



Save the Children



GENDER IN FOCUS:

A GUIDE TO IMPLEMENTING PHOTOVOICE WITHIN CHILDREN LEAD THE WAY



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All photos and captions in this document were created by girls and boys participating in Gender in Focus, in Bolivia and Kenya.

INTRODUCTION

Save the Children is the world's leading independent organisation working to fulfil the equal rights of girls and boys. Save the Children's vision is a world in which every child attains their equal right to survival, protection, development and participation. To achieve this vision, we recognize that we must honour our commitment to involve girls and boys in all stages of programme design, implementation, monitoring, evaluation, accountability and learning.

Designed on these principles, Save the Children's five year 'Children Lead the Way' program aims to secure the rights of girls and boys to protection, education, and survival in Bolivia, Burkina Faso, Kenya, Nicaragua and Peru. The program promotes the fulfillment of the equal rights of girls and boys, with a main focus on children and adolescents who work. We aim to ensure that children and youth who work in the five countries have equitable access to quality education, learn skills that will improve their futures, and are protected from exploitation. We are also ensuring that their diverse voices are heard in decisions and debates that affect them at the local, national and international levels. All told, the CLW program has directly impacted the lives of almost 16,000 children (8,337 boys and 7,574 girls) engaged in work across five countries: Bolivia, Burkina Faso, Kenya, Nicaragua, and Peru.



Child Rights Mean Equal Rights

A priority focus on gender equality is at the heart of the CLW program. The program was developed with the following core considerations in mind:

- Gender equality is inextricably linked to a child rights approach;
- Girls and boys face different and critical gender barriers to learn, engage, thrive and live a life free from violence;
- When talking about access to education, protection, dignified work and participation we must prioritize equitable access – this requires identifying and addressing critical gender access barriers for girls and for boys;
- Girls and boys must have equal opportunity to participate meaningfully in interventions, benefit from interventions and act as leaders at all levels of interventions – this requires enabling environments where girls and boys are equally empowered, and equally supported by their families, communities and child-friendly and equitable policies and systems.

Gender Matters

Children and adolescents are at a pivotal stage in their lives, where they are learning about the world and laying foundations for their futures. This life stage commonly is a time when young people begin developing their skills, knowledge and experience, and a time when investment in these areas can dramatically influence their wellbeing and life opportunities, in the present and for the future.

This is also a life stage, especially between the ages of 9-14, where gender gaps typically widen, and girls often end up disproportionately marginalized and vulnerable. Child, early and forced marriage, sexual and gender based violence and early childbearing



all impact girls' fulfillment of their equal rights. As noted in SC's Position Statement on the Protection of Children from Harmful Work, the nature of work, harmful or non-harmful, and its impacts are experienced differently by girls and boys. Girls are more likely than boys to be pulled out of school to prioritize unpaid labour within the home; and concurrently girls are commonly relegated to take on harmful and exploitative forms of work outside their homes (including domestic work and sex work), where they have highly restricted voice and visibility. Many girls are given little or no power over decisions which impact their wellbeing, and are dependent on family members who control their access to resources and services, including those related to learning, protection, livelihoods and participation. Given these critical and extensive gender inequalities, fueled by discriminatory social norms and systems, girls often have limited opportunities to learn and build skills and assets, and therefore to support themselves, their families and their communities as active and empowered citizens.

While gender barriers for girls are distinct and essential to prioritize, identifying and addressing gender barriers for boys is equally important. Boys within the program noted that they were often pushed into risky work settings where they would have to carry heavy materials, work with dangerous tools, inhale toxic substances and work late hours. This was partly due to widespread ideas that men are supposed to be strong and tough, as well as that they are supposed to be the breadwinners for their families.

The evidence is clear – without direct and equitable investments in girls and boys, and the promotion of equal opportunities for girls and

boys to learn, participate and be protected, we will perpetuate the cycle of poverty and limit development, health outcomes and standards of living for young populations.

Gender in Focus

Beginning in 2015, Children Lead the Way launched a Photovoice project titled Gender in Focus in two implementing countries, Bolivia and Kenya. Photovoice is a powerful participatory tool because it enables participants to share how they see the world, and key factors impacting the rights of girls, boys, women and men through their own lens. The purpose of this project was to explore gender equality with working children and adolescents (female and male), to build their understanding of key gender considerations, learn from their perspectives and experiences and support participants in being advocates and agents for positive transformative change to address gender inequalities.

Gender in Focus aimed to:

- Use Photovoice to explore girls' and boys' experiences, perspectives, attitudes and ideas around gender equality, especially related to learning and livelihoods.
- Support the CLW program to carry out gender-sensitive and transformative activities.
- Ensure girls and boys have an equitable and powerful voice communicating their perspectives on gender, and in advocating for gender equality.



Equal access to Income Generation

Participants in Kamwangi captured their personal stories of transformation through skills training and income generation activities. They noted that building skills and participating in income generation groups is life changing, supporting them to supplement their incomes, meet their daily needs and offer support to their families. Adolescent girls noted that having access child care was critical to support their equitable participation and that through the life skills and income generation skills they were learning they felt empowered to advocate for their own rights and the rights of other girls, especially those engaging in harmful domestic work.

“We as [girls] feel more empowered to enhance and improve our lives as we continue working to empower our lives and the lives of our children”

This photo captures a moment of learning and participation in one of the income generation groups.

Fostering Accountability - Children's Meaningful Participation

Accountability and children's meaningful participation are part of our core values. Children's participation refers to children having the equitable opportunity to freely and safely express their views, influence decision-making and to contribute towards achieving positive change. Participation is not about 'doing something nice for and with children' – it is a fundamental right that has been ratified by the UN Convention on Rights of the Child (Article 12) and which we have a responsibility to promote, irrespective of children's ages, vulnerabilities, gender and/or different abilities.

To uphold these core values, it is critical that we adopt approaches that support and foster **meaningful participation**, which means:

- Girls, boys, women and men being physically present in equitable representation in all activities, including decision making; and,
- Girls, boys, women and men participating meaningfully in all relevant activities, including decision making. This means that all participants feel comfortable, safe and empowered to share their views and inputs, and to ask questions¹ - and that their perspectives will be equally heard and valued

How do our programs benefit from meaningful participation?

Adopting approaches and utilizing tools that foster accountability and meaningful participation bring important practical advantages to our programmes, including:

- Deep insight into the lives of girls and boys, leading to organisational learning.
- Improved decision-making and better informed

responses and outcomes.

- Increased credibility and accountability.
- Informed advocacy with key stakeholders.
- A diverse and equitably representative body of evidence from girls and boys, from which robust policy asks can be created.
- More relevant, innovative and impactful programs.

Please see *Save the Children's Gender Equality Program Guidance and Toolkit* Pp. 57-84 for further guidance on how programs can be strengthened through ensuring meaningful and equitable participation throughout the program cycle.

About this Guide

Although the principles of accountability and children's participation are not new, and we are already promoting accountability and children's participation to varying degrees, there continues to be a need to embed innovative and participatory tools into our 'ways of working' throughout the project cycle. Further, it is important that we prioritize that our participatory tools are gender sensitive and encourage meaningful participation, through ensuring the different needs, abilities and opportunities of girls, boys, women and men are identified, considered and accounted for.

This guidance document has been designed to introduce you to one such tool called Photovoice, and provides you with 10 simple steps to facilitate children's meaningful participation through Photovoice². As this Photovoice process was focused around gender equality, we have titled the project *Gender in Focus*.

2. These 10 steps were developed through an innovative pilot led by Save the Children Bangladesh. More details of their experiences, and the full original Photovoice Guide, can be found at: <http://bit.ly/1pHeVwK>

What is Photovoice?

PHOTOVOICE

You have perhaps heard the saying: 'a picture is worth a thousand words,' and can think of images that left you with a lasting impression. Photographs have the unique ability to communicate across cultural and linguistic barriers, are easily shared and can spark dialogue. Picture taking can be fun and is accessible to most ages and skillsets. It is these characteristics of photography that highlight its potential to offer groups, including those most marginalised, the opportunity to communicate their perspectives of daily life, capturing their struggles and coping strategies, in a format that has the potential to really encourage local stakeholders to listen. Digital technology has strengthened these characteristics still further. However, this very power also means it must be used responsibly.

What is Photovoice?

