healthy Active Communities for Portland's Affordable Housing Youth and Families progresses HKHC staff will post information to the HKHC Dashboard related the PP projects as well as other project activities. Please let us know if you have materials that you would like posted to the HKHC Dashboard.

UK Photovoice Manual

- *Transparency – Living without borders, Photography by unaccompanied young refugees*, London, UK, 2002.

- *Beyond Vision – Ecuador* (2008-2009), Lara Kay and Lynn Weddle, an ongoing project working with street children in Ecuador to provide them with photographic skills to document their situation, challenge public perception, and to give them valuable opportunities for employment in the future

For more examples from UK Photovoice, visit the website http://www.photovoice. org/. CHP:OPHI can also loan out the UK Photovoice Manual which includes a DVD slideshow of some of their international projects.

Identifying Project Aims and Objectives

It is important that everyone involved in planning a PP project has a common understanding of standard terminology. Table 1. outlines standard terminology we will use in building a PP project. In the second section of this manual, we expand this table to include CHP:OPHI's intended aims/objectives for the HKHC project and examples for HKHC partners in narrowing the focus of each PP project. We encourage the project team leader to solicit input from community members in developing the project aims, objectives, and so forth.

Participatory Photography Project Terminology

Overall aim	*Definition*: The broad area of change that the project will contribute to.
Specific aims	*Definition*: The specific ways in which the project contributes to achieving the overall aim. They should be achievable within the life of the project.
Objectives	*Definition*: How you are going to achieve your aims.
Stakeholders	*Definition*: The persons and/or organizations/groups that have an interest in the project.
Inputs	*Definition*: The material, equipment, financial and human resources that are needed to carry out the activities of the project.
Outputs	*Definition*: All the detailed activities, services, and products of the project.
Activities	*Definition*: The actually tasks required to produce the desired outputs.
Outcomes	*Definition*: All the changes, benefits, learning, or other effects that happen as a result of your activities.
Indicators	*Definition*: Quantitative and qualitative ways of measuring progress and whether project outputs, objectives, and aims have been met.

Developing the Scope & Design of your Participatory Photography Project

Now that you have a sense for the variety of uses of PP, you're ready to develop your work plan and project goals. Establishing clear, concrete aims and objectives is essential to the success of a project. This can be a complex process and will involve discussions between all of the stakeholders involved – participants (community members), partner organizations, and project staff/leadership. It is of crucial importance that the participants are aware of and in agreement with the overall objectives, or better still, are involved in setting or redefining the objectives themselves. In the second section there is a project matrix to guide this process including overall objectives for the HKHC project as well as sample objectives for a participatory photography project.

Considerations for PP project manager (or leadership team) during project design:

- Personal and social commitments
  - o What are the school, work, and family commitment of the participants?
  - o What are the dates of local holidays, religious festivals, etc.?

- Family, society, and culture
  - o What race, class, gender, or other social issues need to be considered?

- o Are the participants supported by local society, family, and friends, or are they quite isolated?
- o What effect has any marginalization or discrimination by society had on the participants?
- o Do the participants have a secure or routine lifestyle or are they living on a day-to-day basis? This will affect their ability to attend or even remember to attend workshops.
- o Will taking part in the project put the participants at risk in any way?

- Abilities and health issues
  - o Will some participants have particular difficulty with some activities or excursions? How can this be accommodated?

- Language and literacy
  - o Are we likely to have participants who are not comfortable with English or are more comfortable working/learning in another language?

- Existing skills and knowledge (education, self-confidence, advocacy experience, public speaking)

- Technology and visual literacy (computers, internet, cameras, GIS/other mapping)

- Location and security issues (locations of workshops and photo-taking)

- Economic factors
  - o Can participants afford to take part?
  - o Will there be a stipend? How much?
  - o Will there be childcare available?

Aims and Objectives

It is also important to set what are called **SMART** objectives (**S**pecific, **M**easurable, **A**chievable, **R**ealistic, **T**imebound) at the beginning of a project. By thinking carefully about details, numbers, and dates, you will be able to gauge how realistic a project is and also be able to evaluate its impact much more precisely.

Identifying Staff

Depending on the scale of the project, the team may include a project director, project manager, and/or a project leadership team; facilitators; translators; and volunteers. One person will need to take on an oversight role assuring that the project work plan is followed.

Be careful not to underestimate the size of the team you will need or the time each team member will need to work on the project. This is particularly important if you are planning to do a lot of the work yourself. Think realistically about how long the work will take and ensure there are other team members to delegate to and share the workload with.

Recruiting/Selecting Participants

Criteria for selecting participants must be consistent with the project's aims and objectives. It is vital to consider what the project involves and what will be expected of participants. For example, in a project with a strong advocacy objective, participants need to be willing to show their work in the public arena (even if anonymously) and take part in activities that may involve the press and publicity.

You may want to ask applicants:
- Why do they want to learn photography?
- What would they like to photograph?
- What messages would they like to send to their local community or their government?

The ideal workshop group size depends on the project's objectives, timeframe, and equipment as well as staff numbers and team capacity. Most projects work with a set group of participants over a given timeframe, but this is not always possible. A manageable group size for productive and meaningful dialogue is approximately eight participants.

Timeframe

The success of the workshops and the project as a whole relates to the structure provided by the workshop timetable. Consider the timetable as early in the design process as possible, referring back to the overall timeframe and the key objectives of the project. The amount of the time that participants have available, and details and timings of their other responsibilities, will strongly influence the timetable, along with other logistical issues such as transport and venues.

