

WORKSHOP REPORT



Participatory Photography for Social Change:

An Introduction to PhotoVoice

FACILITATED BY:

Matt Daw

Projects Manager, PhotoVoice

Tuesday, 11 December 2012

**Volunteer Now,
34 Shaftesbury Square,
Belfast
BT2 7DB**

This event was funded by:



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Acknowledgments

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Centre for Global Education

The Centre for Global Education was established in 1986 by eight development agencies to provide education services that enhance awareness of international development issues. Its central remit is to provide learning that will enable individuals and organisations to address the causes of poverty, inequality and injustice at local and global levels. The Centre believes that in the current era of accelerated globalisation our society is becoming increasingly interconnected with the wider world. Development education equips individuals and organisations to understand the cultural, economic, social and political influences on our lives that result from our growing interdependence with other countries and societies. It also provides learners with the skills, values, knowledge and understanding necessary to facilitate action that will contribute to poverty eradication both locally and globally.

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January 2013

1. Building Capacity in Development Education

This one day training workshop on using participatory photography as a tool in development education practice was delivered as part of the Centre for Global Education's *Building Capacity in the Development Education Sector in Ireland* project, funded by Irish Aid. The project aims to enhance practice, improve communication and strengthen ties between development educators in all sectors of education. It also aims to increase opportunities for reflection on practice and networking. The project consists of two key activities:

- A bi-annual development education journal: *Policy & Practice: A Development Education Review*; and
- Three one day development education workshops per annum.

The workshops are participative events that focus on aspects of practice in development education. They address specific training and information needs in the sector and are limited to 16 participants to facilitate interactive learning and dialogue. In the case of 'Participatory Photography for Social Change', the workshop aimed to introduce PhotoVoice to development educators. PhotoVoice aims to build skills within disadvantaged and marginalised communities using innovative participatory photography and digital story-telling methods.

Policy and Practice serves as a more formal vehicle for discussion and debate. It features contributions from development studies and development education practitioners from the island of Ireland, Britain, the European Union, North America and the global South. The diversity of contributors helps the sector to widen their understanding of the delivery and effectiveness of development education at local and international levels.

The journal publishes articles on current research initiatives, methodologies and good practice, and enables readers to learn from the knowledge and experience of others. *Policy and Practice* is published online and now has a growing international audience. According to statistics from Google Analytics the journal had a total of just under 55,000 unique visitors between January and October 2012. These users included: 10,940 from the UK, 10,160 from the Philippines, 9,643 from the United States, 4,698 from Ireland, 3,460 from Australia, 2,994 from India, 2,681 from Canada, 1,442 from South Africa and 829 from Germany. *Policy and Practice* has a truly international audience and growing reputation for quality articles.

The journal is available exclusively online at: www.developmenteducationreview.com. To discuss submitting an article or for more information on the journal please contact:

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2. Workshop Theme

This workshop explored how Photovoice could be used by development educators as part of their practice in participatory research and / or education seminars with learners. The aim of PhotoVoice is to build skills within disadvantaged and marginalised communities using innovative participatory photography and digital storytelling methods. It enables these communities to represent themselves and create tools for advocacy and communications to achieve positive social change. Like development education (DE), PhotoVoice seeks to engage with and empower marginalised communities and this dynamic methodology could usefully be incorporated into DE practice.

The workshop aim was to:

- To provide a practical, hands-on introduction to PhotoVoice and participatory photography.

The workshop objectives were to:

- To introduce photography as a participatory medium.
- To explore how development educators can use PhotoVoice to support their practice in participatory research and training.
- To discuss case studies of participatory photography in a development context.
- To consider practical issues related to the delivery of a successful PhotoVoice workshop.
- To discuss the ethical considerations of PhotoVoice.
- To equip participants with the skills and knowledge needed to challenge these myths in their workplace.

The workshop was targeted at:

The staff, volunteers and management board members of development education organizations and other development non-governmental organisations. It was also aimed at community and development organisations that work with marginalised communities in Ireland as well as the global South.

5. Workshop Programme

9.15am	Arrival
9.30am	Introduction <ul style="list-style-type: none">• Ice breaker and expectations exercise• Brief introduction to PhotoVoice
10am	What is participatory photography? <ul style="list-style-type: none">• Photography as a participatory medium (exercise)• Levels of participation
11am	Photo dialogues <ul style="list-style-type: none">• Positive/negative• Keywords
11.30am	Break
12pm	Practical photography exercise
12.45pm	A participatory photography case study <ul style="list-style-type: none">• PP for research and M&E in Africa
1.15pm	Lunch
2pm	Practical exercise – using photography to communicate
3pm	Practicalities - Considerations for a successful workshop
3.30 pm	Tea break
3.45pm	Ethical considerations – release, disclosure, ownership
4.30pm	Q&A
5.15pm	Evaluation
5.30 pm	Finish

6. Introduction to PhotoVoice

PhotoVoice

Participatory Photography for Social Change



Right to Education "I go to school and then late into the evening I work in a barbers shop. I earn 80afs each day. I love sports specially gymnastics. I am not able to go to a club or join any gym because I am too poor."