Photovoice is a participatory action research methodology that was coined by Caroline Wang in the 1990s. She describes Photovoice as a methodology that enables people to identify, represent and enhance their community and life circumstances through photography. Underlining its potential to enable personal and community change, she goes on to say that Photovoice is a process that "entrusts cameras to the hands of people to enable them to act as recorders, and potential analysts, for social action and change, in their own communities. It uses the immediacy of the visual image and accompanying stories to furnish the evidence and to promote an effective, participatory means of sharing expertise to create healthful public policy" (Wang and Buris 1997). Photovoice has its roots in Paulo Freire's approach to critical education which argues that

anyone could and should be able to critically engage with their personal and social reality. It has also been influenced by feminist theory which emphasises the voices of the marginalised; recognising that those who have voice are the ones who set the agenda.

The value of photography as a means of engaging children has long been recognised. But not only are images, and the stories behind them, important sources of information - **the process of capturing, discussing and sharing the images is as important as the images themselves**. Research suggests that Photovoice contributes to:

- The self-development of participants, through fostering recognition of the need for change;
- Improved self-awareness of local circumstances and enhanced confidence;
- Increased awareness of social resources; and,
- Strengthened problem-solving abilities.

Overall, the Photovoice process has excellent potential to enable empowerment.

Photovoice has been used in all corners of the world to explore a wide range of topics and with a variety of different participants, including children living in refugee camps, children living with or affected by HIV, street and working children, as well as children who are differently abled. Photovoice has also been used for a variety of different purposes, including advocacy, income generation, research, needs assessments, programme monitoring and evaluation.

Remember – Photovoice has the potential to:

- Create a safe environment for critical reflection
- Engage children and communities in active listening and dialogue
- Inspire children and communities to move toward collective action
- Inform broader society, including powerful stakeholders, to help facilitate community change.

There is no single blueprint or model for setting up a Photovoice project. Each project must be customised to reflect the context, thematic area, resources and experience available to support the facilitation of the project. It is therefore important that you do not

consider the 10 steps outlined in this guidance note as the only 'right' way to facilitate Photovoice, but that you continually think about how these steps and key learning points can help you set up a Photovoice project that reflects your thematic/cross-thematic area (in this case, gender equality) and objectives.

We hope you find this guide useful and welcome your feedback.

As detailed above, Photovoice projects aim to make diverse voices equitably heard and support the self-development of participants. This section will outline how the combination of these two broad aims has the potential to contribute to enhanced programme impact and quality.

Photovoice in the Programme Cycle

Photovoice projects can be delivered and facilitated at various stages of the programme cycle. This includes:

1

PLANNING STAGE

Photovoice can be used as a needs assessment tool and to develop a deeper understanding of the context in which a programme is embedded. In addition to understanding the needs of girls and boys, this might include an analysis of children's diverse coping strategies, giving us an insight into the innate resources and support structures that may need to be strengthened or built upon. Enabling spaces for the voices of girls and boys to be equitably heard and accounted for at the planning stage can effectively ensure a programme targets the articulated and diverse needs of girls and boys, and resonates with their lived realities.



2

IMPLEMENTATION STAGE

Photovoice can be used to understand barriers and assets (including gender equality barriers and assets) which may influence programme success and impact. Photovoice can enable girls and boys to depict and communicate any potential unintended consequences of a programme, supporting Save the Children to respond and make the necessary changes to ensure programs are optimally gender-sensitive and effective. Similarly, Photovoice can be used to understand the drivers of programme success, encouraging Save the Children to do more of 'what works' to foster innovative gender-sensitive and –transformative programming. In a nutshell, Photovoice projects can map out the different contextual and operational factors that contribute to programme success or failure, highlighting important programmatic lessons that can inform future programming.



3

EVALUATION STAGE

Photovoice can be used to equitably provide girls and boys with the opportunity to depict and describe stories of change. These stories can refer to both positive and negative changes, as well as those more or less significant. Photovoice at this stage can also be used to gather children's diverse perspectives of programme strengths and limitations, contributing to a deeper understanding of programme impact.



At any point during the programme cycle Photovoice can be used as a research tool, advancing our understanding of a particular area. This might include an investigation into gender relations or the role of community participation in the programme, or to explore the impact of a new challenge or opportunity which arises within the project. Bringing the diverse voices of girls and boys equitably to the fore at different stages of the programme cycle provides us with a unique opportunity to adjust a programme so that it resonates with children's real needs and lived realities – prerequisites for programme impact and quality, especially to enable gender-sensitive and transformative programming. If Photovoice is used across various stages of the programme cycle, it can also serve the purpose of monitoring progress.

Remember – Photovoice can:

- Provide a perspective of a situation from the point of view of those who are affected by, but may not be in control of, resources
- Provide powerful visual descriptions to communicate to stakeholders, including Save the Children
- Include most vulnerable/excluded stakeholders and support equitable participation, including participants with varying literacy levels
- Be used to redefine programme goals
- Capture not only needs but also assets and strengths
- Be used at all stages of the programme cycle
- Improve programme quality and impact, but only if we take the voices of girls and boys seriously and respond accordingly.

PLANNING AND DESIGN

Photovoice is a complex process that requires a variety of different skills, knowledge and resources. To optimally design a Photovoice project that can be effective in a given context, and with sufficiently concrete and clear aims and objectives, there is a need to foster team work and discussions between a variety of stakeholders.

Questions to consider

To plan and design a Photovoice project, a few key questions need to be considered early on in the inception phase. These include:

What is the purpose? What are the broader goals of the project?

It is important for you (the reader and the project team/partners) to have a clear idea about what the purpose of the Photovoice project is. Is it to engage children and youth as part of a needs assessment? Or does it serve the purpose of generating learning and evidence, requiring more of a research approach? Clarity around these questions will support the team to mobilise and find the stakeholders with the expertise required.

What is your timeframe?

There is no set rule on how long a Photovoice project should take; it really depends on how you design the project. Photovoice projects can last from anywhere between a couple of days to a year or more.

- Key factors influencing the timeframe include the length of time participants have to take pictures, including the number of cycles in which participants come together to reflect on their photographs before they return to

their communities to take more pictures.

- It will also be important to consider whether Photovoice should be instigated at a particular time of the year based on children's availability, considering the diverse schedules of girls and boys and taking into account seasons or the school calendar.

What child safeguarding procedures need to be in place?

Save the Children has a responsibility to safeguard children, keeping them out of harm's way. A Photovoice project involving children does not come without risk and it is your responsibility to consider these risks and take measures to mitigate them.

- Review organisational child protection policies and identify ways to follow these policies. Arrange refresher trainings on child safeguarding, where required.
- You may also require any facilitator working directly with the children to undergo a criminal records check.
- Work with your 'health and safety' and 'child safeguarding' colleagues to develop a comprehensive plan that ensures the safety of all participants.

How will the findings be disseminated?

As working to support marginalised voices being heard and valued is core to Photovoice, it is important that the target audiences for the findings of the Photovoice project have been considered from the start.

- Consider whether there is a role for the target audience to get involved in the Photovoice project, increasing their stake in the project.
- Develop a dissemination strategy that

considers what media will be used to communicate children's narratives and photographs, the reach and social change desired as an outcome of the dissemination strategy.

- It is important not to stop after the Photovoice captions have been developed as the use of these captions more widely to raise awareness of key issues among stakeholders can prove powerful for advocacy purposes.

Aims and objectives

A first step is to transform your overarching purpose into a set of aims and objectives of the project. Aims are meant to 'paint a picture' of your Photovoice project. They are either broad statements of your desired outcomes or express some of your intentions with the project.

For Gender in Focus our aims will be to:

- Use Photovoice to explore girls' and boys' experiences, perspectives, attitudes and ideas around gender equality.
- Support the CLW program to carry out gender-sensitive and transformative activities.
- Ensure girls and boys have an equitable and audible voice communicating their perspectives on gender and in advocating for gender equality.



This picture shows that girls and boys both love to play a range of sports, and are both very skilled at playing.

The photographer, a female student from Jakisa School, commented on the photo:

I like very much that both girls and boys play 'el fustal'. Often, girls challenge boys in a game of any sport and boys are not able to win against them. Girls are very organized on the field and are always working hard to win.