When working out a timetable:

- Be realistic; start with practicalities.
- Build in flexibility to accommodate unforeseen circumstances and the particular needs of the group.
- Allow adequate time at the beginning of the project to discuss the objectives and for participants to acclimatize to each other.
- Think through the balance of time needed for: acquiring practical skills; outshoot; discussion and editing of images; writing of captions and stories.
- Think about any preparation needed for outshoots – you may need to arrange transport, contact locations, and engage extra support staff. Timetabling ideal times for outshoots will help with this planning. With a detailed timetable it may also be necessary to determine when you may need any additional translation support.
- Try to allow time for some evaluation workshops at the beginning, end, and – depending on the length of the project – half-way through the project.
- Consider any planned project outputs, such as exhibition edits, and how the timetable will work towards meeting these in a participatory way.
- Allow time for debriefing in the schedule.
- Make time for a party or celebration or special trip at the end of the project.

Monitoring and Evaluation

At its most basic, monitoring and evaluation (M&E) is the collection of data and information around a project and its activities, effects, and impact. It is a crucial process which not only measures but contributes to success. It may be carried out only at specific milestones or project points, such as the mid-point of project end. In Table 1 above, indicators are built into the work plan upfront so that project progress and successes can be measured accurately and appropriately. The HKHC project team will work with each partner organization in developing a realistic work plan including measureable indicators which will contribute to the participatory photography project and the overall HKHC project.

The purpose of M&E is:

- To ensure accountability to funders and other stakeholders.
- To demonstrate outcomes and impacts.
- To ensure efficient use of resources.
- To enable learning to identify successes and challenges or areas for improvement.
- To facilitate exchange between projects and across time in the same project.
- To build organizational memory and the confidence of partner organizations.
- To ensure the contribution of everyone involved is acknowledged.
- To assist in securing future funding.

Qualitative and Quantitative Data

Both qualitative and quantitative data can be collected during the M&E process. It is important to gather both types of data.

Quantitative data is measurable by quantity and expressed in numbers. Examples include statistical information, charts, graphs, and percentages. In the instance of a HKHC participatory photography project, we may measure attendance at workshops or meetings or project expenditures.

Qualitative data cannot be summarized in numerical form and may be recorded through observation, interviews, participatory exercises in workshops, and in workshop notes. It can describe people's knowledge, attitudes, or behaviors.

What is Monitored and Evaluated?

This is determined by the aims and objectives of the project – its intended effect and impact. "What" is monitored and evaluated also depends on how complex the project is and how available skills and resources are, including time and money. The following is a list of key questions that might be asked and answered through the M&E process:

- Has the project done what it intended to do?
- What worked and what didn't work? What can be learned from this?
- What could have been done differently?
- What changed for whom as a result?

- Were there any unexpected or unintended changes?
- Did new partnerships or relationships form or develop?
- Is this model or approach transferable to other communities?
- What additional knowledge or support might be required to improve this project?

A good starting point is to take the project aims and objectives and determine the questions that will help assess to what degree aims and objectives have been achieved. It is then necessary to set a framework for collecting data throughout the project, including conducting a study or evaluation at the beginning of the project against which changes can be gauged – this is called the baseline..

As with the project work plan, including participants in the M&E process is crucial. They can best define what impact the project has had on their lives. M&E sessions should be built into the workshop process. Time should be given to outlining expectations and goals at the outset of the project, and these should be returned to and reflected on at the end of the project (and often at a mid-way point) using participatory evaluation tools. Other key moments for M&E may be around exhibitions and targeted media/advocacy work.

M&E Tools & Exercises

Goal setting	With all stakeholders at beginning and key stages of project
Informal interviews	With individual participants or key stakeholders
Semi-structured interviews	Conducted with open-ended pre-listed questions
Focus groups	Structured discussion groups with small number of people
Community interviews	Conducted with wider community
Participation observation	Observing and recording changes in participants
Skills inventory	List of relevant technical and other skills, graded by the participants themselves
Peer evaluations	Participants evaluate or interview each other
Participant-led evaluation	Participants determine how they want to evaluate project
Questionnaires	Set of written questions used to measure outcomes
Project/participant diaries	Written record of project staff or participant
Photography/Videography	Participants could be invited to use their photography as a means to describe progress of project
"Most significant change" method	Ask participants, "During the last (month), what was the most significant change that took place in the lives of the people participating in the project?"
Mapping/flow chart	Diagrams which illustrate key project relationships in a visual format either as a map or linear diagram
Other quantitative records	Attendance records, records of expenditure, numbers of participants, number of people indirectly affected, exhibition visitors, or amount of media coverage

Reporting

At the end of the project the data collected through the course of the project is collated and analyzed in a final report. If this is being done internally, time must be allocated for it. Reports are often presented with various appendices which detail data collection during the projects.

Reports are prepared for a number of reasons: for internal learning, for sharing with the project stakeholders, and to report back to funders.

Reports may include the following:
- Revision of the project goals and objectives
- Summary of the project timeline – outlines number of workshops/outshoots, etc.
- Overview of activities
- Key outputs
- Successes and challenges
- Key lessons learned
- Copies of important M&E data
- Copies of press and media coverage

Acknowledging problems does not necessarily compromise ongoing relationships with funders or partner organizations. Identifying areas of improvement often provides very useful lessons for future work, which should be shared. HKHC staff will work with each partner to identify the best format for final reporting of the project. The project matrix will be a key component of the final report.

Participatory Photography Workshop Facilitation

Interactive Teaching Methods and Facilitation

Interactive teaching encourages the active participation of students and is based on the belief that their ideas and existing knowledge are an important resource. It makes use of games and other experiential learning techniques, as facilitation does, but presupposes that the teacher possess particular knowledge and skills that the learners do not possess. In PP projects, technical photographic training is done through interactive teaching.

The process of facilitation, in contrast to interactive teaching, does not assume that the facilitator has more relevant knowledge than the participants. Facilitation is the process of generating ideas within a group with the vital premise that the participants bring those ideas with them. In participatory photography projects, it is the participants themselves who are in the most knowledgeable position to talk about their lives, their views, the photographs they have taken, and what they want their photographs to convey.