© **Said Sohrab** / MSPA / PhotoVoice

From **Visible Rights**, 2010:
Young people explore the state of child rights in Afghanistan

PhotoVoice 
www.photovoice.org



The PhotoVoice Process

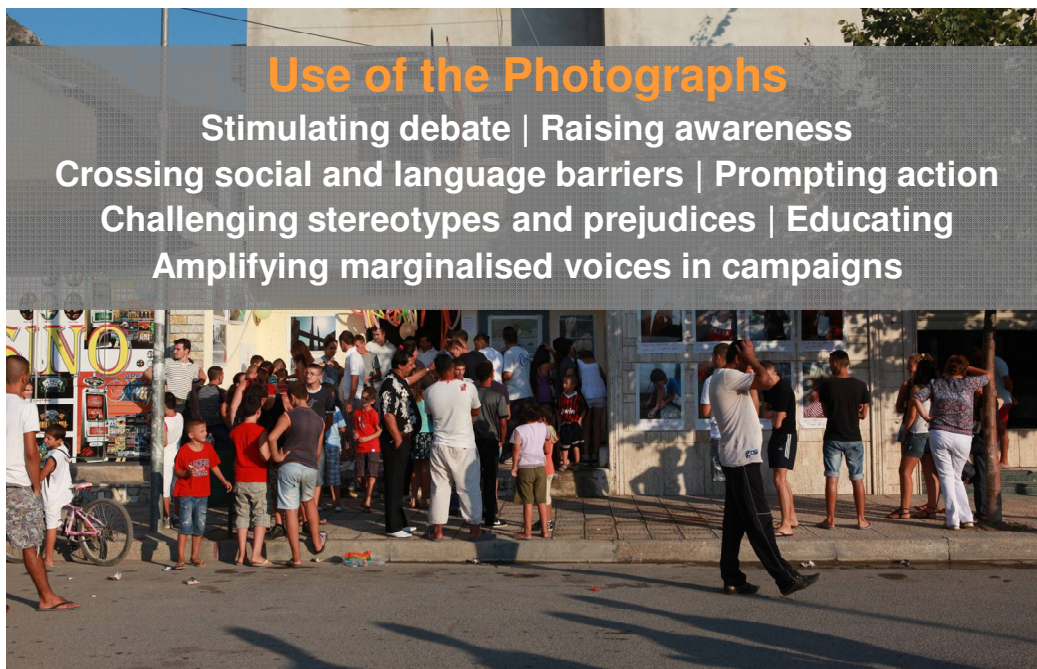
Building confidence and skills | Involving communities in decision making

Engaging hard-to-reach groups | Exploring issues and their causes

PhotoVoice 
www.photovoice.org

© Matt Daw / PhotoVoice

Workshop in action for See it Our Way project, Pakistan, 2010



Use of the Photographs

Stimulating debate | Raising awareness

Crossing social and language barriers | Prompting action

Challenging stereotypes and prejudices | Educating

Amplifying marginalised voices in campaigns

Community engagement day for Eyes of Youth project, Albania, 2011

PhotoVoice 
www.photovoice.org

© Glynis Shaw / PhotoVoice

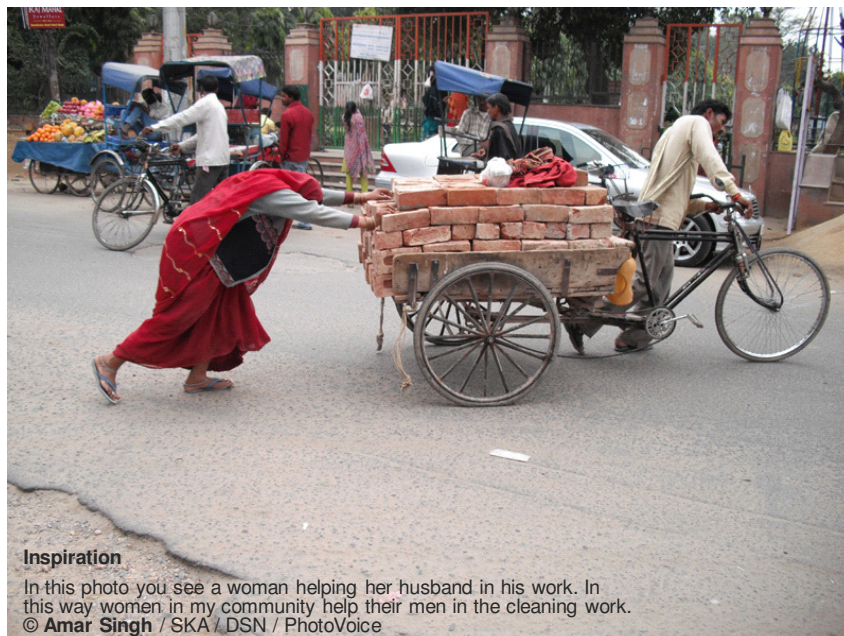
International Projects

PhotoVoice 
www.photovoice.org



International Projects

PhotoVoice 
www.photovoice.org





Ragpicking

By Hikmat, Pakistan

This boy is collecting waste near a forested area. This is a dangerous, deserted area – there are a lot of drug addicts here. They can easily grab the children and take them away into the bushes.

See it Our Way



Sweet 16 in my culture

By Amjad, Pakistan

I took this picture of Mehak behind the fence because it shows how young girls like us aren't allowed out and how we are locked in all the time. It feels like a prison; it's like we're behind bars all the time.

See it Our Way



PhotoVoice Statement of Ethical Practice

Core Principles

- Choice
- Creativity
- Partnership
- Sustainability
- Cultural Sensitivity



Project at Work, Pakistan
By Jenny Matthews, 2010

PhotoVoice Methodology Series



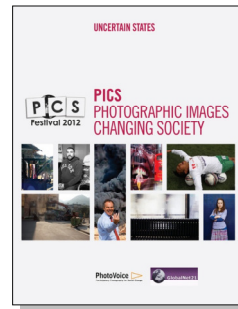


Photographic Images Changing Society

June 8th 2013 @ Rich Mix, East London

www.photovoice.org/pics

Bookmark www.photovoice.org/pics
to stay informed, and sign up for
the PhotoVoice newsletter at
www.photovoice.org/newsletter



LOOKOUT UK

Lookout is encouraging and supporting young people across the UK to speak out about issues that affect them and other young people in their community.

