

See it Our Way

Participatory photography as a tool for advocacy

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Introduction

This resource is designed to introduce organisations who advocate on behalf of marginalised or issue-affected communities to an effective tool for involving their beneficiaries in the development and implementation of effective advocacy campaigns. The development of this resource has been funded by the international charity **World Vision** as part of the *See it Our Way* project.

PhotoVoice has over 10 years of experience designing and delivering participatory photography projects in partnership with organisations of vastly different scales and focused on a huge variety of social issues. Whatever the issues involved, participatory photography has proven to be a versatile and powerful tool in both meaningfully engaging beneficiaries and reaching those stakeholders who can impact positively on their situation. This reflects the dual power of photography on which PhotoVoice as an organisation is founded. The act of learning the art of photography and turning the lens onto one's life or context creates opportunities to explore, study and communicate issues, while the resulting photographs can be powerful and versatile tools for conveying evidence, messages and calls to action to those who can make a difference.

Between 2009 and 2011, PhotoVoice has delivered two advocacy-focused projects in partnership with World Vision. The first, *Youth as Agents for Change - Direct Voices*, involved young people in communities affected by HIV/AIDS in St Petersburg, Russia and Bosnia Herzegovina. Through workshops run by PhotoVoice facilitators and supported by local World Vision staff, a group of HIV Positive young people in St Petersburg and a group of young people from a Roma community in Bosnia Herzegovina were given the skills and guidance to document the issues around HIV/AIDS that they considered important and relevant. The second, *See it Our Way*, involved groups of young people in communities affected by child trafficking across Eastern Europe and the Middle East. Case studies and evidence have been provided from these and other PhotoVoice projects as appropriate throughout this resource, and a more detailed report of the *See it Our Way* project, including a slideshow of images produced by the participants and lessons learnt from the process, is provided in the Project Case Studies section.

This resource is not intended to be a completely stand-alone guide to running a participatory photography project to compliment or define an advocacy project, as it cannot possibly deal with all the ethical and practical considerations that might be specific to a beneficiary group, or the complexities inherent in successfully facilitating a participatory photography workshop. Nor is this resource a handbook for the design and delivery of an advocacy campaign. This resource aims to show how participatory photography can add value and impact to an advocacy campaign, and to give clear practical pointers to how to go about planning and setting up such a project. Through this resource you will gain an understanding of what will be required in the way of equipment, time commitment and beneficiary involvement, and will have a clear idea of the potential pitfalls that can undermine the process so that they can be anticipated and minimised. Other resources and documents from PhotoVoice and other organisations are signposted in the links and resources section where they provide more in-depth detail about aspects of participatory photography workshops or advocacy.

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Definition of terms

Advocacy

A short, general definition of advocacy is given in the Oxford Dictionary as

“... **pleading in support, supporting or speaking in favour of (someone, a cause or policy)...”**

Advocacy can therefore take many forms, however its aim is always **to prompt an action by some party to benefit another**. Who the advocate, the beneficiary group and the target of the advocacy is will depend on the issue.

Private advocacy: Seeking to affect policy or jurisdiction through bilateral approaches to authorities, through meetings or letters, or presence at debates and conferences on the issue. This could include extensive research and the compilation of evidence to support an action or change, but would be presented directly to decision-makers in support of a particular course of action.

Public advocacy: Seeking to affect a change in public opinion or attitude and through doing so to prompt a change in behaviour that will bring benefits for a community or group. Public advocacy can also increase pressure on decision-makers to take action or make policy change.

Campaign: A campaign is an organized course of action aimed at achieving, within a determined time frame, the acceptance of an idea or the implementation of a certain measure.

Definitions of advocacy by other organisations

“Advocacy is a ministry of influence using persuasion, dialogue and reason to obtain change. To be successful it must work at two complimentary levels: policy influence and citizen empowerment.” - World Vision International, 2005

"Advocacy by an individual or by an advocacy group normally aim to influence public-policy and resource allocation decisions within political, economic, and social systems and institutions; it may be motivated from moral, ethical or faith principles or simply to protect an asset of interest. Advocacy can include many activities that a person or organization undertakes including media campaigns, public speaking, commissioning and publishing research or poll or the 'filing of friend of the court briefs'. Lobbying (often by Lobby groups) is a form of advocacy where a direct approach is made to legislators on an issue which plays a significant role in modern politics."