The facilitator's role in participatory photography projects is:
- To enable participants to discover the power of photography as a tool for communication and how they can harness this potential to communicate their own stories and ideas.
- To encourage participants to consider who their audiences will be and how their images will be received.
- Most importantly, to encourage them to believe in the importance of their voice and the value of their way of seeing.

The role of the facilitator can be fraught with ethical issues, usually arising from the tension between the dynamics of the participatory process and the desire

for a good-quality end product. It is very important not to push a particular "way of seeing" onto the participants. The facilitator needs to create space for participants to find their own ways of using the camera while ensuring that a certain standard of work is produced within the timeframe.

In advocacy projects a key function of the facilitator is to enable participants to frame their images in a language that will be comprehensible to the audiences they are targeting. The facilitator has to build a bridge between the two ways of seeing and understanding, but the underlying assumption remains that the group is the creator of the ideas produced.

Obviously, the facilitator must never assume ownership over the participants' work or compromise it in any way. The key element is collaboration. The relationship that evolves is one of giving and taking, teaching and listening, and ultimately of sharing ways of seeing. Through this two-way process the facilitator learns as much as the participants, gaining first-hand insights into participants' lives, their culture, and community.

Elements of good facilitation

Good facilitation involves many different elements. These are listed below, with some guidelines on how you can put them into practice.

Providing structure

- Offer activities that lead people logically through a learning process.
- Set pace through structured learning exercises and assignments.
- Focus participants on tasks and act as a time keeper.

Imparting new knowledge and skills

- Provide educational resources, such as written notes and images, and access to books and videos.
- Organize excursions and/or invite speakers of interest.
- Explain how to access other sources of information.
- Answer participants' questions.

Helping people recognize how much they already know

- Make sure participants know that they are the "experts" on their own lives.
- Ask appropriate questions so as to draw participants out of themselves.
- Encourage participants to draw creatively on their life experiences, their existing skills, and their ideas and opinions.
- Impart enough information for individuals to form their own opinions and make informed decisions.

Encouraging participation and sharing

- Be open and approachable yourself.
- Encourage mutual respect in the group.
- Encourage participants to interact with, and learn from, each other.
- Present all sides of a situation or problem without making judgments.

- Acknowledge the limitations of your own knowledge.
- Identify key points in group discussions and summarize these for the group.

Creating a safe and secure environment for participants and allowing risk-taking

- Build individual confidence and group rapport.
- Ensure everyone understands the tasks and what is required of them.
- Mediate any disputes that arise.
- Encourage exploration.

Providing an outside eye

- Monitor what the participants are doing both individually and as a group.
- Encourage people to look at their own and others' work in new ways.
- Express your own opinions about what does and does not work.

Using appropriate communication techniques

- Use images and metaphors creatively to present new ideas.
- Use learning activities that include a range of art forms and other techniques – remember that photographic skills are not necessarily the most important things taught during a project.
- Be supportive, but do not be afraid to challenge people when necessary.
- Practice good listening skills.
- Learn to identify the key points and summarize what others have said.
- Project your voice.

- Develop techniques that enable you to be comfortable speaking in front of groups – these skills vary from person to person, so try to discover what works best for you.
- Learn how to claim and hold the space.

Self-awareness when facilitating

- Be aware of subtle or overt relations of power.
- Recognize and understand your own "triggers" – things that may lessen your ability to cope with certain situations or be a good facilitator.
- Be aware of your own cultural and social assumptions.
- Know your strengths and weaknesses as a facilitator and be willing to learn.
- Plan and be well prepared.
- Be ready to think on your feet.
- Be flexible.

Group dynamics

The project facilitator will always need to oversee and manage the group dynamics within a project.

People participate best in a safe environment where they are able to let their defenses down. Everyone is afraid of, or at least concerned about, what others think of them. It is important that the dynamics in a workshop create an atmosphere where participants feel free to speak openly. Setting ground rules will assist with this, but you will also need to encourage the involvement of every individual and ensure that everyone is comfortable about contributing to discussions.

Points to remember:

- Notice those who are less confident and encourage them to speak about their work.
- Some people will work much better in pairs or small groups than in the whole group.
- When most members of a group are shy, it may be that they are used to learning by rote, or that they think there must be a "right" or "wrong" answer. They may also have had negative experiences of education and discipline.
- Use active games, involving lots of fun.
- Give plenty of encouragement and incentives for creative thinking and ideas.
- Be patient.

Normally, after a couple of weeks, participants will come to understand that there is no set right or wrong and will start to open up.

Remember, too, that individuals learn in different ways. Learning can take place, for example, through hearing or seeing, reflecting, interacting, doing or talking, and through activities incorporating music or rhythm or those involving problem-solving. Good facilitation and teaching incorporates as many learning styles as possible to ensure that everyone is drawn into the process.

Handling Difficult Group Dynamics

Certain groups or individuals may present challenging behavior in workshops. Time, patience, and building trust are crucial in these situations.

Even if ground rules are set at the beginning of the project, they may not be adhered to. A good facilitator will make sure that when someone breaks the ground rules they are not automatically shut out or unduly censored. Exclusion should be the last resort.

As facilitator you may sometimes find it difficult to command respect from the group. This may be because of gender or age issues – for example, in some situations people may not pay much credence to your views if you are much younger than they are or if you are a woman or from a different cultural group. If you find yourself out of your depth, seek advice and help from those who know the participants better than you. When others show respect for you, the group may follow suit. Again, time is one of the most important factors.

Throughout a project it is necessary to balance the conflicting needs of individuals with those of the group, as well as your own needs as a facilitator. But always remember that the well-being of the group comes first.