Objectives on the other hand should describe the steps you will have to take to meet your Photovoice aim(s). Objectives should also convey your intentions, but be specific, measurable, appropriate/achievable, relevant/realistic and time bound (SMART). For example, if the aim of the project is to ensure girls and boys have an equitable voice communicating their perspectives on gender and in advocating for gender equality, objectives may include, but are not limited to:

- To facilitate (i.e.) 10 workshops with children groups, engaging equal representation and meaningful participation from girls and boys
- To organize (i.e.) 10 strategic meetings with key decision makers at local/regional/national level to build capacities around gender equality and raise awareness of Photovoice project
- To support the development of an exhibition of photographs and stories which showcases how girls and boys see gender equality in their communities and advocates for positive transformative change.

Ethical considerations

The public nature of photography may infringe on the privacy/anonymity of people. People, who agree to appear in a photo, or have a photo taken of their home, may not necessarily know what the captions and reflections that will accompany the photo will say. This makes Photovoice an ethical minefield with potentially serious implications, requiring a number of considerations to be made.

These include:

- When taking a picture the participant has to be careful about not intruding into one's private space, whether that means taking a

picture of someone's home or a picture of a person.

- Being careful about not disclosing embarrassing facts about individuals. It would for example be inappropriate to take a photograph of someone doing something that may incriminate them or if they are in a compromised position (e.g. sick and bedridden)
- Being careful about not giving individuals a false impression by refraining from telling them how the image will be used.
- Being aware of how community-based stakeholders may react to having their community documented through photography.

A number of things can be done to overcome some of these ethical dilemmas. These include:

- Make sure **participants are adequately trained and sensitized** on the ethical implications of using Photovoice in their setting. It is crucial for participants to reflect on the specific ethical dilemmas of using Photovoice in their setting and for them to map out ways to overcome these challenges.
- If participants took a picture of someone and want to write a story that reflects badly on them, or if participants decided not take a picture because it would infringe on their personal space or disclose something embarrassing about them, they can **draw a picture instead**.
- It is important to sensitize communities on Photovoice projects, **raising awareness** of its aims and objectives, and to obtain collective consent for the project. This is particularly important for the safety of the children.

- Another step to **increase transparency** about the project, and the role of Photovoice participants, is to equip the participants with t-shirts (e.g., with a camera printed on it), a cap, an ID card or a research bag that carries the logo and name of their group and potentially of Save the Children. The participants can also carry a brochure or information sheet giving detail about the Photovoice project, its aims and objectives.
- To give back to the participants and the local community, it is good practice to **provide prints of the photographs** to the participants and those who appear on the photos, where feasible.
- You also have the responsibility to safeguard Photovoice participants. It is therefore important you **conduct a risk assessment** and map out what some of the risks of participating in the project might be. You can then take steps to mitigate the risk and make sure the participants are fully informed about these risks before agreeing to participate. Obtaining informed consent is a measure that seeks to formalise a response to ethical dilemmas.

Obtaining Consent

Three different types of consent forms can be adopted in a Photovoice project. These are:

- **Informed consent** involves full disclosure of the aim, objectives and potential risks/benefits to the Photovoice participants (the photographers), as well as reassurance that they have the right to withdraw at any point in the project. Participants should also be guaranteed confidentiality and anonymity where possible. Once the project has been

fully explained, as well as their rights and responsibilities, written or oral consent can be sought. If the participants are under the age of 18, additional consent should be sought from their caregivers.



This photo shows girls and boys working collaboratively together, and taking on equal responsibilities at school.

- **'Model' consent** is an agreement between the Photovoice participant (the photographer) and the persons who appear on the photo (the 'models'). The agreement seeks permission from the 'model' to i) take their picture and ii) to use it for a particular and declared purpose. 'Model' consent is required when you take a photograph of one or two individuals who can be clearly identified; when you take pictures inside someone's home; and when you document the life of an individual. You can adopt different strategies to make this process optimally accessible, for example by giving participants little flyers that explain the project and a notebook for them to gather signatures or thumb prints.
- **Photo release consent** is a third type of consent form that is primarily used to give permission to the project to make available any, or some, photographs. This form can be used to agree on copyrights and whether the participant's real name or a pseudonym shall be used.

Remember – Consent to participate should also not be considered a once-and-for-all event, but should be continually negotiated throughout the Photovoice project. It is therefore important that you continually mentor staff and participants on the ethical principles and actions underlying Photovoice.

Honour the principles laid out in the 'right of the child to be heard', which demand that all processes in which a child or children are heard and participate, must be:

- **Transparent and informative** – where children are provided with full, accessible, gender and diversity-sensitive and age-appropriate

information about the implications of their participation.

- **Voluntary** - children should never be coerced in participation.
- **Respectful** – all children's views have to be treated equally with respect and they should be provided with equitable opportunities to initiate ideas and activities.
- **Relevant** - the issues focused upon must be of real relevance to the lives of girls and boys and enable them to draw on their knowledge, skills and abilities.
- **Child-friendly and gender-sensitive** - environments and working methods should be adapted to children's capacities, and encourage safe, equitable [and meaningful...] participation for girls and boys.
- **Inclusive** - participation must be inclusive, avoid existing patterns of discrimination, and encourage opportunities for marginalized children, both girls and boys, to be actively involved.
- **Supported by training** - adults need preparation, skills and support to facilitate children's participation effectively, to provide them, for example, with skills in listening, working jointly with children and engaging children effectively in accordance with their evolving capacities.
- **Safe and sensitive to risk** - adults must take every precaution to minimize the risk to children of violence, exploitation or any other negative consequence of their participation.
- **Accountable** – children and 'models' must be informed as to how their pictures and narratives may be interpreted and used and, where necessary, provided with the opportunity to challenge and influence the analysis.

Workshop facilitation

The ultimate role of a Photovoice facilitator is to support participants to feel empowered to identify, represent and enhance their community through photography. In order to do this, facilitators need to perform various roles, which include the planning of participatory workshops, the promotion of equitable and meaningful participation in the workshops, and the building of trust and an open environment for sharing. These roles require particular skills, knowledge, attitudes and behaviours. These may include:

- **Knowledge of various Participatory, Learning and Action (PLA) tools** and how to use them. PLA tools support participants to actively engage in planning, action, monitoring and evaluation of development programmes. Luckily, we have four excellent PRA tools to draw from within Save the Children's Gender Equality Program Guidance and Toolkit!
- **Knowledge of Photovoice**, and how and why it can be effective as a methodology
- Ability to **work as part of a team**
- Experience and skills in **facilitating group discussions** that enable everyone to participate, including girls and boys
- Being able to **ask questions effectively** in a way that brings forward diverse individual and group perspectives. This is accomplished through open-ended questions (e.g., Why? What? When? Where? Who? And How?)
- and by probing further, asking for examples and more information.
- Being able to **listen actively**, for example through using body language and facial expressions that show your interest and understanding of the issues being discussed.

A few key attitudes and behaviours that Photovoice facilitators should try and strive for include:

- Being **flexible** (as opposed to being rigid)
- Being **patient** (as opposed to being in a rush)
- Being **humble** and respectful of diverse views (as opposed to imposing your own ideas and views)
- Creating a **fun and informal** atmosphere (as opposed to being serious and formal), as this is critical when working with children and young people.
- Being **practical and concrete** (as opposed to theoretical and vague)
- **Trusting** people, including the perspectives of all children, girls and boys (as opposed to undermining their ideas and doubting their decisions)

See page 90-91 in the Save the Children Gender Equality Program Guidance and Toolkit (Engendering Transformational Change) for further facilitation tips.