- "Lobbying Versus Advocacy: Legal Definitions". NP Action.

<http://www.npaction.org/article/articleview/76/1/248>. Retrieved 2010-03-02

“Advocacy is the act or process of supporting a cause or issue. An advocacy campaign is a set of targeted actions in support of a cause or issue. We advocate a cause or issue because we want to:

- build support for that cause or issue;
- influence others to support it; or
- try to influence or change legislation that affects it.”

—International Planned Parenthood Federation: IPPF Advocacy Guide 1995

“Advocacy is a process that involves a series of political actions conducted by organized citizens in order to transform power relationships. The purpose of advocacy is to achieve specific policy changes that benefit the population involved in this process. These changes can take place in the public or private sector. Effective advocacy is conducted according to a strategic plan and within a reasonable time frame.” —The Arias Foundation (Costa Rica)

“Advocacy is speaking up, drawing a community’s attention to an important issue, and directing decision-makers toward a solution. Advocacy is working with other people and organizations to make

a difference.” —CEDPA: Cairo, Beijing and Beyond: A Handbook on Advocacy for Women Leaders
“Advocacy is defined as the promotion of a cause or the influencing of policy, funding streams or other

politically determined activity.” —Advocates for Youth: Advocacy 101

“Colleagues in India describe advocacy as an organized, systematic, intentional process of influencing

matters of public interest and changing power relations to improve the lives of the disenfranchised.

Other colleagues in Latin America define it as a process of social transformation aimed at shaping the direction of public participation, policies, and programs to benefit the marginalized, uphold human rights, and safeguard the environment. African colleagues describe their advocacy as being pro-poor, reflecting core values such as equity, justice, and mutual respect, and focusing on empowering the poor and being accountable to them.”

—Institute for Development Research: Advocacy sourcebook

“Advocacy consists of different strategies aimed at influencing decision-making at the local, provincial, national, and international levels, specifically:

Who decides—elections, appointments and selection of policy-makers, judges, ministers, boards of advisors, managing directors, administrators, etc.

What is decided—policies, laws, national priorities, services, programmes, institutions, budgets.

How it is decided—accessibility of citizens to information and the process, extent of consultation, accountability and responsiveness of decision-makers to citizens and other stakeholders.

Policies and decisions are solutions to concrete problems. Effective advocacy requires sharp understanding and analysis of a concrete problem, and a coherent proposal for a solution.”

—InterAction: Women’s Advocacy Workshop materials

The power of participatory photography as a tool for advocacy

A photograph can be a powerful tool for advocacy, since unlike text or video footage it can carry a large amount of information in an instant. It does not depend on the audience spending time reading or watching it to get a point across. The first objective of an advocacy campaign will often be to make the target audience take note of the issue and the need for action. When this has been done the evidence that shows what that action should be can be presented. A photograph can carry layers of information despite being a recording of just an instant in time: the key impact of the issue on the lives of people, the geographical context, the cultural and/or professional background of the affected community – all these details can be conveyed in one photo.

Of course, these points apply to any powerful photograph, not simply those produced by members of the community in question. The difference is that a participatory photography project can ensure that the community themselves are at the forefront of a campaign seeking to improve their lives. Both the process of engaging a community through a participatory project, and the resulting photographs, can strengthen an advocacy campaign. In addition, the process itself can bring benefits to those members of the community taking part – empowering them with new skills, increased confidence and a greater understanding of the issues. In some cases opportunities are created for employment or income generation through sale of photographs, although of course these are secondary benefits and should not be the incentive for members of the community to participate.

The key ways in which a participatory photography project can enhance an advocacy campaign are outlined below.