Some strategies to help maintain good group dynamics include:

- As a facilitator, lead by example and always show respect and tolerance.

- Make sure participants understand that not abiding by the ground rules compromises what they themselves will get out of the workshops.

- Ensure that in situations of conflict, individuals – and the group as a whole – continue to feel safe.

- Ensure that the opinions and ideas of "trouble-makers" still get heard and are made available to the group in a more positive way through deliberate mediation if necessary.

Facilitating Workshops with Vulnerable Groups

Marginalized people, by definition, face huge barriers to effective social participation and in many cases face ongoing social stigmatization.

Ensure you have the necessary support to run your project, including input from those who have specialized experience in working with a particular group

Building Trust

Trust is crucial in any PP project but particularly so when you are working with vulnerable groups. As participants get to know each other and come to trust the facilitators, they can begin to open up and entrust the group with stories they might not previously have been willing to share. An understanding of confidentiality within the group is very important in these situations, as is the establishing of workshop boundaries.

Building trust among vulnerable groups can be a long-term process and any breach of trust on the part of the facilitator can set back the project considerably. The group dynamic in a project can be one of the most treasured outcomes of a project for groups or individuals who may lack other support.

Right to Anonymity

Marginalized people are often victims of social prejudice and can risk persecution by authorities or others with more social power. As speaking at and challenging prevailing social perceptions and power structures can carry risks, some people may wish to take part is a project while preserving their anonymity. This right must be taken seriously and respected absolutely.

Knowing Your Boundaries

Working with marginalized and vulnerable people, especially in the context of a different culture, con be extremely testing. As facilitator, you are not required to be an art therapist, counselor, or psychologist. It is very important to acknowledge the professional boundaries without your work, as well as your personal boundaries: how much you can and cannot bear should be your first step in approaching work with vulnerable groups.

The issues you are dealing with may be distressing and have no simple or immediate resolution. This can engender feelings of powerlessness and despair. It is also easy to take on the burden of

other people's problems during a project without realizing that you too need a way of shedding this burden.

It is important to find ways to acknowledge and work through these feelings, both for your own well-being and that of the project. Regular debriefing with an appropriate team member can play an important role in dealing with these challenges.

Participatory Photography Workshop Content

The workshop process has, for clarity, been broken down below into four strands, with key activities in each. It is not a linear process and the various elements will feed back into each other. Whether the project lasts two days or two years nearly all these elements will be introduced. What will differ is the depth of the coverage.

The four strands are:

- **Strand 1: Establishing the group dynamic and goals** is an essential framework for the beginning of every project.
- **Strand 2: Introduction to photography** involves a basic introduction to photography and image-making and will be familiar to anyone who has worked with photography.
- **Strand 3: "Speaking out" through photography** is the core of the process: photographic training continues but becomes intertwined with participants becoming more conscious about how

they can use the camera to "speak out" about their experiences and the issues that are important to them.

- **Strand 4: Strengthening and personalizing the message** develops the personal relationship between each participant and their work and through writing and discussion develops the individual voice and message of each participant.

Strand 1: Establishing the Group Dynamic and Goals

Agreeing on project goals and objectives with participants

The facilitator's first responsibility is to ensure that participants understand and agree with the project's overall concept. For example, the Healthy Kids Healthy Communities initiative primary focus is on childhood obesity prevention. As a facilitator, you will want to be sure to guide your community through discussions of what defines health in their communities.

It will be important to stay on message to ensure that the project goals align with healthy eating and active living strategies. Ideally, project design will have involved potential beneficiaries. In any case, it is important to re-evaluate project objectives with participants at the beginning of the workshop. You could ask participants what they would like to do with photography before discussing the objectives as written up. The group can draw up new objectives. This not only gives participants a sense of ownership over the project but also serves as a useful reference for participatory evaluation at the end of the project.

Make sure participants are aware that they have control over the direction of the project and encourage them to bring their own ideas to its development. Each idea you put forward as a facilitator on how to approach the central subject matter should be presented as a possibility which participants can agree or disagree with, adapt, or add to.

Remember that using photography as a communication tool – let alone an advocacy tool – can be a very unfamiliar concept to people who have not been involved in development initiatives before or picked up a camera. Realizing the possibilities of photography as a tool for communication is one of the central learning curves throughout a project, and it may only be towards the end of the project that participants really begin to understand what is possible.

Identifying Project Aims and Objectives

Again, it is important that everyone involved in planning a PP project has an understanding of the following terminology and process for identifying aims & objectives. Table 2. displays CHP:OPHI's intended aims/objectives for the HKHC project and examples for HKHC partners in narrowing the focus of each PP project. This matrix will serve as a template and guide for each PP project as team leaders create a work plan. Project participants/ community members may also find this matrix a useful reference during workshops and trainings. We encourage the project team leader to solicit input from community members in developing the project work plan.

Participatory Photography Project Matrix

Overall aim	**Definition:** The broad area of change that the project will contribute to.
	CHP:OPHI: To increase healthy eating and/or active living opportunities among families who are at a disproportionate risk for developing poor health outcomes.
	HKHC partner example: To increase bicycling among families who are at a disproportionate risk for developing poor health outcomes as a result of inactivity.
Specific aims	**Definition:** The specific ways in which the project contributes to achieving the overall aim. They should be achievable within the life of the project.
	CHP:OPHI: To support and guide HKHC partners in conducting participatory photography projects in their respective communities which will contribute to the assessment and advocacy efforts of the HKHC project.
	HKHC partner example: To help community members identify supports and barriers to bicycling and communicate these issues to decision makers for improved conditions for bicycling.

| *Objectives* | **Definition:** How you are going to achieve your aims.

CHP:OPHI: To design and present a participatory photography training to HKHC partners.

To offer guidance and technical assistance as needed throughout the participatory photography project design and implementation process.