Sample Photovoice Session Guide

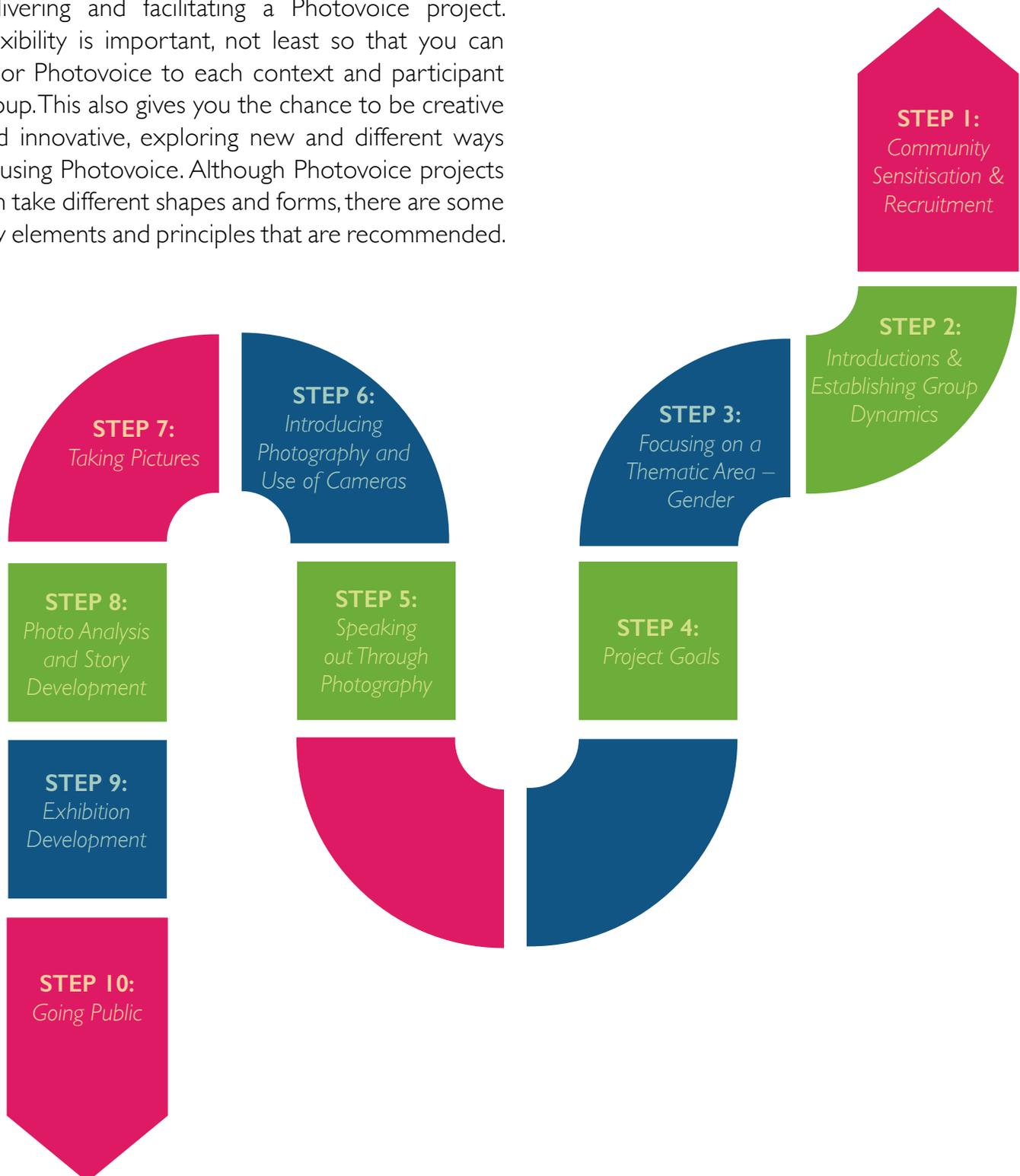
As noted earlier, Photovoice can be carried out following many different schedules, in order to be best suited to the context where the activities are being implemented. For Gender in Focus too you will be able to determine as a team and in communication with participants what schedule will best work for you to roll the Photovoice activities out.

Below is a sample schedule of what a Photovoice plan might look like. It is notable that each session could be carried out in one day/meeting, or over multiple meetings – this sample template is simply to give an idea of how various Steps may be able to build on one another. This sample plan would begin following community mobilization & recruitment (Step 1).

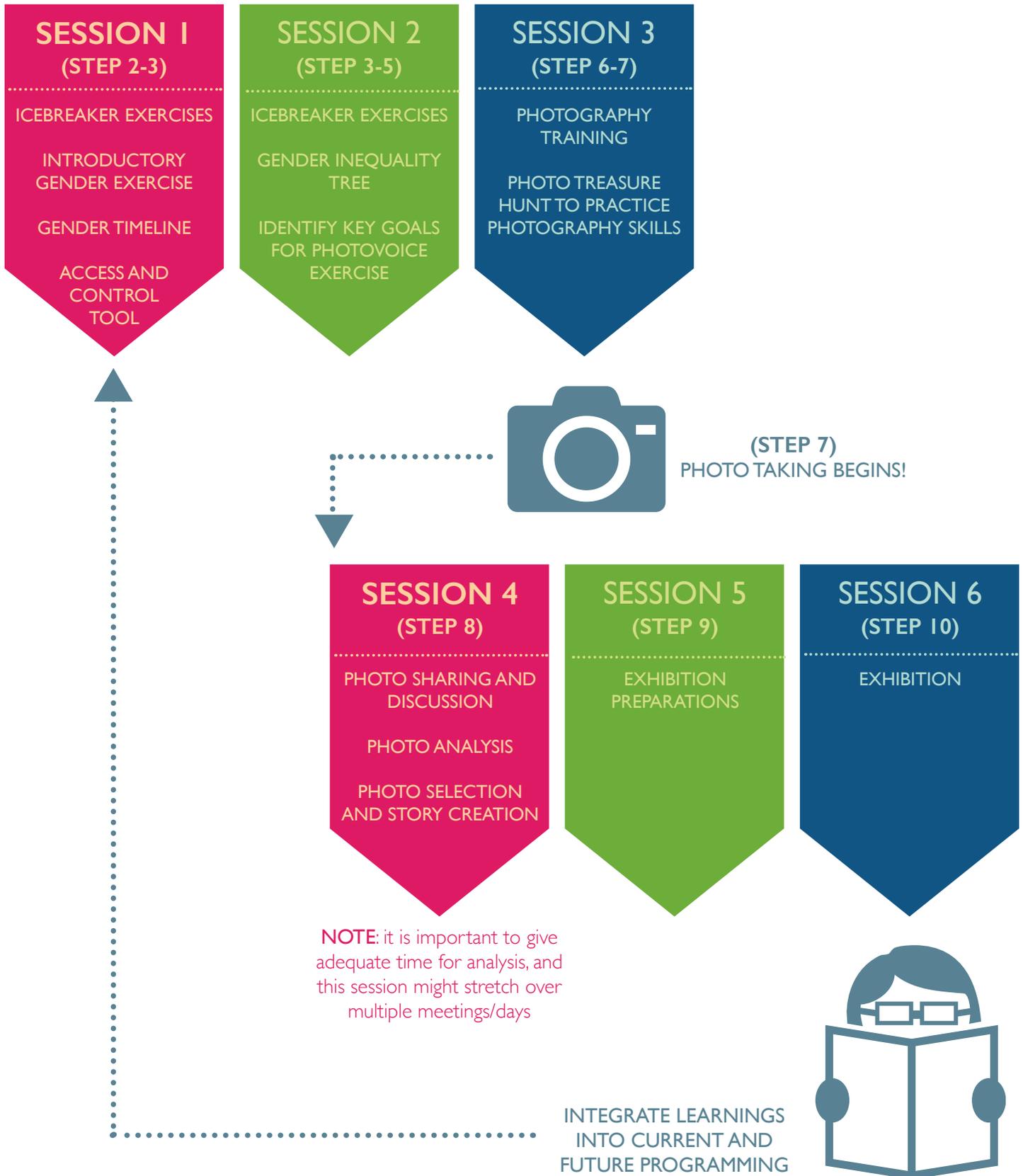
DELIVERING AND FACILITATING PHOTOVOICE

Photovoice projects can be implemented in many different ways, as there is no single right way of delivering and facilitating a Photovoice project. Flexibility is important, not least so that you can tailor Photovoice to each context and participant group. This also gives you the chance to be creative and innovative, exploring new and different ways of using Photovoice. Although Photovoice projects can take different shapes and forms, there are some key elements and principles that are recommended.

The following 10 steps provide a basic guidance for carrying out a Photovoice program with girls and boys for Gender in Focus – these steps will guide us through the Photovoice Journey and they are as follows:



Sample Photovoice Session Guide



Step 1: Community Sensitisation and Recruitment

It is important to be accountable to the communities in which any Photovoice project will take place. You will need to provide community members with timely, relevant and clear information about the Photovoice project. You may not be able to gather the entire community, nor may this be necessary. A good starting point may be to reach out to local government representatives and community leaders to get their endorsement to facilitate Photovoice, and follow their lead on who to invite to a community meeting about the proposed Photovoice project.

Community meetings provide you with an opportunity to introduce the planned Photovoice project and foster support for the Photovoice project. It may be particularly important to obtain authorisation for participants to walk around in their community and take pictures. Community meetings can also be used to explore what may be acceptable or unacceptable ways of taking photographs, and whether there are areas within the community that participants should avoid. Community meetings additionally provide an opportunity for identifying participants.