Combination of documentary and personal voice

Most people these days are aware that in taking a photograph a frame is put on the world, capturing certain details of reality in a particular way. A photograph is not necessarily an objective record of fact, therefore, but rather is evidence of what the photographer thinks is important or interesting. A photographer wishing to draw attention to a certain aspect of an issue or situation can point the camera at the evidence that supports this view, and leave out details that might confuse the message or even undermine it. The ability of photography to record reality, however, is still an important strength when it comes to conveying information about an issue. Even if a photograph is an incomplete depiction of a situation, it still provides a window on a real place and time that is often beyond the actual reach of the audience. A rubbish-strewn street, polluted river or ruined building can be recorded in a photograph and for the most part will be trusted as evidence that, however temporarily or unrepresentatively, this was a real situation observed or experienced by the photographer. Trust in the honesty of a photographer beyond this is built up through supporting evidence given in other photographs or accompanying text, as it would be for a photojournalism feature in a newspaper, but ultimately it is seeing the actual details of the environment and/or the people involved that make an issue seem real for the audience.

For participatory photography, this subjective nature of photography can be a strength rather than a weakness. In using photography to explore and reveal an issue in which they are directly involved, participants capture an eye-witness view of the situation, but also can share their own perspectives as people affected by it. This subjective perspective becomes an important aspect of the resulting photographs when they are to be used for advocacy, as they illustrate the human side of an issue by revealing the impact on real people, giving an audience someone to empathise with.

Points to consider

- Do not expect the photos produced by your participants to reflect the same priorities as identified by research, and do not rely on them to document specific aspects of an issue that you have already identified. Their photos will reflect their perspective, and should be presented in this context.
- Ensure participants are aware that context will be given to their work – and ensure they are happy with the additional information that will accompany their photos, and with how they will be represented. See Ethical considerations for more on this.

A new perspective on a familiar issue

The intended beneficiaries of an advocacy campaign and the target audience whose action is required to bring about the desired change are often far removed from each other – particularly when an advocacy campaign is international. Photographs and accompanying captions created by affected communities can help an audience understand what it would be like to be affected by the issue themselves, and therefore convince decision makers of the need for action in a way that dry facts and figures may not.

Adding integrity to a campaign

Advocacy is traditionally undertaken by individuals or organisations with a public platform and the resources to speak out about an issue that an affected community may lack. The voice of beneficiaries is often missing, and this can lead to suspicion that the agenda driving the campaign is that of a third party organisation rather than necessarily being what is needed or wanted by the affected community. In some cases this may be true!

A participatory photography project involves members of an affected community in developing the materials, and this process itself can be useful in identifying campaign messages and solutions to advocate for. The direction of the campaign can be defined with the input of the community through this participatory process if there is time and flexibility to allow these elements to be formed during the project rather than before it starts. The resulting images and words produced by the participants are evidence of this process of consultation and involvement, and demonstrate their investment in the advocacy process and their belief in its importance.

Participatory photography can provide an alternative to the slick 'advertising' style photographs that the public and decision makers may be more familiar with seeing in advocacy materials produced by NGOs. There may well be a place for both, perhaps at different levels of the campaign or to attempt to influence different audiences with different values and perspectives. As issues are represented by those with first-hand experience, the audience may be less likely to think that they have been exaggerated or simplified by an organisation trying to cause a strong reaction.

Points to consider

- Avoid manipulation – if the process of the participatory photography project is intended to define the advocacy messages then participants should not be steered to produce photos and work about specific subjects or making specific points.
- If the campaign messages have already been defined and the project is to create campaign materials, this should be made clear to the participants before they start, so that in taking part they are actively choosing to support that campaign. If participants believe they are contributing to the direction and content of the campaign but are not, they are being misled. See Ethical considerations for more on this.
- If you are using the participatory process to define the campaign, ensure that you have the flexibility to do this. If your funding has been given on the understanding that you will deliver certain things, you cannot use the ideas and messages that the participants come up with if they do not deliver what your funders require.