To work collaboratively with HKHC partners in interpreting and disseminating participatory photography results to relevant stakeholders and key decisions-makers.

HKHC partner example: To engage community members of Hacienda in a PP project examining bicycling safety in their neighborhood. To utilize findings from Communities in Motion in developing themes for the PP project. To disseminate PP project findings to key decision-makers so that bicycling in the Hacienda community is safe. To improve the confidence and self-belief of street and working children. |
| --- | --- |
| *Stakeholders* | **Definition:** The persons and/or organizations/groups that have an interest in the project.

CHP:OPHI: community partner organizations, PBPS, Metro, New Columbia, Hacienda

HKHC partner example: Project staff, community members, Portland Police Bureau, PBOT, the media/press. |
| *Inputs* | **Definition:** The material, equipment, financial and human resources that are needed to carry out the activities of the project.

CHP:OPHI: HKHC funds to support partner staff time, project activities including incentives & meeting expenses

HKHC partner example: One project manager, two volunteer project facilitators, training and workshop venue, donation of 6 cameras. |
| *Outputs* | **Definition:** All the detailed activities, services, and products of the project.

CHP:OPHI: 1-2 trainings/sessions; training manual including other participatory photography case studies and resources; provision of digital cameras; technical assistance and guidance in project development and implementation process; collaboration in analysis and dissemination process to include assistance with mapping as needed.

HKHC partner example: Workshops, photographs and writing, dissemination of findings. |

Activities	**Definition:** The actually tasks required to produce the desired outputs. **CHP:OPHI:** To develop and present a participatory photography manual; provision of 1-2 training workshop(s); assistance with project implementation as needed to include troubleshooting, connection with needed resources; workshop or meeting facilitation as appropriate; participation in group process with community members to translate participatory photo project to decision makers; technical assistance as needed with preparation of final product to include GIS mapping, power point design, other graphic design activities. **HKHC partner example:** Staff/volunteer recruitment, workshop delivery, dissemination preparation and planning and preparation.
Outcomes	**Definition:** All the changes, benefits, learning, or other effects that happen as a result of your activities. **CHP:OPHI:** To meet overall goals of HKHC project. To support HKHC partners in augmenting their current project with participatory photography methodology **HKHC partner example:** Community members participation in PP workshops.
Indicators	**Definition:** Quantitative and qualitative ways of measuring progress and whether project outputs, objectives, and aims have been met. **CHP:OPHI:** Training was conducted; Collection of HKHC partner aims/goals/objectives matrix; dissemination of findings **HKHC partner example:** Number of participants/attendance records.

Setting Ground Rules

At the outset it is useful for the group – participants and staff – to set some ground rules by consensus. These provide a basis for everyone's expectations throughout the project, and setting them can be a useful group-building exercise.

Ground rules usually cover basic issues such as:

- Attendance
- Punctuality
- Turn-taking
- Listening to other people when they are speaking
- Respecting each other
- Acceptable language use
- Use of mobile phones

Ground rules can be especially important in a diverse group where participants may have very different ways of thinking and working. Ensure that participants understand that taking part in the project entails responsibility and serious commitment, and that they agree to attend all scheduled workshops.

Strand 2: Introduction to Photography

Visual Literacy

Before teaching any photography, it can be a very valuable exercise to ask participants what their understanding of photography is and to get them to think about how and where photographs are used in society and their community. This will enable you to gauge the "visual literacy" of the group and will encourage participants to begin to look out for photographs. Ask them to bring in some photos to discuss – either ones from home or ones they find in magazines or books, etc. Introductory discussions can then be held around the photographs and people's likes and dislikes. Find out what participants' previous experience of photography may be. Often there will be a range of experience in the group.

The Camera and Camera Care

Ensure that participants:

- Can identify different parts of the camera
- Understand the functions of different parts of the camera
- Understand the basics of photographic theory
- Know how to load and unload batteries and – where necessary – charge batteries
- Know how to hold the camera correctly

- Understand how to care for the camera properly and have appropriate bags, cases, lens covers, etc., to protect it

Key Elements of a Good Photograph

This section outlines some of the key technical aspects of photography that PP projects build into the timetable. How much detail to go into depends on the objectives of the project, the equipment available, and the participants' enthusiasm and interest. In teaching any of these elements, use examples from other photographers' work from books and magazines and from the photos that participants take throughout the project.

Composition

Composition is fundamental in photography. It takes time, effort, practice, and sometimes luck to achieve a well-composed photograph.

When introducing composition, get students to look at the following elements:

- Foreground and background – what is the relationship between them?
- The main subject or focal point – where should it be placed within the frame?
- Cropping within the frame – do you want to include allof the main subject?
- The basic shapes in the picture
- The effect of dividing the frame diagonally
- Creating space between objects
- Proximity or distance from the main subject

Holding The Camera Still

Encouraging participants to support the camera to ensure that there's no blur.

Camera Angle/Point of View

These affect both the composition and the emotional feel of a photograph. Play around with looking down on people and looking up. Encourage participants to use their bodies and their imagination – to crouch, or to stand on chairs, for example. If you are working with children, remember they will always have a different perspective on the world – which can be very interesting.

Movement

A sense of movement can often make a picture. Composition plays a role here, as the position of a moving subject will influence how it is read. Is the subject moving into or out of the picture? Explain how different settings can be used to capture movement, and encourage the participants to experiment with panning. Look at sport photography as an example – get participants to experiment.

Understanding Light

The word "photography" is derived from the Greek and means "drawing with light." It is important to discuss light and its different properties, especially the differences in natural lighting through the day, from early morning to dusk. This will enable participants to decide when to go on outshoot. Also discuss shadows and reflections and how these affect photos.

Flash Photography

Explain the differences between the quality of artificial light and that of natural light, and the use of flash in photography.