Issues such as gangs, knife crime, youth opportunities and peer pressure are often discussed in political circles and the media, over the heads of those most affected, and those who hold the key to improving the situation – **young people themselves**. Through photographs, music and text the **LOOKOUT** project will amplify the voices of young people in the public, political and media arenas, and encourage other young people to speak out.

The Lookout UK youth conference will take place here at Rich Mix on the 27th and 28th September 2013, featuring exhibition, debates, presentations, creative workshops and live music.

Under 25? Got a view to share? Send your photo and caption to lookout@photovoice.org

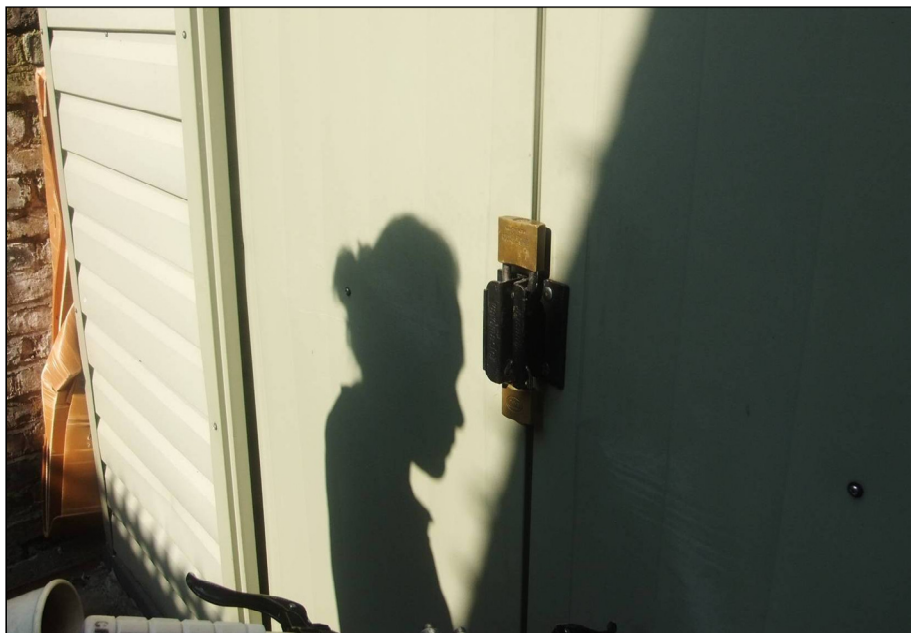
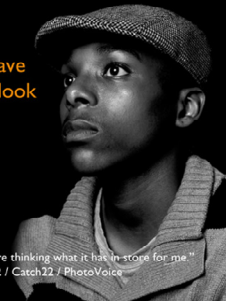
Permission must be given in writing by anyone pictured in the photographs, and by a parent or guardian if the photographer is under 18. For forms visit our website.

www.photovoice.org/lookout

"There are successful young people, you just have to look for them. Don't look for the bad."

Brandon Lane,
LOOKOUT Participant
Catch22 Peckham

"Looking into the future thinking what it has in store for me."
© Keyarn Nelson 2012 / Catch22 / PhotoVoice



By Jacqueline Opoku, Homerton

It seems as if our voice has been locked up.



Lookout London – young people's perspectives on gangs and knife crime

PhotoVoice 
www.photovoice.org



Leap of Faith

By Shavon Barrows, Walthamstow

Sometimes life pushes you to jump. There is no safety net for many young people.

Lookout London – young people's perspectives on gangs and knife crime



PhotoVoice
www.photovoice.org



By Swammie Prescott, Peckham, 2012

This expresses one of the main stereotypes for teens. Just because there's a group of boys around doesn't mean you should feel insecure, not everyone is a threat! Stay positive!!