It is important to establish clear criteria for participant selection, to ensure a manageable sample size and diverse and equitable representation. Potential criterion for Gender in Focus includes (i.e.): age (set age parameters), sex (ensure equal numbers of girls and boys), existing participation in children's clubs, existing participation in life skills training, status as a working child, etc.

Key Questions to explore in action planning:

- Who are the key stakeholders we need to engage?
- What consent or authorization will be required? How will this be obtained?
- Which children (girls and boys) will we work with? What is our criteria for selecting participants?
- What might the risks be in carrying out this Photovoice project? How can we account for and mitigate these risks?

Step 2: Introductions and Establishing Group Dynamics

Once you have facilitated mobilization with community members and identified participants, you are ready to get started with the delivery and facilitation of Gender in Focus. At the first workshop, participants and facilitators will get introduced to each other – where participants already know one another, exercises can be carried out to deepen this knowledge and 'break the ice'. This is a vital step as the success of a Photovoice project depends partly on strong, positive group dynamics and rapport existing amongst the Photovoice participants. If participants do not communicate or feel open with each other, this will undermine diverse voices being equitably brought forward. When establishing your facilitator team, it is useful to ensure that the main facilitator is someone with prior experience of working with children, and/or is someone who has strong interpersonal skills.

A good way to establish group dynamics and prepare participants for the Photovoice project is through child friendly games. They are not only fun, they can also foster a feeling of togetherness, both between children and between facilitators and children, as well as establish rapport. Through games, children and facilitators can learn more about each other and acquire social skills and confidence that will make them better Photovoice researchers.

In considering how to ensure a safe and open spaces for participation, it is critical to consider how to ensure the workshop spaces support meaningful participation of girls and boys. Further, as this Photovoice project will focus on gender equality, it is important to consider that the topics discussed may be sensitive and girls and boys may not initially feel comfortable discussing them together. With this in mind, it is advisable that this activity be facilitated in **gender-safe spaces** (all female groups with female facilitators, and all male groups with male facilitators), while also identifying key opportunities for girls and boys to come together and share their ideas and experiences with one another.

Once the participants are comfortable with one another and the facilitators, provide the group with an overview of the plan for this activity. This is a moment to get the participants excited about this activity! Explain to the participants why Photovoice is such a powerful methodology, and highlight that we believe they have very important ideas to share. Additionally, the following details should be included in this overview:

- Share with the participants what Gender in Focus will look like: number of sessions, focus of session, time commitment, etc. Here, you want to share with the participants the journey they are being invited to go on

- Explain that this will be a journey on which the facilitators and participants will be learning together – the process will be highly participatory, and create safe and open spaces to share ideas and act as leaders in the community
- There should be ample space for the participating girls and boys to ask questions about the process, and express any concerns
- Once everyone understands the activity, **ask directly for everyone's consent** to engage with this activity – provide a safe and friendly moment for participants to choose not to participate if they are not comfortable for any reason

Before moving forward with the steps that follow, establish some ground rules for Gender in Focus with the participation of the group. Should the group already have such ground rules, simply refresh everyone's memories on what these are by going through the list. Ground rules may include, but not be limited to:

- Listen actively to others
- Be respectful of everyone's ideas, even (especially) when they are different from your own
- Participate actively and share openly
- Uphold confidentiality, and do not attribute to a specific individual anything shared within this group when outside the group. This is key for trust, and to enable openness.
- Be present, and try to be focused on the various exercises included in this process (i.e. no cell phones, external books, laptops, etc.)



Division on Labour

There is a key challenge with access to clean drinking water and this means that many children, mostly girls, must travel long distances to fetch water for their families. This can be very harmful as it is physically hard work, forces girls to miss school to complete the task and risks of violence may be faced along the way.

Remember – Not all children feel equally comfortable with sharing and playing with others. Please do not force anyone to participate in a game, and make sure the games are appropriate to and accessible for the context, age, gender and different abilities of the children. Also choose games that are appropriate to aims and objectives of the Photovoice project, making sure they develop interpersonal skills that will be relevant to the Photovoice process.

Key Questions to explore in action planning:

- How will we work to enable meaningful participation of girls and boys throughout this process?
- Will we use gender-safe spaces? When are the optimal moments for girls and boys to engage together?
- Should girls and boys work in pairs/teams? If yes, should these pairs/teams be mixed gender or sex specific (all girls and all boys)?
- What accountability mechanisms can we put into place to support this process and ensure we have gender-sensitive feedback mechanisms to hear from participants and from the community?

Step 3: Focusing on a Thematic Area – Gender

Once a safe, open, gender-sensitive environment has been created, you can start the process of supporting girls and boys to think about critical issues that might be most worth exploring using Photovoice. This is best done using Participatory Learning and Action (PLA) tools, which are interactive and, as their name suggest, enable participatory learning.

As previously identified, **Gender in Focus** will be centered on exploring gender equality with girls and boys, to build their understanding of key considerations, learn from their perspectives and experiences, and support them in being advocates and agents for positive change.

However, while we are working within this broad theme, participants can still play an important role in refining the project goals (see Step 4). Moreover, the process of focusing children on a thematic area, and with a particular purpose, can be carefully facilitated in such a way that participants feel a sense of ownership and involvement in setting the agenda. It is important to be transparent about the scope of the project and its intended purpose as well as to explore what other possibilities there may be for participants to explore 'out-of-scope' themes.

A number of different PLA tools can be used to guide these discussions, and work with participating girls and boys to focus on a specific theme or set of themes. These include:

- **Time analysis tools** are useful to explore how the effects or impact of an issue change over time. An example of a time analysis tool is a 'daily diagram' or 'daily activity chart', which depicts how people spend their time over

the course of a typical week day or weekend day, perhaps at different seasons of the year.

- For **Gender in Focus**, we will use our Gender Roles and Responsibilities Timeline, on pp. 93-98 of the Save the Children Gender Equality Guidance and Toolkit.
- **Mapping tools** can be used to help participants map out the different impacts and effects of an issue on their community and life circumstances. An example of a mapping tool is 'body mapping', which uses the drawing of a body as a platform to discuss local views and perceptions about the impact and effects of an issue (e.g., malnutrition) on someone's body and mind. Other examples include 'community mapping'; 'service mapping'; 'transect walks' and so on.
 - For **Gender in Focus**, we will use our Access and Control Tool, on pp. 99-106 of the Save the Children Gender Equality Guidance and Toolkit, to map key community resources and the power dynamics that impact gender equality.
- **Linkages and relationship tools** provide participants with the opportunity to explore the causes and effects of an issue.
 - For **Gender in Focus**, we will use our Gender Inequality Tree, on pp. 107-120 of the Save the Children Gender Equality Guidance and Toolkit.
- **Prioritisation and quantification tools** provide Photovoice participants with an opportunity to quantify and rank the significance of an issue. An example of such a tool is the 'low hanging fruit tree' where pieces of paper cut

to represent a fruit represents an activity or issue. These fruits, or issues, can then be glued to a tree drawing, with lower hanging fruits being easier to implement (if activities) or of lower priority (if an issue to be addressed). Photovoice participants can use this process to rank and prioritise activities or issues.

These tools can be used creatively and sequenced in such a way that the facilitator can carefully guide participants in exploring our thematic area of focus, and support participants in unpacking key issues in more depth.

It can be helpful to have some guiding questions in mind to support the PLA exercise and begin these conversations. Guiding questions can be developed either by the project team or in partnership with the Photovoice participants. For Gender in Focus, the following questions can be presented to the participants, and the participating girls and boys can help to develop and refine the guiding questions.

General

- 'What is your life like as a girl/boy in your community?'
- 'What is good about your life?'
- 'What makes you strong?'
- 'What needs to change to support you in fulfilling your rights to survival, protection, development and participation? This includes your right to good health; quality, relevant education; and dignified work.'

Thematic Example – Gender:

- ‘Do you feel you face any problems because you are a girl/boy?’
- ‘What do these problems look like?’
- ‘What are the causes of these problems?’
- ‘What are the effects of these problems?’
- ‘What helps you cope with some of these problems?’

The general questions are good for capturing a whole array of challenges and contextualising them in children’s everyday lives. Although these general questions, when asked in the context of clearly defined project goals, may be answered in relation to your thematic area and purpose, there is a risk that they may not provide you with the detailed information you require for your project. You can therefore utilize in tandem the complementary and more specific and gender-focused questions that relate explicitly to our thematic area and project goal.