Lines, Patterns, And Textures

Encourage participants to look at different textures and patterns and to consider how these can affect a picture and its composition. Encourage them to practice photographing subjects with strong lines.

Build Your Own Exercises

With all of the elements above, design exercises for students to get used to these concepts, for example:

- Take the same picture from three different angles, to use both horizontal and portrait framing.
- Take three pictures where the background is important.
- Take three pictures that focus on color, three focusing on pattern, line and texture, etc.
- Create an exercise around movement and allow the participants to experiment with both color and black and white photography.

Common Mistakes

Mistakes are an important and inevitable part of the learning process. They include:

- Fingers, hair, or straps over the lens
- Camera shake
- Taking pictures from too far away
- Cutting heads off/unintentional cropping

The best way for participants to learn is by looking at their own results and pointing out pictures they think are problematic. It is important not to be too prescriptive. Some of the best photos can contain unconventional elements, and mistakes can sometimes turn out brilliantly. Remember not to put too much importance on right or wrong in the workshops. Encourage participants to be creative, and also point out how their photography could be improved.

Strand 3: "Speaking out" Through Photography

Discussion around the "issue"

The next step is for the group to brainstorm what they would like to change in relation the project aims and objectives. Then they can think about how they can communicate their experience through photography and where they need to go to take the photographs they want. They can then organize themselves into smaller groups according to what they are concerned about.

For some groups, creating and focusing on advocacy messages comes naturally, whereas others will require more structured support, brainstorming, and discussion sessions to generate key messages they Feel Comfortable With.

Working With Themes

Before participants develop strong ideas about their personal goals within the HKHC project they will probably need ideas to inspire them as well as a HEAL (Healthy Eating Active Living) framework on which to develop themes.

A useful early exercise is to get participants to practice identifying themes and shoot a certain number of pictures in their community on general topics/themes, for example:

- Something active I like to do in my neighborhood
- Something in my neighborhood that makes it difficult for me to be healthy
- My favorite place to go outside
- Something I see everyday that makes me think of being healthy
- My favorite place to eat or buy food in my neighborhood
- My favorite person

These can later be developed into broader themes related to the HEAL feature(s) which will help participants think about their ideas to develop into wider projects.

Examples of broader themes:

- Transportation: safety, connectivity, convenience
- Foodscape: quality, access, safety, convenience
- Parks & Recreation: appropriateness, safety (lighting & location)
- Mixed Income & Complete Communities: livability (access to jobs, play, and food) equitable distribution

• Leadership & Advocacy: power & decision making, communication channels, system structure & support, recruitment & training

Encourage participants to come up with their own ideas related to the themes. Get the group to discuss different possibilities and decide where they want to go to take the photographs. Try to link the themes to the key focus of the project and ensure that they are culturally appropriate. It can be a good idea to decide on the number of pictures to take when working on a theme – for example, one film or equivalent.

Outshoots

At the beginning of a project, it is useful for participants to go out as a group to practice technical skills through specific exercises and to explore various themes by producing images. The facilitators and any other additional staff needed should accompany the group to provide advice and support. Sometimes volunteers with photographic skills can be a useful resource at this point.

On outshoots participants must have a concrete idea of what they want to capture with their photographs. Encourage them to carry a notebook and pen to write down the frame number and a few words about what each photograph is of, why they took it, what it is intended to communicate, and the approximate location. In this way, the students will produce more meaningful pictures. Some groups will take to writing notes; with some this will never happen.

As the project progresses, it may be more suitable, and less intrusive for other people for the participants to work in small groups or alone as they build up their own reportage stories.

Storyboarding and Creating a Photo Essay

Once participants are more confident of their photographic skills and begin to understand the possibilities of image-making and photography as a tool for communication, they can also begin to work on individual personal projects. Photojournalistic style reporting or a more artistic photo essay are both good options.

Show the participants other documentary photo essays that professional photographers have produced and help them choose a project that will enable them to photograph over a number of days and where they have the opportunity and freedom to explore their own ideas and creativity. At this point, it is also really possible to hone in on any specific issues the project is dealing with.

Such work can be very personal. It is often a good idea to schedule in one-on-one time for participants to develop personal reporting stories with facilitators. When participants are ready to tackle more complex projects, story boards are a good tool to introduce.

Supplies participants may need:
• Camera
• Notebook
• Pen or pencil

Story boards are an excellent way to think

through an idea and plan individual shots. Encourage participants, where possible, to write something to accompany their photo essay.

Strand 4: Strengthening and Personalizing the Message

Discussing and Editing Images

Discussing and editing images is one of the most important parts of a PP project and will happen throughout the project. Through this process participants start to develop a better understanding of visual communication. The process also provides the participants with an important opportunity to share their work and learn from each other and is a vital part of workshop interaction.

The process of discussing and editing photographs, talking through ideas of what these images communicate in relation to the broader theme, and generating different types of text to accompany the images is what makes this kind of project much more than a photography course. It introduces concepts of selecting and critiquing photos for their technical merits but also – and often more importantly – because of the power that particular images have to communicate to audiences.

Find a way to lay out all the pictures or a selection of the pictures so that everybody can see them. Create exercises to generate discussion with the whole group. For example:

• Participants select their five favorite images and lay them out on the table.

• Everyone walks around the table until you say "stop."

• Everyone picks up one of the images in front of them, finds out whose it is and asks the photographer why they like it.

Another exercise involves asking everyone to pick out a problematic photograph or one that didn't work. Others can then offer their thoughts on how the image could be improved. Do not be afraid to make suggestions about what does and does not work visually. The facilitator's knowledge and visual literacy are a valuable resource for participants.

There are numerous exercises for generating discussion around images – to get participants talking not only about photographic technique but also about how images communicate and to start considering what it is that they want to communicate with their own photographs.