We want to see life from
different angles

By Aaron Campbell
Peckham, 2012

PhotoVoice 
www.photovoice.org



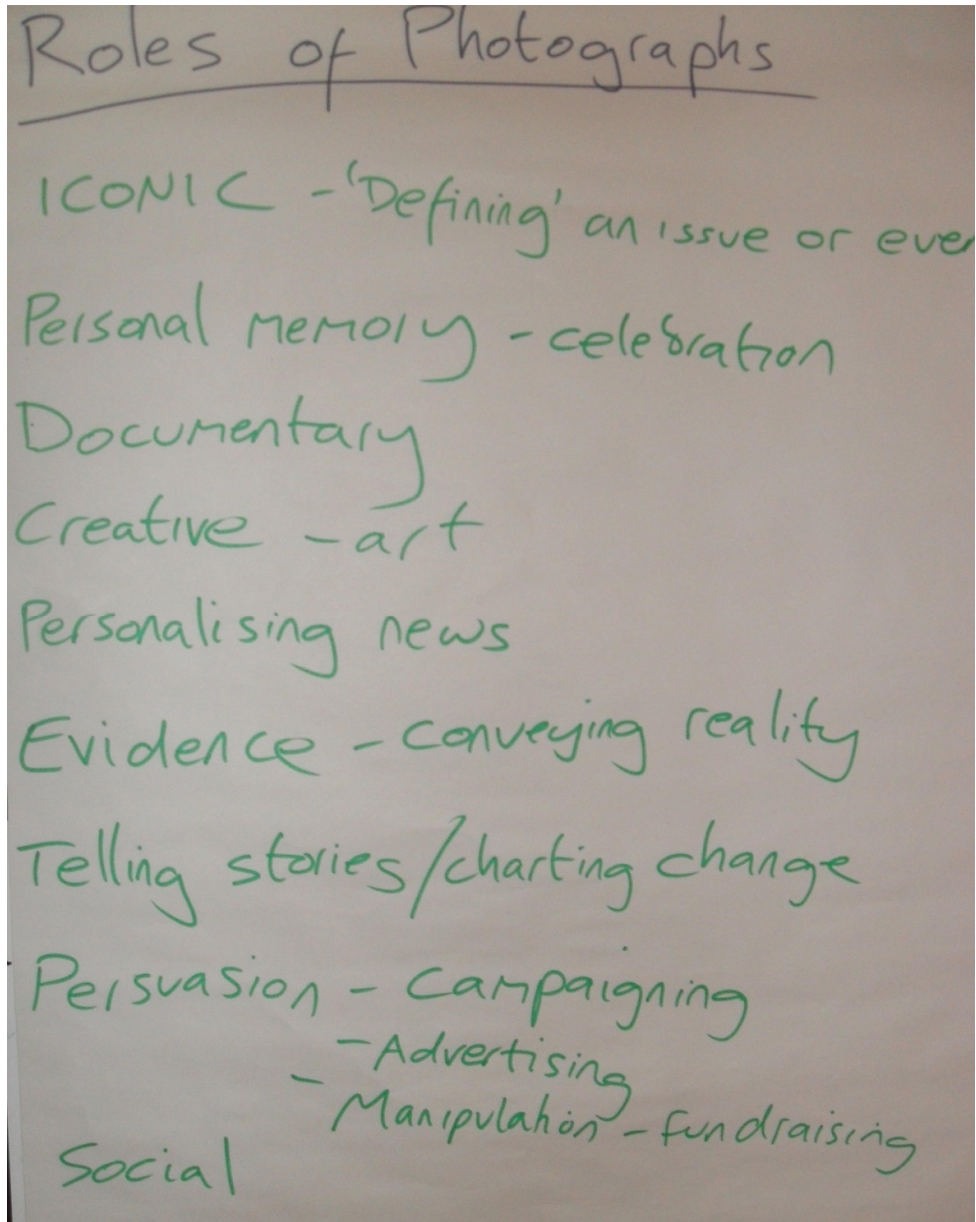
School Engagement



By Sergi
Lister School workshop

By Dominic
Lister School workshop

7. The Roles of Photography



- Iconic: 'defining' an issue or event;
- Personal memory – celebration;
- Documentary and evidence – conveying reality;

- Creative/artistic purposes;
- Personalising news;
- Telling stories and charting change;
- Persuasion: campaigning, advertising, fundraising, manipulation;
- Social photography: using technology to share with peers and widen participation and debate.

8. The Benefits of Using Photography in Development Education

Participants were asked to discuss the various uses of photography as a tool in development education and relay its potential advantages in terms of *empowerment, partnership, involvement, consultation, education and information.*



The responses included:

- Photography can be useful in stimulating debate without an agenda;
- It is representative of a particular moment in time;
- Photographs retain a specific focus and explain a story/speak to a broad issue;
- Photographs can speak to personal experiences;
- They create a sense of common identity and bonding;
- Photographs are alluring and draw people in, much more so than text;
- There are more ways to read a photograph than a piece of text;
- Photography is accessible and relatively easy to use;
- A camera is mobile and social media allows for outputs to be shared instantly;
- It is not exclusive on the basis of literacy or numeracy levels;
- It appeals to different types of learners.

9. Practical Photography Exercise: Treasure Hunt

Participants were given digital cameras and asked to go on a treasure hunt in the area around the training venue.



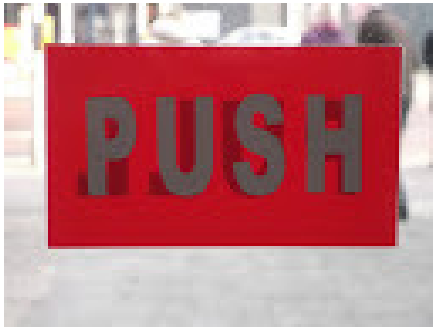
Participants were also given four steps follow for better photos:

1. **Framing** – think about what needs to be in the frame, and what shouldn't be, and think about all the choices you are making – angle, background, position in the frame etc.
2. **Focus** – half-press with the subject in the centre and only complete the press when it has focused and when you have chosen the frame you want.
3. **Follow through** – don't snatch the camera away. After you make the decision to take the photograph the camera still needs to do the work. If you pull away too early you could have motion blur, or miss the frame you want. The camera will take less time to take the photo if there is lots of light, and if you are not zoomed in.

4. **Flash** – think about where the light is coming from and try to make sure there is enough *without* using the flash. *Keep the flash off* as standard and only put it on when you know you need it (e.g. light is behind the subject and you can't change that, or there is no light source strong enough).

Participants were asked to bring five back images of:

1. Something red



Pic: Ken Humphrey

2. Something round



Pic: Claire Glavey

3. Something you like



Pic: Deirdre O'Rourke

4. Something you'd like to change



Pic: Emmet Sheerin

5. A detail you think no one else will have noticed (Macro setting)



Pic: Mags Liddy

They were asked to remember:

- Try to take photos that no one else will take, and in ways that no one else will think to.
- For every photo you take, try to think about how you could take it differently!

The images taken by participants were shared and discussed in the afternoon of the workshop.

10. Ten questions to ask before clicking the shutter

Consider these 10 points before clicking the shutter, to take the quality of your photography to the next level and ensure that it is as effective as possible.

1. What story am I telling?

This question will help you to make other decisions about composition, framing, exposure etc. In essence what you're asking is 'why am I taking this shot? What is its purpose and what am I trying to convey?' Then you can consider how to use techniques and choices to achieve your aim most effectively.

2. What is the visual focal point of this shot?

What will viewers of this picture naturally have their eye drawn to in this scene? Once you've identified this focal point you can think about where to place it in the frame. There are a variety of ways that you can enhance a focal point – here is one:

Rule of thirds: As you look through your camera's viewfinder, imagine there are lines dividing the image into thirds, both horizontally and vertically, essentially dividing your image into nine equal-shaped blocks (the camera may have the option of displaying this grid). Frame your subject at one of the intersection points instead of in the centre of the viewfinder, as shown in the following illustration. The eye rests most naturally on these lines in a frame.