In 2009, PhotoVoice ran workshops in sensory photography with blind and partially sighted people in the UK, in partnership with Mexican NGO Sight of Emotion. After a course of 10 workshops, five of the participants were given photo-advocacy training and invited to develop personal advocacy projects. The funder, Pfizer, required the project to result in health-focused advocacy outputs, however the participants were more interested in social issues such as accessibility and inclusion. Because the participants were allowed to choose the focus of their own campaigns, PhotoVoice had to design a health advocacy campaign separately, making use of the photos produced by participants in the sensory photography course. The campaign, focused at the Afro-Caribbean community in London and highlighting the increased risks they face of conditions that lead to preventable sight loss, was conducted using posters, postcards, e-postcards and targeted online advertising. For more information see <http://www.photovoice.org/projects/uk/sights-unseen>. As this campaign was developed in addition to the planned project activities and the personal advocacy projects developed by the five participants, this caused more time and resources to be used than

was originally budgeted for advocacy. If the participants had been supported to produce materials and messages specifically for a health-advocacy campaign, the process would have been less geared to their interests, but would have generated what was needed with more of their involvement.

Allowing new voices to be heard

Advocacy is often undertaken because a community or group is sidelined in society, or because there is a lack of knowledge about them, their needs and their lifestyle. This situation can mean there is a lack of social policy addressing their needs, however for the same reasons they may not have a platform or the means to speak out and be heard in order to call for change. A participatory photography project creates materials that give an insight into the community in question, and a campaign can have a positive impact on the way they are viewed by the public and authorities simply by raising awareness of their existence and lifestyle as well as the issues they face.

A participatory photography project can take place within a community and with sensitivity to any cultural values, practical limitations or vulnerabilities that could otherwise prevent them taking an active part in campaigning. The photographs and accompanying captions produced by the participants can convey what they want to be known about their situation - and their pleas for change or action - to the target audience, without their physical presence in the public arena. In some cases this can be the nearest thing to their presence as active spokespeople for the issue that can be possible, especially if the group includes vulnerable people or those with issues communicating due to physical or mental disability. For such people, involvement in direct action or public exposure could be harmful rather than empowering.

Building foundations for ongoing campaigning

Even when a participatory photography project is focused on the creation of materials for a specific campaign, the process results in more than just a selection of photographs and captions for this purpose. The participants involved gain skills in photography and an understanding of how they can use photography to highlight issues and change attitudes. They will also gain experience, and confidence, in discussing and sharing their views and opinions on issues. Being asked to feed into a campaign can help participants to gain confidence in the validity of their opinions, and it may be easier for them to speak out for the first time in the structure of a photography workshop – see discussing difficult issues for more on this.

Workshops held in Russia for the Direct Voices project were intended to allow young people affected by HIV in St Petersburg to feed back about their experiences of HIV services and social issues that affect them. None of the participants had previously engaged in any public campaigning, and in most cases kept their HIV Positive status secret from all but their closest family and friends. By producing photographs and accompanying captions they could share their thoughts and to highlight problems and potential solutions without personally attending meetings or demonstrating publicly. Their photos were intended to convey their messages about issues they face and needs they have that are not met to those making decisions about policy and service provision. By the end of the workshops, however, the participants had gained confidence in the validity of their opinions, and the importance of taking action to ensure they are heard by those making decisions. Four participants bravely chose to attend the International AIDS Conference (IAC) in Vienna in March 2010 and spoke publicly about their experiences and their reasons for photographing the subjects they chose. Their photographs, which were exhibited in a truck on the IAC site and were distributed as postcards to delegates and the public, added to the interest shown in their perspective.

Reaching new audiences in new ways

The versatility of photography as a medium for dissemination makes it a useful tool for advocacy, since the same photographs can be used in posters, leaflets, postcards, websites, emails, reports, press adverts and more. Photographs have an immediate impact, and as they can be used in all these different mediums, consistency can be sustained across the campaign materials in order to build up recognition and therefore impact over time. See [Creating the change](#) for more details.

Key Points

- A participatory photography project can involve a community in defining and designing a campaign as well as creating materials to support it.
- Photographs taken by the community convey details about the issue, but also about the community itself.
- Stories and perspectives from real people can convince people to act because they cause empathy with those affected by the issue.
- Photographs can go into the public arena and carry the views and messages of beneficiaries to decision-makers when it is impractical or dangerous for them to go in person.
- Photographs can be used in many different ways, electronically and in print.

Ethical considerations and participant protection

Assessing and Minimising Risk

Advocacy can be a process with risks – especially if it involves exposing or criticising an action or an attitude held by a group with more power or authority than the group whose rights are being contravened. There is a danger of repercussions, or an initial increase in stigma against that group. This could be the case even in the event of an advocacy campaign run by an NGO with no involvement from the community in question, however it becomes more of an issue if the community is seen to be active in campaigning, and especially if any individuals are identifiable.