Examples:

• Ask participants to rank the photographs by emotional importance, starting with one they really dislike and ending with one they really love. This is a good way to introduce discussion of images alongside discussions about how people feel about someone or something in their life.

- Choose a single image and invite participants to shout out single words that come to their mind when looking at it. Then ask them to think of sentences or stories inspired by the image. The imagined stories can be contrasted with the photographer talking about their original intention with the image. Resulting discussions can focus on how images communicate stories, feelings, and meanings.

Of course, every group will respond differently and individuals will differ in how much they contribute to discussions. As a project advances and participants begin to explore themes, speak out, or create particular reportage stories, there will be an increasing amount to respond to. Participants will also normally become more comfortable talking about their images. The group can look at certain images or series of images and discuss whether the photos have achieved what they set out to do.

- Wherever possible, link discussion of images back to any advocacy goals for the project as a whole or for a particular outshoot.

- Images can be discussed in a technical context. For example: would it have been better if the photographer had been closer to the subject, or if the image were taken in black and white?

- Images can also be discussed in an emotional or advocacy context. For example: what does the image convey, or what effect might the image have on the viewer?

- Individuals will always read photographs in different ways, and discussing a photo will become an interesting learning exercise for participants.

After the discussion, the group or individuals can decide whether the image should be reshot or whether there is another image that might be good to add to a series. Throughout the project – and after any group discussion on the most recent batch of photos – participants should select their best, favorite, and most effective shots. It is these photos that the participants should write about and which will make it into the wider project edit.

If participants get to a stage where they are developing their own reporting stories, then if time allows, it can be really good to do more intensive one-on-one work. This can also be helpful for monitoring and evaluation purposes as you can ask participants how they are finding the project. Use your imagination throughout the project to find creative ways to generate discussion both about the photographs and the central theme of the project.

Creative Play: Montage and Collage

Montage and collage – or writing on or around images – is another creative way to work with photographs which encourages participants to identify different visual elements and experiment with new ways of presenting images.

Using these techniques requires conscious engagement with the composition of an image through active manipulation of

various elements. Montage and collage also introduce the idea of how images work together to convey a particular message or story, and the way in which one image can influence how another is read. Creating a collage or montage can also be a useful way to start generating captions for individual images or to introduce text in other ways. Finished collages and montages can be exhibited within the workshop to provoke further discussion.

Working with Text

PP projects can use text in conjunction with photographs in workshops and exhibitions. Text is a powerful tool to contextualize images, and producing it encourages participants to focus. The use of text enables participants to draw audiences further into their worlds. Captions are particularly important in projects that have advocacy objectives, as they can help the audience understand the photographer's message more clearly. The picture below is an example of how text can be used effectively to set the context for a photo.

Text can be purely factual or can add a creative element in the final work. It can consist of:

• Captions for specific photos
• Biographical information about the photographers
• Stand-alone quotes
• Entire stories which accompany reportage stories

Text should be developed as images are produced and not left to the last moment – and certainly not until it is needed for exhibitions. Remember to structure workshops so that participants begin to see image and text working hand in hand.

Captions

The power of an image can be dramatically increased by a strong caption. Captions may include details about where and when the picture was taken. However, captions can do more than simply explain non-visual elements of the picture. Strong captions tell the viewer something about the photographer's intentions ar what a photographs means to them emotionally and enables the audience to empathize. Project captions can be written for every single image selected by participants for the wider edit. In some cases, a simple title is given, followed by a sentence or a whole paragraph written or recorded by the photographer.

Biographies and Quotes

Creating biographical photo stories and writing biographies can be a very powerful way of exploring the central theme or issue in a project. Even when participants choose not to focus on biographical representation in their own work, portraits and accompanying text about the participants' lives usually add a great deal to an exhibition of their work. The participants must consent to this kind of exposure and not be pressured to represent themselves in ways they feel uncomfortable with.

Structure the workshops to include basic biographical writing. Discuss as a group which sort of things participants would like to say about themselves and the different ways they can present themselves.

It can be interesting for the participants to write something about themselves at the beginning of the project and then re-write their biography at the end. The differences between the two can be a testament to the confidence and self-esteem they have gained. Biographies and quotes from participants can also be a graphic way of demonstrating the ways in which a project has affected participants' perceptions and provides a record of changes in their lives that have occurred as a result of the project. They can also be useful for monitoring and evaluation purposes.

Building a Dissemination Strategy

The type, size, venue, and target audience of exhibitions or any other type of image dissemination will vary with the overall project aim and project objectives.

Where changing perception, raising awareness, or undermining stereotypes is a central objective, it is appropriate to open the exhibition to the general public. If a project has a stronger advocacy objective, such as influencing a piece of legislation, this will affect both the venue and the audience.

If a project has a very strong, focused, and clear advocacy objective, the output of the work and images will be planned from the beginning and will be a key part of the project. The impact of this output will of course need to be evaluated in order to gauge the success of the project.

Factors to consider:

Budget

- How much money is available for the exhibition? How will this affect all of the other decisions that need to be made?
- How ambitious can you afford to be?

Theme

- What is the main theme of the exhibition? What is the exhibition attempting to communicate?
- What will the exhibition be called? Who will decide? How?

The Work

- What will be exhibited? How will the curatorial process take place?
- What is the original format of the work?
- How big will the prints be? Will they be in black and white or color?
- Digital photos? Will there be a slide show? What technological equipment is required? Is it available? Will it have to be rented?
- Will other media, such as video, collage, drawings, or digital stories be included?

- How will text be used? How will it be presented? Will it need to be in more than one language?

- Will the photographers' names be displayed with the photos?

- Will photographers' biographies and portraits be part of the exhibition?

Venue

- Where will the exhibition take place?