3. What competing focal points are there?

Once you've identified what you do want the viewers' eyes to be drawn towards and have placed it in the frame - scan your eyes over the shot and see if there are any competing focal points and ask yourself whether they add to or take away from the image. Secondary focal points can add depth to shots but they can also be very distracting and so you might need to reposition yourself or adjust your focal length and/or depth of field to accommodate or remove them from your shots.

4. What is in the background and foreground?

One of most common places for distractions in digital photography is the background of your shots. Run your eyes over the space behind your subject to see what else is in the image (do the same for the foreground). Change your angle or distance from the subject to take things out of the background or add details in that you want people to see because they add to the 'story' about the subject.

5. Am I close enough?

Another common mistake in digital photography is taking shots where your subject is too small in the frame. Shots that fill the frame with your subject tend to be much more dynamic and show a lot more detail of your subject.

6. What is the main source of light?

Always give consideration to how your subject is lit. Without light you'll lose detail and clarity in your image and your camera will have to compensate by doing things like increasing ISO and lengthening shutter speeds (which could lead to noisy and blurred images). What is the main source of light, where is it coming from, is there enough light, do you need artificial light sources (flash etc), do you need to stabilize your camera on a tripod to stop camera shake due to low light?

7. Is my Framing Straight?

It's amazing how many otherwise good photos are spoiled by framing that is slightly offline. Sloping horizons and slightly leaning people or buildings should always be in the back of your mind to check.

8. What other perspectives could I capture this subject from?

Make your images stand out from the crowd by challenging yourself to not only take the standard shots that everyone else will get but to find creative and fresh angles and perspectives to shoot from. Experiment!

9. How would holding the camera in the other format change this shot?

Many photographers get into the habit of always holding their camera the same way (horizontally/landscape or vertically/portrait). While it's OK to have a preference one way or the other it's also worth remembering that changing the format can drastically change the impact of the shot. Don't forget you can also hold your camera at an angle for an effective result too. Just make sure you have made a choice for a reason!

10. How will the eye travel through this image?

Viewers' eyes don't remain still as they look at an image. People tend to follow lines and are attracted to shapes and colours so considering all of these different visual elements and cues can help improve your shots considerably. With practice you can control how they experience the contents of your photo.

11. Participant Feedback

“I had some previous experience of using photography as ‘voice raising’ but the workshop challenged me anew about assumption and ‘arriving’ with an agenda”.

“The workshop gave good practice experience of activities and processes, and also allowed for learning about ethics and the legislative environment”.

“Facilitator worked well with the group – respectful (very good at answering / responding to questions). I sensed that he had a more relaxed tone after lunch and I thought this was needed (and appreciated)”.

“If everything I attended was as well organised and delivered I would be very happy! Thank you PhotoVoice and Centre for Global Education”.

“The content was accessible but a bit more practical exercises would have been great”.

“Matt’s facilitation style was well suited to the topic and themes and the examples from other PhotoVoice work spoke very powerfully.”

“I had great expectations for this workshop and they were all fulfilled”.

“I wasn’t sure what to expect as I have used photography to a certain extent for participatory development education activities but did not know how closely related to development education this workshop would be. I expected it to be interesting and that it would provide me with new ideas, which it certainly did”.

“I very much enjoyed the practical photography exercise as it gave me a chance to be fully involved in participatory photography”.

“This workshop gave me a good idea of how you would initiate participatory photography activities with a group of participants. I would like to find out how to progress this into a longer, more in-depth and engaging project”.

“There was a respectful recognition of those with little experience as well as those who might have done similar work and a broad spectrum of interests was accommodated”.

What we could do differently next time

“I feel that the world has moved to the use of phones for photography and they are far more available to the communities we work with. This in my opinion is where we need to focus – linking with facebook , blogs , etc. I need to develop my skills in this area”.

“A later starting time may have facilitated those of us travelling up from the South”.

“Go into more detail on for example 2 target groups that are particularly relevant to N.I. or CGE’s members, e.g. step by step guide to setting up a workshop for young unemployed people or homeless people, and get participants to end the day with something (a workshop outline for example) that they can actually use for their work”.

“Have more breaks. Ask the group more questions – In the afternoon ask ‘how would you see yourself using participatory photography in your particular work area’”.

“(1) Exploring the ethical issues around the use of using photos. (2) Focus on the positive not on problems or issues or campaigns – Photographs to stimulate conversation and dialogue. Explore the hidden gems in lives rather than looking at the sores all the time”.

“Greater exploration of the processes through which particular marginalised groups went through when constructing particular photo collections”.

“The timing. There were too many activities and they all ran over”.

“If it were a longer workshop it might be helpful to do even more photo dialogue activities (some more advanced) and to open a discussion on similar activities that participants use in their work (e.g. photo activities are often used in development education)”.

“The section on consent at the end was fine but the information could have been given on handouts and the time given to more participatory activities or stories about Photovoice projects”.

“The content was accessible but perhaps not pitched to individual needs. More time could be allocated for workshop participants to engage in dialogue on how they might incorporate similar practices into their work or sharing of their own experiences in this type of practice”.

“While I really enjoyed Matt's input and style; I think more questions needed to be asked of participants...we may have learned a lot from the others too!”

12. Facilitator

Matt Daw

Matt Daw is Projects Manager at PhotoVoice, and has been designing and delivering participatory photography projects all around the world for nearly seven years. With a background in photography and international development, Matt has delivered training in participatory photography methodology, image ethics and facilitation skills for numerous individual photographers and arts practitioners, and has designed and delivered bespoke training for staff of NGOs including SurfAid Indonesia, WaterAid, Overseas Development Institute and CAFOD.