If the reason for an advocacy campaign is that a community or group is the subject of discrimination or persecution by other members of the public or the authorities, any activity that leads to members of the group being identified publicly is inherently dangerous. For example, a campaign may wish to involve drug users or those involved in sex work in order to demystify the reasons why people fall into these patterns of behaviour, and to call for changes in policy to reduce the causes and protect those who are at risk. It would in most cases not be appropriate to publicise photos showing the participants within this context, however powerful their personal stories may be. Likewise, refugees whose status is being reviewed may have personal stories about their treatment at the hands of the country's immigration department, but identifying them could severely damage their case if it leads to them being seen as outspoken critics.

Before delivering a participatory photography project with any group, a thorough risk assessment must be undertaken, which should consider risks associated with both the process of the workshops and the use of the outputs in the campaign. The examples below are just a few that are relevant to an advocacy-focused project. There will of course be more considerations to do with practical dangers, and issues specific to the group involved. For more on risk assessment, check the Links & resources section.

Process considerations

- Will being seen to take part in the workshops put the participants at risk of aggression or abuse from anyone else in the community?
- Will the participants be able to take relevant photos in their community without a negative response, or worries, from others?
- Are there cultural or practical barriers to the participants taking relevant photographs in their communities?

Output considerations

- Who will see the campaign materials? What will their reactions be?
- Will identifying the participants as members of the group or active supporters of the campaign put them at risk?
- Will the subjects of photographs be at risk if identifiable in the campaign materials?
- How easily could participants be identified by other elements of photographs – eg clothing/tattoos/local buildings and landmarks?

Minimising risk

If participants cannot be identified through the campaign for their safety, it does not mean that a participatory photography project is not possible. There are various precautions that can be taken to prevent participants from being identified.

1. **Explain the risks** to the participants before the start of the project – do not assume that they are better placed to predict and avoid such risks from their own community or authorities. Those who are not familiar with photography projects or campaigning will not necessarily realise what exposure it can generate and what the implications of this could be. Their decision to take part should be informed.
2. **Ask the participants what risks they are aware of** and factor them in if you had not already identified them. Participants will know more about the reality of life in their community, and about local hazards and attitudes towards them as a group.

3. **Change names** of the participants when crediting. Allow participants to choose the name for their credits, checking that no two people use the same one. Obviously it should not be the name of another real person. When participants sign the release form for their selected photographs, they should specify on the same form what they wish the credit to be, and these forms should be kept safe and secure. The real names should not be stored in the photograph's metadata (embedded information) or filename, or in any accompanying spreadsheet giving credits and captions for the photo edit. If the decision is that all participants must use false names for their protection, this should be clear to participants before they begin the project to avoid disappointment at the end.
4. **Consider subjects of photographs** and if they could be at risk do not include photos in which they are recognisable. Again, it is important that participants understand this before beginning the project so that they do not feel misled and disappointed if a photograph they like has to be taken out of the edit. Encourage imaginative ways to document issues and social practices or their impact, without showing faces. For more guidance on this see Workshop Considerations and Exercises.
5. **Ensure that you follow a clear policy for the protection of children and vulnerable adults**, and that all project staff are familiar with the risks that exist, the steps to take to minimise them, and the guidelines to follow if any issues arise. If you are not working with an organisation that already has such a policy, you should seek help in creating one that the organisation is happy to adopt.
6. **Consider internet safety** if working with young people who will be accessing websites as part of the project. Guidelines should be in place to protect young people from accessing inappropriate content or being exposed to contact from unknown parties online. See http://www.barnardos.org.uk/resources/resources_internet_safety.htm for guidance.
7. **Internet safety is particularly important when digital photography is involved**, as hurtful photos can be spread, or hurtful or inappropriate comments made about photos online. If participants are able to post images online it should be made very clear that this is not allowed during the workshops, and only signed-off photos that the whole group is happy with at the end of the project can be shared beyond the group.