Remember –

PLA tools are visuals that provide a springboard for diverse voices and perspectives to be considered. They aim to facilitate joint learning and offer participants a level of control over how their deep and diverse knowledge is identified and used to facilitate social change. When facilitating a workshop using PLA tools, to encourage participants to think about an issue, you may consider the following learning points:

- Be careful not to give away your opinion on the subject matter, biasing the perspectives of participating girls and boys.
- Do not be prescriptive or facilitate PLA tools in a way that undermines diverse and/or community-specific views.

- Make sure children talk about issues that reflect ‘their challenges /their strengths’ and not what you perceive to be their challenges/ strengths.
- Use many different PLA tools to ensure that all participants get a chance to engage with a tool they feel comfortable contributing to.
- As children participate to different degrees, it is the role of the facilitator to ensure that everyone gets an equal chance to speak and contribute.
- As issues often affect boys and girls differently, it is critical to compare the results being expressed by girls and by boys, and analyze what this is showing us.

For more information on gender analysis, refer to pp. 49-56 in the Save the Children **Gender Equality Program Guidance and Toolkit**.

Also, it is important to think about group composition and workshop flow:

- Work with small and manageable groups.
- Use a facilitator who speaks the local language and who can relate to issues that are being discussed.
- Don’t rush through a workshop; let things evolve at their own pace.

Key Questions to explore in action planning:

- What will the existing knowledge level on gender be amongst participants? What can we do to ensure required foundational knowledge is in place?
- What are some key guiding questions we should include for each of the PLA tools?



Step 4: Project Goals

After sensitising participants to the thematic scope of Gender in Focus, and the overall intentions of the Photovoice project, you can work with the Photovoice participants to set specific project goals. It is important that Photovoice participants are involved in refining project goals. This will ensure the piece of work reflects the perceived needs of participants and not only those of Save the Children. It also helps sustain participant's interest and active participation in the project.

A project goal can consist of one or two statements that the Photovoice participants agree upon. The statements should specify intended results of the project and could start off with something like “this Photovoice project will contribute to...” or “this Photovoice provides...”. Refer back to our project Aims on page 9-11 to help support and guide this discussion, as we want to ensure the goals agreed upon with participants are in line with the Aims of Gender in Focus.

NOTE: Within Gender in Focus, implementing teams felt that the process worked more smoothly when a clear and specific focus was identified. For example, when framing had been agreed upon to be taking photos related to (i.e.) gender equality as it relates to school and sports, rather than simply gender equality broadly within the community.

After you have agreed on a project goal statement you can define success criteria by asking the following questions:

- “What does success look like?”
- “How do we know that the Photovoice project has ended?”
- “How will we know we have done a great job?”
- And finally, “How will all this be measured?”

Key Questions to explore in action planning:

- What indicators can we use to track the impact of this activity?
- How can participants contribute to setting the activities' indicators, and carrying out M&E?

Step 5: Speaking out Through Photography

Related to goal setting is the process of deciding how best to speak out and capture issues of importance to Photovoice participants and the goals of the project. It is good practice for Photovoice participants to have guidance that can keep them focused on the ‘issues at heart of the project’.

To support this, for Gender in Focus, before any photo taking begins we will use our PLA tools highlighted in Step 3 to map out and explore the key issues related to gender equality with girls and boys. Once we have explored these issues with the participants, and through the exercises identified which topics are of the highest importance to girls and boys, we will then ask the participants to capture these topics through photography. In this approach, key issues are identified as priorities and photographs triangulate findings - providing a visual representation of the issues (as identified through PLA activities) that affect participants.

The purpose of this step is to agree together what the core priority topics to be explored are, and any key considerations which might be pertinent given the chosen focus. For Gender in Focus, for example, key gender topics initially identified by the Kenya CLW team during planning included female genital mutilation (FGM), Sexual and Gender-based Violence (SGBV), Child, Early and Forced Marriage (CEFM) and teenage pregnancy.

Remember –

- Guidance needs to be clear, age appropriate and accessible.
- Guidance questions need to be discussed and written in the local language.
- Guidance questions can be printed on small stickers and attached to the back of the camera or written on small card linked to the neck string of the camera.

Step 6: Introducing Photography and Use of Cameras

'Photography literacy' differs substantially across contexts and social groups. In some contexts, older children and youth have access to camera phones and upload images to social media sites on a regular basis. In other contexts, children and youth have never held a camera in their hands. Whatever the context, within your team, it is important to delegate the responsibility for providing a specific session on the use of cameras as part of the facilitator's role.

This project will use **digital cameras** which enable participants to easily take, view and delete pictures as they wish. Digital photos are also ideal as they provide relatively high photograph quality, and support the opportunity for a digital showcase to share the views and experiences of participating girls and boys on a wider scale (and even globally!).

The photography training we will include in **Gender in Focus** will be very basic, as only the basics are required for the success of the project. To this end, work with the participants to make sure they:

- Understand the different functions of the camera. This includes, for example, turning the camera on and off and using the flash.
- Know how to use the camera and take pictures.
- Know how to change or charge the battery.
- Are aware of key elements of good photography, as highlighted in Basic Photography Tips, below.
- Practice using the cameras, both to learn from common mistakes and to explore different ways of taking 'good' pictures.
 - To help the participants practice their photography skills, prepare a 'picture treasure hunt', where you develop a list of items, shapes, colours or feelings/ expression that participants are to capture through photography within a set period of time. See Appendix A for example.

Basic Photography Tips:

- **Before you begin:** make sure your battery is charged, and you have space on your memory card to be taking photos.
- **Keep the lens clear of caps, thumbs, straps and other obstructions,** as these obstructions can ruin a photograph. You will be able to see any obstructions by checking the screen which shows you what is in your picture, so do take a moment and ensure the view is clear.
- **Capture the story:** be thoughtful about what it is you are trying to capture (i.e. what story you are hoping to tell) and be sure those details are captured in your photo. You can

use the screen on the back of your camera, or look through the view finder, to see what is in your frame.

- **Focus on your 'subject(s)'** (i.e. what you want to capture – this might be a person, place or thing), and use your camera's zoom function or step closer to your subject(s) to make sure your subject is captured in the frame.
- **Hold the camera as still as you can:** often photos will end up being blurry if the camera is in motion or not being held steady. For a clear, crisp picture it is key to try to keep your hands still and steady at the moment the photo is taken – the image should be focused and appear clear on your screen before you snap the photo.
- **Choose landscape** (long edge on top) **or portrait** (long edge on side), giving consideration to which orientation will best capture your image.
- **Use a flash in low light settings.** Each camera will be set to have an automatic flash for when there is not enough light to take a picture, and it is recommended that this setting is kept. Should the flash be turned off/on, please return it to the automatic setting before handing the camera over to the next participant.
- **Work to find the best light.** Taking photographs outdoors is wonderful, and sunlight and the colour of the sky can support you in taking rich photos. Where light is particularly strong, you may need to try a few different angles to capture a clear photo – for example, if you've taken a photo that did not come out clearly and the sun is directly shining behind/in front of/to the side of your subject, try moving to the opposite side of the subject and take the photo again.
- **Take your camera everywhere** (you can

safely and comfortably) when you have it, as you never know when an excellent photo opportunity may arise. Sometimes even just having the camera with you can result in you seeing the world around you with a different level of awareness.

- **Try an interesting angle.** You can certainly shoot your subjects straight on, but you can also try looking down to the subject from above, or crouching and looking up. This might help to you get different perspectives of the same subject.
- **Practice, practice, practice!** One of the beauties of digital cameras is that you can take photos and delete them. Don't be afraid to try taking photos, and then you can go through and keep only the ones you like best, deleting the others. Always remember that you should only delete photos that you have taken, and never someone else's photographs.

An important note to facilitators: While we want to give criteria about how to take a 'good' photo it is essential to emphasize that beauty is also in the eyes of the beholder...or in this case, the photographer! The camera is meant to be a tool for expression and ultimately we want to encourage participating girls and boys to select photos that resonate with them, that they feel are important and/or that they feel are beautiful through their own lens, irrespective of technical 'rules' of photography. With this in mind, share this guidance with the participants:

- **All photographs that are shared will be 'good'!** They will all capture the ideas and perspective of the photographer, and this is an amazing thing
- **Be kind to yourself as a photographer** – some of the most perfect photos are filled with imperfections, and you will have the opportunity

to tell the stories behind the photo where you feel anything might be missing from the shot

- **Don't overthink taking the pictures** – it is good to be present and take photos of whatever inspires you
- **There is no 'right' image, or no one way of taking it** – be creative, and remember that there are no 'wrong' answers here
- **Be kind and encouraging to one another** – help one another to build photography skills, and be sure to tell fellow participants what you find beautiful/interesting about the photographs they share with you

Workshops on the use of cameras also provide an opportunity to discuss the power and ethics of camera use (see also the 'ethical considerations' on page 11-13).