Outside PhotoVoice, Matt is Chair of the Trustees for HVP UK – a UK charity supporting education and community development projects in Nepal, and UK Coordinator for LIVE Nepal, a not-for-profit matchmaking UK volunteers with school placements in Nepal.



Matt Daw

Appendix A: Participant List

NAME	ORGANISATION	ADDRESS	E-MAIL
Sean Brady	Participation and the Practice of Rights (PPR)	2nd Floor 133 Royal Avenue Belfast BT1 1FG	sean@pprproject.org
Marie Cash	Learningshed	17 Stockton Drive, Castlenock, Dublin 15	mariecash@hotmail.com
Anne Dolan	University of Limerick	South Circular Limerick	Anne.Dolan@mic.ul.ie
Anne Garvey	Learningshed	17 Stockton Drive, Castlenock, Dublin 15	garveyanne3@gmail.com
Claire Glavey		28 Frascati Park Blackrock Co. Dublin	claireglavey@gmail.com
Nigel Glenn	UNESCO Centre	School of Education University of Ulster Coleraine BT52 1SA	n.glenn@ulster.ac.uk
Ken Humphrey	The Churches Community Work Alliance (CCWA)	218 York Street Belfast BT15 1GY	Ken.humphrey@ccwa-ni.org.uk
Gerry Jeffers	Education Dept. NUI Maynooth	Maynooth Co. Kildare	gerard.jeffers@nuim.ie
Mags Liddy	University of Limerick	14 Westfields NC Road Limerick	magslid@gmail.com
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Hannah Mitchell	Public Achievement	20 Parkland Avenue, Lisburn, BT28 3JW	hj_zeppelin@hotmail.com
Michael Moore	Participation and the Practice of Rights (PPR)	2nd Floor 133 Royal Avenue Belfast BT1 1FG	michael@pprproject.org

Deirdre O'Rourke	University of Limerick	South Circular Road Limerick	Deirdre.ORourke@mic.ul.ie
Anna Patton	Freelance	Knockballymore, Newtownbutler, Co Fermanagh, BT92 6NA	annabpatton@gmail.com
Max Schnippering	Centre for Global Education	9 University Street Belfast BT7 1FY	info@centreforglobaleducation.com
Emmet Sheerin	Freelance photographer	120 Claremont Court, Glasnevin, Dublin 11	emmetsheerin@gmail.com
Gilbert Storrs	Learningshed	17 Stockton Drive, Castlenock, Dublin 15	gilbert.storrs@gmail.com
Clare Watson	Participation and the Practice of Rights (PPR)	2nd Floor 133 Royal Avenue Belfast BT1 1FG	clarewatson@pprproject.org

Appendix B: PhotoVoice Statement of Ethical Practice

CONTENTS:

Introduction

Background

Section A: Core Principles

- Choice
- Creativity
- Partnership
- Sustainability
- Cultural Sensitivity

Section B: Key Areas of Ethical Concern

- Protection
- Well-being
- Control and Decision making
- Public exposure
- Facilitation
- Project partners

Introduction

Ethical issues arise as an everyday part of participatory work with vulnerable groups, especially when the resulting images are used publicly. PhotoVoice sees a range of issues arising repeatedly across different projects. If these issues are not given due consideration, prior to as well as during a project, there is the potential for the project to do more harm than good. The purpose of this document is to:

- highlight the full range of potential issues that might arise in a project
- make others, particularly funders, facilitators and partner organisations, aware of the typical ethical issues that arise
- demonstrate the standards that PhotoVoice regards as responsible practice
- create a framework for discussing and agreeing procedures for managing ethical issues.

PhotoVoice believes that being open and alert to these issues and allowing time for discussion and reflection is the best starting point for good practice. PhotoVoice incorporates ethical considerations into its initial assessment of a project.

This document outlines five broad core principles of good practice which span all PhotoVoice's work. It then sets out seven further areas of concern, detailing related guiding standards of practice that we use within our own projects. This document is not prescriptive as there are few one-size-fits-all ethical standards, just as there are no one-size-fits-all projects. Ethical decisions need to take into account the particulars of the individual or group involved, as well as the immediate and broader context.

Background to PhotoVoice and participatory photography methods

PhotoVoice works with a wide variety of marginalised groups around the world. We have ten years' experience and expertise in designing and delivering tailor-made participatory photography projects to provide a voice to hard-to-reach groups.

Terminology. PhotoVoice is committed to working with groups who are excluded from mainstream provision, policies and opportunities. We use the terms *vulnerable* and *marginalised* as a planning concept rather than as a means to engage participants. We acknowledge that these terms are politically charged, and that it's important to understand the wider causes of vulnerability as well as the individual symptoms. Equally important, we recognise that no group is homogenous in its needs.

Representation. In our projects we aim to allow group members to define and represent themselves and to frame the issues that affect them. We always acknowledge and support individual voices, and recognise that a person's situation will affect the nature of their participation. Therefore, we work flexibly and adapt project design and methodology on a project-by project basis in order to suit the needs of participants and the project context. The guiding ethos of our work is to use photography to build skills and confidence, and to act as a platform for participants to represent themselves and document their views and ideas to others.

We recognise that participation in projects can have contradictory effects. Like most social interventions, PhotoVoice projects use social categories of need to define the groups we work with. This helps us to identify and reach communities and to adapt our methodology appropriately. However, for the participant this can bring an unwanted social label. It is often the very label that groups look to challenge through their photography. PhotoVoice projects aim to support groups to challenge traditional/negative representations and put forward alternatives

The project process. The participatory photography process centres around taking photographs, but also incorporates a broad range of elements beyond 'pressing the shutter'. It involves learning to express opinions, to interpret and discuss images, to work as part of a group, to listen to others, to develop ideas and a voice, to edit and caption images, to identify and define audience and messages – deciding what pictures to take and for whom. All these elements are an equally important part of the process and the route to self-expression and advocacy.