- What makes it a suitable venue? Is it easy to get to? Is it big enough? Is it a dedicated exhibition space or does it also serve other functions?

- Does the venue automatically include a "passing" audience?

- How does the venue influence hanging decisions?

- Will the exhibition be held in only one place or will it tour to different places?

Hanging

- How will the images be mounted? Will they be framed?

- What hanging system will be used?

- How creative, innovative, and original is the exhibition concept? Is this important to the participants?

- If the exhibition is to tour, how will this affect decisions about hanging?

Audience

- How many people are expected to attend? Will most come to the opening or at other times?

- Who is the work aimed at? Who do the participants most want to come to the exhibition? How old will they be?

- Are all the different target groups likely to come? What would best encourage them?

Dates

- When will the exhibition take place? How long will it last?

- Do the dates coincide with any other events that are relevant to the main theme of the project?

- Should it be planned to take place during a holiday period? Why or why not?

- Will it be open all day? Who, if anyone, will supervise the show during open hours?

Publicity

- How will the exhibition be publicized?

- What, if any, are the potential problems involved with publicity?

- Is the issue explored in the exhibition sensitive? How will this be dealt with in the publicity? How well have issues of sensitivity and exposure been thought through in the whole project?

- Will there be flyers, posters, invitations, a booklet? Who will design, fund, and produce them?

- Are the press going to be encouraged to publicize the event? Is there going to be an organized press day?

- Where are the most appropriate places to publicize the exhibition to reach the people who are most important to the success of the show?

The Opening

- Will there be an opening event?

- What purpose will it serve? Is it primarily for the participants? Or for others?

- Will you invite speakers? What purpose will they serve? Education? Credibility? Publicity? Prestige?

- Will there be entertainment? What kind? Will it encourage people to come? Does it link to the work?

- Will there be refreshments? Food? Drinks? Alcohol?

- Is the opening when most people will come to the exhibition? Will they be able to see and concentrate on the work?

Evaluating the exhibition

- How will the audience's impressions and understanding of the exhibition be gauged? Will there be an audience questionnaire? A comment book? Interviews?

- How will the participants' feelings about the exhibition be valued? Is the exhibition the end of the project? What, if any, follow-up will there be?

Participants' roles in exhibitions

- Many roles available – coordinating logistics, hanging photos, producing text, etc.

- Can be tailored to participant's level of comfort with public events or public speaking.

Press Releases and Generating Media Coverage

It is essential to learn how to produce a professional and effective press release in order to gain the attention and interest of the media.

Some basic points to remember:

- Make sure information is newsworthy and send it out at an appropriate time.

- Use a recognized format for press releases. Be clear, concise, and accurate.

- Make sure the first 10 words of your release are effective, as they are the most important.

- State the facts clearly, avoid excessive use of adjectives or other elaborate language.

- Include both the factual information and the "angle". Ask yourself, "How are people going to relate to this and will they be able to connect with it?"

- Include a relevant quote, perhaps from a participant.

- Provide clear and accurate contact information, including the individual to contact, address, phone fax, e-mail, and web site address.

- Select key press images to send with the press release or to send later if interest is generated.

- Try to find out the name and e-mail of the appropriate person within the press organization to send the press release to.

- Target press outlets that are most relevant to the needs of the project or event. It is better to send out a few well-targeted press releases than hundreds that do net get read at all.

- Do not expect members of the press to get back to you – they very rarely will. Most journalists, especially those on national papers, receive hundreds of press releases a day.

- Always follow up with a phone call.

- If your original contact is not interested, ask if there is another desk on the paper which may be interested.

- Be aware that journalists are rarely excited by "worthy" stories or prepared to give free advertising to charities.

Mediating Between Participants and the Press

You may find yourself in a mediating position between participants and the media. Remember, first and foremost, especially when working with young people, that you need to protect participants' best interests:

- Make sure you check with every participant about how they feel about being involved in generating press interest and/or working with the media.

- Only participants who want to should be involved with project exposure or interviews with the press.

- Participants must give their consent before their own photographs and/or photos of themselves are published.

- Ensure that participants, particularly young people, are accompanied by a project or partner staff member when being interviewed by journalists.

- Remember every participant has the right to anonymity.

HKHC Partner Project Aims and Objectives Worksheet

This table is to be completed as part of the project planning activities and submitted to CHP:OPHI. It should serve as a guide and project work plan. A timeline and budget may also be included as part of the activities portion of this worksheet. CHP:OPHI staff is available to support HKHC partner in completing this worksheet.

Overall aim	
Specific aims	
Objectives	
Stakeholders	
Inputs	
Outputs	
Activities	
Outcomes	
Indicators	

Participatory Photography Sample Budget/Template

	Initial Training	Cameras	Project Staff FTE	Project Support	Exhibition Production	Technical Support	Travel	Total Project Budget
Description	To include training guide; train the trainers (project staff) session	To include purchase of digital cameras (4-6 at $85-$100 each)	To include FTE support for project staff; project management, convening & facilitation ($12-15/hr; 60-120 hours over 3-9 months)	To include support for facilitation & convening of meetings ($ for community members, food, supplies)	To include material cost for creation & display of finished product (photo developing; paperboard/poster display, other supplies)	To include language translation interpretation; GIS mapping; interactive website design	To include travel for community members or project team during for photo opps OR advocacy trips	
Cost range	$0	$340-$600	$750 - $1800	$300-$400	$100-$200	$200-$400	$100-$150	
OPHI/ contracted cost	$375	(2 cameras available for loan - GIS)				As needed OPHI to support: - language translation/ interpretation - GIS mapping - web design		
Cost to partner	$0	$340-$600	$750-$1800	$300-$400	$100-$200	$200-$400	$100-$150	$1790-$3550

COMMUNITY
HEALTH
PARTNERSHIP

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