This discussion could be led by the following questions:

- What is an acceptable way to approach someone to take their picture?
- Can you take pictures of other people without their knowledge?
- When would you not want to have your picture taken?
- To whom might you wish to give the photographs? And what might be the implications?

Remember –

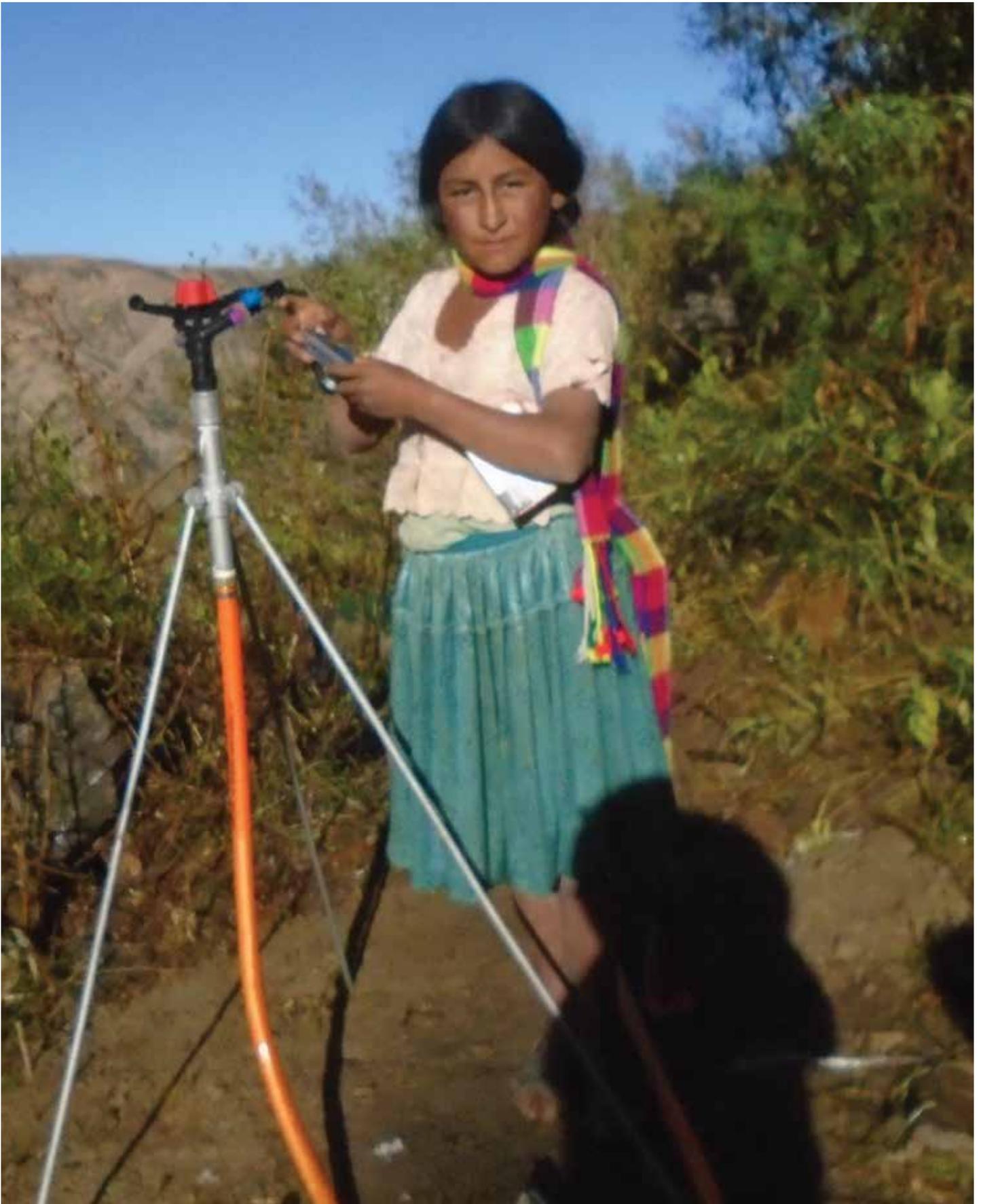
- Not to make any assumptions about participants' previous experience of using cameras – it is important to start from the basics, and support all participants in feeling comfortable and confident in using this methodology
- The living arrangements of Photovoice participants may not be conducive for keeping cameras safe (e.g. leaking ceilings or homes with no locks), and/or may create security risks for participants who bring cameras to their homes. It is important to determine how to ensure

safeguarding for participants and the cameras.

- Practice makes perfect. Give Photovoice participants plenty of time to practice their use of the cameras and have fun with it.
- Make sure your co-facilitators know how to use the cameras so that they can provide technical advice when the children are in the field

Key Questions to explore in action planning:

- What will our 'rules' be for keeping cameras safe? Where will they be stored? Are there any places girls and boys should/should not be taking the cameras?
- How will photos be stored? Who will be responsible for keeping the photos on a central system? How will they be coded and organized?
- How many photos should each child/group submit?



This photo shows a girl working with the water machine at school.

Step 7: Taking Pictures

Photovoice participants can adopt a variety of strategies to capture stories of interest to the project. They can for example:

- Document **their own experiences** and life circumstances, giving the pictures and captions a personal touch.
- Develop a **photo documentary** of another consenting child (e.g. a peer) or family where the Photovoice participants capture issues relevant to the project as they manifest within a household, through both discussions with the 'subjects' and photography
- Take the role of a **photojournalist** and walk around the community to capture the issues they find relevant to the project. They can either do this on their own or in groups. The group strategy is useful if you only have a limited number of cameras, and/or if security is a concern.
- **Stage the scenarios** they want to show through photography. This may be a good option if the topic they want to capture is sensitive and ethically problematic to capture 'in real life' (i.e. abuse)
- Adopt a mixture of the above.

If Photovoice participants are unable to take a picture, either because the issue is sensitive, or because they were unable to capture the issue within the given time frame or season of the year, you can also encourage the participants to draw the situation.

To strategically determine what picture taking strategies best suit your Photovoice project, you must decide on how long the participants will have to take pictures. Will they need half a day? A week? Two weeks? A month? Longer? There is no single ideal

duration. This very much depends on your approach and strategy. If the photographs serve the purpose of triangulating pre-defined themes, the pictures can possibly be taken in half a day. If however you are giving the children room to capture anything they find relevant, they probably need longer.

Key Questions to explore in action planning:

- How long (i.e. hours/days/weeks) will each participant/group have with the cameras?
- How will the camera use be coordinated? Which partners will have the cameras when? And how will they be circulated through participants?
- What is the best approach for capturing the images? Should we endorse a particular strategy?
- How many photos should each participant/group be responsible for submitting?

Step 8: Photo Analysis and Story Development

Once all the photos have been taken for the group, we are still only part way through this activity – and the next steps are critical ones! Part of the power of the Photovoice methodology is that it provides participants with the opportunity to actively engage in analysis of key issues affecting their lives, as well as in developing solutions which participants can then articulate outward, advocating for the change they'd like to see in their families, communities, countries and the world.

To begin the analysis process, we will ask each participant/group to select a series of photos to share. To support a process of selecting the most relevant pictures and stories to the project goal, participants should be asked to choose a series of their favourite photos that depict answers to our guiding questions under Step 3.

Once participants have chosen the photographs to share with the group, their voices, describing the significance of the photographs, need to be heard. This can be done in a number of different ways. Caroline Wang, the founder of Photovoice, has used the following methods:

An easy and quick way of enabling participants to speak out on issues captured in their photographs is in writing, where participants are comfortable with and have the literacy skills to do so. Reflection and story writing could be prompted by open-ended statements/questions, such as:

- 'I want to share this photo because...'
- 'What story does this photo tell?'
- 'How does this story relate to your life and/or the lives of people in your community?'

Where literacy levels are not strong, or verbal storytelling is more comfortable, you can ask participants to narrate their answers verbally and write the stories/key ideas down as they are told.