PhotoVoice's projects begin by building participation and photography skills, allowing the group to develop and participants to gain confidence. This part of a project focuses on workshops, with the taking and sharing of images typically restricted to the group, project staff and immediate family or community. Advocacy-based projects go on to develop a public communications dimension, in which photographs are taken for and viewed by a wider, public audience in order to influence attitudes or policies. This may be in the form of an exhibition, display, slideshow, book, and website or through

the media. The relationship between the relatively private and more public aspects of a project is a dynamic and delicate one, which requires careful balancing.

Section A. Core principles

I. **CHOICE.** PhotoVoice always provides participants with clear choices about the content of their work including the right to withdraw from part or all of project activities, at all times.

II. **CREATIVITY.** PhotoVoice believes that creativity is the lifeblood of participatory photography projects. The creative space needs to be protected and respected for projects to flourish.

III. **PARTNERSHIP.** PhotoVoice always works in partnership with a local organisation that is engaged in long-term development work with the participant group; that understands its needs; can provide ongoing support to participants throughout the project; and that is committed to the participatory process.

IV. **SUSTAINABILITY.** PhotoVoice aims to build projects that are sustainable and have long-term impact beyond our direct involvement. This is achieved by training and building the capacity of locally based staff and facilitators, building localised project networks and supporters, ensuring equipment continues to be available, and building sustainability measures into project design and activities. PhotoVoice has established an archive and bursary scheme to create long-term support and income generation opportunities for projects.

V. **CULTURAL SENSITIVITY.** PhotoVoice aims to ensure that all its projects are culturally sensitive and appropriate. We aim to work with and train local photographer facilitators where possible; use locally-relevant images; use culturally sensitive codes of behaviour and language in workshops; and be sensitive to local customs around image content and image-taking.

Section B. Key areas of ethical concern

1. PROTECTION

The protection of participants' best interests is of paramount importance throughout all phases of a project.

1.1. **Risk.** Participation in a project can entail a level of risk for participants. The risk varies depending on individuals and circumstances, and can be emotional, psychological, political, economic, cultural, social or physical. PhotoVoice aims to provide a workshop space which is sensitive to these factors, and which can be enjoyed as a safe space by participants.

1.2. **Ground rules.** All PhotoVoice workshops begin by setting project ground rules. These rules reflect expectations and standards from all sides around behaviour and participation. This process involves PhotoVoice, the partner, facilitators, support workers and participants.

1.3. **Choices.** PhotoVoice workshops, based on consultation with the partner organisation and project participants, usually follow broad themes. The themes act as a framework for participants to explore ideas and develop a personal creative voice. In the case of advocacy-based projects, the themes are often issue-based. PhotoVoice supports participants to express their feelings, ideas, opinions and experiences in relation to these issues. No participant ever experiences pressure to produce particular content or reveal material that they would prefer to remain private and no participant is ever required or obliged to create work based on events in their lives. Choices over content are regularly reviewed and discussed.

1.4. **Caution.** When working with individuals who have experienced trauma or mental illness, caution is exercised to ensure participants are emotionally protected, particularly if they are producing work based on personal experiences. There should be a trained support worker available at all times, to provide participants with professional guidance if needed.

1.5. **Confidentiality.** All projects should be undertaken in the spirit of confidentiality with the understanding that anything discussed in the workshop is private to the group. It should be noted that in practice it is not realistic to *guarantee* confidentiality to participants.

1.6. **Anonymity.** Some participants want their identity in the project to remain anonymous. PhotoVoice offers participants a range of options to protect their identities. However, it isn't possible to *guarantee* anonymity as other participants can disclose participant identities.

1.7. **Child protection.** Full child protection policies and procedures should be followed at all times. All photographers and facilitators on the project will have received a full CRB check, and training in protection procedures.

2. WELL-BEING

The promotion of participants' well-being is the principal concern of all projects.

2.1. **Managing expectations.** It is important that a project doesn't unrealistically raise participants' expectations. From the outset participants need to know the timetable, the end point, and what the project is likely to mean for them in concrete terms. They should never be led to believe that their circumstances will be dramatically or immediately changed by being involved.

2.2. **Closure.** It is important to provide a sense of closure to a project. Group bonds can become strong and the sense of group identity important. Projects should provide activities that are specifically geared towards preparing participants for the end of the project.

2.3. **Exit strategies.** There should be planned exit strategies for all participants who are interested in continuing their photography, and opportunities for them to participate in any appropriate/available support networks.

2.4. **Equal Opportunities.** Projects can contribute to uneven access to resources at a community level. This can create tensions, when some people have access to project benefits and others don't. While such problems can't necessarily be avoided, it is important that they are not over-looked.

3. CONTROL AND DECISION-MAKING

Participatory projects are a meeting point for multiple agendas including those of participants, facilitators, funders and partner organisations. It is important that key project decisions are discussed, that decision-making is transparent, and that the interests of participants are prioritised at all times.

3.1. **Information.** Participants should be provided with clear and regular information about the project, its purpose, key activities and about image use. Any pre-agreed objectives should be communicated simply and clearly to participants from the outset.

3.2. **Ownership.** Many projects culminate in a public or targeted exhibition of participants' work. This is an exciting time in a project, when participants feel a sense of pride and validation. But it can also bring tensions and pressure. There are natural anxieties about public exposure; detailed decisions around editing and image use; protection considerations; and wider issues about communications and public messages. It is important that participants remain informed, engaged in the decision making process, and retain a sense of ownership over their work.

3.3. **Informed consent.** Participants are required to give their informed consent around image use. PhotoVoice views consent as a process rather than a one-off decision or paper exercise and acknowledge that a notion of 'informed' consent is complex. We discuss image use and purpose and offer choices throughout the project. One-to-one sessions with participants are a key part of this process.