To facilitate a broader discussion on the selection of photos with the group, you can utilize the SHOWeD method, posing the questions:

- What do you See here?
- What's really Happening here?
- How does this relate to Our lives?
- Why does this situation/concern/strength exist?
- What can we Do about it?

Additionally, once each participant shares their photos and they have been discussed, ask the group:

- Are there any themes that we have seen come up across many of the photos? What are these themes?
- Are there any common stories we are seeing in these photos? What does this tell us?
- Are there any unique stories told by one or a couple of photos? What do these stories tell us?
- What stories do we feel are most important to communicate outward?
- Which photos and stories do we want to exhibit and why?

Remember –

- Photographs can be interpreted in many ways. It is therefore important that Photovoice participants have the opportunity to communicate their intentions and interpretations of the pictures they take.
- Do not rush the development of photo essays or captions. Give the participating girls

and boys time and space to think through the exercise carefully.

- Continually remind participating girls and boys about the purpose of the exercise and the project goal.
- In addition to highlighting problems and needs, we have much to learn from positive stories. Positive stories can provide us with an insight to local resources and coping strategies. We can use this information to develop programmes that build on local resources and strengthen coping strategies and resilience.

Key Questions to explore in action planning:

- How many photos will be selected to be shared outwardly?
- What will the criteria be for selecting photos? Will each participant choose a set of photo(s)? Will the group collectively choose a set number?

Step 9: Exhibition Development

Related to Step 4 and 'speaking out' through photography are plans for exhibiting and showcasing the photographs and their accompanying reflections. This component is key to Photovoice as it provides the participants with an opportunity to voice their concerns and perspectives. To develop a strategy for showcasing the photographs and their reflections, a number of considerations will have to be made. These include being clear about:

- Who you are trying to reach (your **target audience**)
- How your target audience will be able to **access** your exhibition
- What **messages** you want to convey
- Why you are exhibiting this selection of photos and what **action** you are trying to prompt

One of the first considerations is to be clear about who your target audience is, and you may have multiple target audiences. The target audience(s) will differ between contexts and will relate directly to your project goals. Examples of target audiences include:

- **Individuals in local communities** – raising their awareness and understanding of the topics communicated, encouraging changes in discriminatory attitudes and behaviours.
- **Community leaders** – helping them to understand what is important to constituents and to get a better insight into the everyday lives, struggles and triumphs of girls and boys.
- **Save the Children** – helping us develop programmes that are gender-sensitive and tailored to local needs, and making sure we stand by our values of children's participation and accountability.

- **Donors and the general public** – improving awareness of our work, increasing our credibility.
- **Public institutions and policymakers** – informing what is important to girls and boys, in the hope this can lead to policy change, new programmes and the improved allocation of resources.

A Photovoice project can target a number of different audiences, but the ability of diverse audiences to access the exhibition will differ. It is therefore important that you carefully consider what media are best suited for your target audiences. You can develop and share the photographs in many different ways. You could for example:

- Create **posters** that each convey a clear 'take-away' message. The posters could include photos and their captions. Photovoice participants can, for example, glue printed pictures and their written reflections onto a flipchart paper and exhibit their poster in a local community building.
- Develop **exhibition** boards that clearly depict the printed images and their captions, such as in a gallery
- Develop a set of **PowerPoint slides** where each slide contains a photo and its reflection. The slides can be emailed around and used to present the findings in various forums.
- Create a **video** and post it on various social media sites, including YouTube, showing snapshots of photos and their captions.
- Take advantage **social media** tools available for sharing pictures and ideas. Internet sites such as Flickr, Pinterest, Facebook and Twitter can all help to ensure voices are heard.
- Create **leaflets** or **booklets** exhibiting the

photos and their captions. These resources can be shared on websites and in print.

- Circulate a press statement or contact **media outlets** making them aware of the project, asking them if they would be interested in featuring some of the images and their captions in print or in a slideshow on their website.
- Develop and share one-page **policy briefs** that use images and their captions to summarise and communicate key messages from the Photovoice project.
- Write an **academic article** giving detail about the Photovoice process and key findings.

Once you know who you will be targeting and how you can best reach this audience, the project team/ partners and participants can begin to select images and captions that can communicate your message clearly and in a way that will encourage action.

Remember –

- Some reflection narratives may be very long and you may struggle to fit them onto exhibition material. If that is the case you can shorten or extract parts of the reflection. It is recommended you get permission from the Photovoice participant whose caption is being abbreviated.
- To consider the safety of participants, be careful not to exhibit material that puts the photographer, or those who appear in the photo, in any danger.
- Involve your project committees and draw on their networks and expertise to develop a strategy for disseminating the Photovoice material.

Key Questions to explore in action planning:

- Who are our target audiences? Consider the family, community and national levels.
- What mediums would be best for reaching each target audience?

project and its messages to an international day (e.g., a day during the Child Rights Week, International Women's Day or World AIDS Day), the publication of a high-level report, or a current and public debate. This, of course, depends on your exhibit focus and what other activities are happening.

Step 10: Going Public

Once the exhibition material has been developed, you can begin to think about how to go public with this material through different forums. How you go public will depend on your primary medium. Through some media, such as social media, your exhibition material will go public the moment you upload it. For other media, such as posters and exhibition boards, you will have to distribute the posters or mount the boards. Whichever medium you are using, you may wish to consider the following tips and ideas about going public:

- You can **organise a meeting** and invite key stakeholders (your target audience) to come and have a look at the photos and their accompanying reflections.
- You can **organise an event/workshop** where those who attend, both key stakeholders and the Photovoice participants, discuss the images and use the findings of the project as a platform to discuss and develop a plan of action for change.
- Work with **key stakeholders to distribute** your marketing or advocacy material, whether it is leaflets, books, PowerPoint slides, in print or electronically.
- If possible, when you go public try to **pitch and relate** the Photovoice material to other activities. You could for example pitch your

Key Questions to explore in action planning:

- When are key moments for exhibition? Where should the exhibitions take place?
- Who are key stakeholders to engage to ensure the exhibitions attract positive attention and participation?
- How can we ensure learnings inform current and future programs and advocacy?

The use and power of Photovoice does not stop at one exhibition!

There are many ways to take the Photovoice outputs further for more advocacy purposes and according to the needs and opportunities of the programme. For example, on an ongoing basis and at key moments, Gender in Focus stories can be presented by participants and/or project and partner staff to highlight the importance of gender equality and children's equal rights, as well as the value of girls' and boys' insights into these issues. Experience has shown that this can spark provocative debate and support the building of understanding for key issues affecting girls and boys. Importantly, this reinforces the importance of girl and boys as legitimate actors with a valid voice on issues of importance to them.

Appendix A – Photography Practice, Treasure Hunt

To practice our photography skills, we are going to all participate in a picture treasure hunt! This will support us in practicing our photography skills, and learning together what we can do to best ensure our photos capture the stories we are trying to tell.

For this treasure hunt, you will be provided with a list of items to photograph. For each item, you can take as many photos as you like, but you will only share the 1 photograph of each item you feel is the best – in other words, you should have 6 photographs of different objects to share following the treasure hunt.

The 'subjects' you are looking to find and photograph for this treasure hunt are as follows:

- An action shot – a person/or people actively engaged in an activity
- A close up portrait – a photo where an individual is your primary subject
- A group shot, with 3 or more people in it
- A photo that shows your favourite colour
- A photo that you believe expresses a particular emotion (i.e. happiness, sadness)
- A photo of something you think is beautiful/important

You will have 30 minutes for this exercise, and once time is up or you have completed it please return here and we will share our photos and experiences.

Note: to share photos either the cameras can be passed around while sitting in a circle, the small group can gather around the screen, or the cameras can be connected by their cable to a laptop and shown on the laptop screen (where available).

Debrief:

- What did you find easy about the exercise?
- What did you find hard?
- Why did you choose the photos you chose?
- What makes you feel the photo/selection of photos are 'good'?
- How do you feel the photo/selection of photos could be improved?
- How did you feel as the photographer?
- Would you do anything differently next time?
- What did you learn (about yourself as a photographer or the photographs)?

Save the Children works in more than 120 countries. We save children's lives. We fight for their rights. We help them fulfil their potential.

OUR MISSION is to inspire breakthroughs in the way the world treats children, and to achieve immediate and lasting change in their lives

OUR VISION is a world where every child attains the right to survival, protection, development and participation.

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