3.4. **Copyright.** Copyright is owned exclusively by the participants. All PhotoVoice project participants are asked to sign a consent agreement, which states in simple language the different options for consent around image use. Participants will be given guidance in their choices by the partner organisation, and where appropriate by an external party with relevant expertise, to ensure that due consideration is given to protection issues. Consent is also sought from parents / guardians for participants under the age of 18. There will be cases in which individuals are not able to give appropriately informed consent. In these cases their images will not be shown publicly. Participants have the right to withdraw their usage permissions and their images from the PhotoVoice archive at any point.

3.5. **Income.** Clear guidelines for income generated through the sales of participant's images and the procedure for remittance of income must be established at the onset of a project. PhotoVoice's practice is to remit 50% of all income made from image and prints sales to the individual photographers or, when this is not possible or appropriate, the funds are put towards the continuation of project activities that will directly benefit the community. PhotoVoice cover all production costs out of their 50% income. Images are identified and logged at the time of the sale and a statement of payments due issued half yearly.

4. PUBLIC EXPOSURE

Projects which have a public element to them bring rewards as well as risks. It is the responsibility of PhotoVoice and the partner to put participants' well-being and safety first.

4.1. **Protection.** It is vital that participants are given an understanding of the public environment in which their work will be displayed, as well as the potential consequences and impact – positive and negative – of their work being seen in public. All participants need to be provided with clear choices about whether and how their work is seen in public. There are cases where public exposure can jeopardise a person’s safety, well-being, or entitlement to privacy. PhotoVoice offers participants a range of options and methods of protection. We always work closely with the partner organisation in advising participants in their decisions.

4.2. **Media.** A project with a public dimension often attracts media attention. The media may have its own agenda and ideas about how to represent a project and the participants. Engaging with the media requires a very careful and sensitive approach. It is important to allow time to discuss media work with participants, and to explore the risks and benefits. Participants should never experience pressure to do media work or interviews. A participant who is interviewed by the press needs to always be appropriately prepared and supported.

4.3. **Support.** Public exposure can be a thrilling experience for participants. Once it is all over, there can be a sense of disappointment and frustration if nothing material has changed. It is important that the participants are well supported thorough the process.

5. FACILITATION

A facilitator is many things: educator, motivator, negotiator, guide, artist, role mode and mentor. They are often the lynchpin of a project, acting as the interface between the project management and the participants.

5.1. **Professional.** A facilitator is skilled in the methodologies of participatory photography, and may have limited knowledge of the issues that affect the participants. A good facilitator will be open, flexible and supportive towards participants, and will always maintain clear professional boundaries. A facilitator should be aware of their professional limits and not adopt the role of a therapist or social worker to participants.

5.2. **Skills.** The participatory process requires constant nurturing and support from facilitators. As far as possible, PhotoVoice uses at least two facilitators per workshop – one of who may be from the partner organisation – so that they can provide support to each other and to the group. PhotoVoice always employs a lead facilitator with proven experience of using participatory photography techniques with vulnerable groups.

5.3. **Training.** A professional facilitator will be unbiased in their relationships with the group, sensitive to group dynamics, and aware of his/her own feelings towards the group. PhotoVoice is committed to supporting facilitators throughout the project. We provide pre-project training, which includes techniques for responsible, self-aware practice. We also provide ongoing opportunities for facilitators to reflect on their practice, and discuss any emotional or personal issues arising out of the project.

6. PROJECT PARTNERS

A strong, open partnership between PhotoVoice and its partner organisation is the foundation for a successful project. PhotoVoice always works with partners that are committed to the participatory

ethos and process and that can provide support to project participants throughout the project and beyond.

6.1. **Support.** Participation needs support from not just from facilitators but from a project worker who knows the group and whom the group can trust. The partner organisation should designate a member of staff as responsible for the project and there should be a support worker available for workshops and meetings with participants.

6.2. **Participants.** Facilitators treat participants first and foremost as creative individuals. Facilitators do not generally need to know personal details about participants, but it is useful if they have a broad understanding of the group's needs. The project partner should provide PhotoVoice with background information about the group before the project begins.

6.3. **Follow up.** Participation in a project can give rise to a range of new feelings and aspirations. The partner organisation will often lead on planning for any follow-up support needed as a result of participation during the project, including identifying potential suitable support networks.

Appendix C: Policy & Practice: A Development Education Review

Policy and Practice: A Development Education Review is an open access, bi-annual global education journal which has been the Centre for Global Education's flagship publication since its launch in 2005. *Policy and Practice* aims to provide a space for practitioners to critically reflect on their practice and discuss the main challenges faced by the development education sector. The journal features in-depth contributions on aspects of global education practice such as research, methodologies, monitoring and evaluation, the production of resources, enhancing organisational capacity, strategic interventions in education, and sectoral practice. The journal aims to share research findings, update academics and practitioners on policy developments, celebrate and promote existing good practice in global education, inform the work of practitioners in development education and related adjectival education organisations and to promote global education within the statutory education sector in Ireland. The journal can be found at www.developmenteducationreview.com.

Submissions and suggestions for contributors or topics should be sent to:

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Centre for Global Education:

The Centre for Global Education was established in 1986 to provide education services that enhance awareness of international development issues. The Centre provides learners with the skills, values, knowledge and understanding necessary to facilitate action that will contribute to poverty eradication both locally and globally.

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IDEA

The **Irish Development Education Association (IDEA)** is a national platform for organisations and individuals engaged in the provision, promotion and advancement of development education throughout the island of Ireland. For IDEA, development education is an educational response and process aimed at increasing awareness and understanding of the shared development of our world. By engaging people critically in and with our increasingly interdependent world, development education aims to challenge global inequalities, and works towards creating a more just and sustainable future for our planet.

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