Informed Consent

Involving participants in a photography course to produce photographs for an advocacy campaign is only ethical if participants understand from the very beginning what they are contributing to. They must fully agree with its objectives and approach, if they will not be able to help define these through involvement in the project. Digital photography courses may be extremely attractive to members of poor communities with few opportunities for training and little access to technology. It is important that this does not tempt people into taking part for the wrong reasons when it will put them at risk, or when there are campaign outputs that they might not agree with if they were fully informed.

Details to cover with participants before starting (if defined before the participatory process)

- Campaign objectives
- Campaign messages
- Outputs – exhibitions, printed materials etc
- Reach of the campaign – local/national/international
- Audience – who could see the work
- Context to be given to their work (see below)

Things to consider

- Make the purpose of the project – ie the resulting campaign and its objectives – clear to participants *before* they sign up for the workshops.
- Revisit the campaign objectives and messages frequently throughout the workshops, looking at how what they have done so far fits in.
- Give participants frequent opportunities to reconsider if they would be happy for photographs they have produced so to be seen by peers, family, the general public, authority figures etc. Considering what it will mean for the photographs to leave the private space of the workshops and gain a life of their own can easily be forgotten in the energy and excitement of workshops.

Context

Providing background context to photographs from a participatory photography project is always important, and even more so when they are used in an advocacy campaign. Firstly, the messages created by representatives of the affected community through the workshops should not be confused with the main message of the wider advocacy campaign. Photos and captions produced by participants may be personal or covering only certain aspects of the issue, and the fact that they are subjective should be highlighted.

It is vitally important that participants understand what context will be given to their work when it is used in the campaign before signing up to take part in the project. Some people in the community may support the aims of the campaign, but may not identify themselves with the issue as absolutely as the campaign may require them to. For example, someone seeking asylum in Britain may not wish to be labelled an 'asylum seeker' as if this defines them. In some cases participatory photography projects aim to help people affected by an issue to escape such labels and demonstrate that they are real people. In the campaign, participants are likely to be identified as people affected by the issue, so that their views are seen to be relevant. It is important to check that all participants are happy with this before they begin the project.

Connected to this is the matter of terminology. There can be different ways to describe different demographics and beneficiary groups, and often what is conventional or acceptable in one context differs from another. Participants should be aware of the language that will be used to describe them and the issues, as it could cause real resentment and distress if they produce work for the campaign and are then described in language they find demeaning.

Points to consider

- Remember that participants who are unhappy to be associated with an issue in the public outputs, but wish to contribute to the campaign, can choose to remain anonymous. See the Assessing and minimising Risk section for more on this.

Levels of Participation: Managing Expectations

As mentioned in other sections, some aspects of the advocacy campaign may be defined prior to participants producing photographs. This is often unavoidable, since advocacy work is planned in response to a perceived need for change or action, and in many cases the entire project will need to be planned in order to raise funds for it. In some cases, however, the nature of the problem and solution may be unclear and the participatory process could be used to allow the affected community to feed into identifying these.

However much participants can contribute to the content and direction of the advocacy campaign, the important thing is that they are not misled into thinking they have more power than they do. If there are any details about the wording of the campaign materials or about who will be targeted and where the materials will be seen, these should be made available and openly discussed with the participants before they commit to the project – see Informed Consent for more on this.

If participants explore the issues and discuss what changes they think could improve their situation in the workshops, it can be disempowering if this is then ignored in the focus of the final campaign. The participants should only be encouraged and supported to come up with campaign messages and suggestions about who and how should be targeted, if it will be possible and appropriate to use these. Consider before beginning what level of participation is appropriate in your advocacy plan and make sure participants know what they will and won't be able to affect.

In some cases the aim of a project may be to enable members of a community to advocate on behalf of themselves and others affected by the same issues. In this case it might be appropriate for the campaign to be defined entirely through the participatory process. This higher level of participation is appropriate because it is an aim of the project itself. This may not be appropriate, however, if the objectives that need to be met are to do with the impact of the advocacy campaign rather than the process itself. See the resource on the ladder of participation for more on this.

As well as ensuring that participants are aware of the limits of their influence, it is important that this is communicated to the audience and to other stakeholders when the campaign materials are disseminated. It would be misleading and potentially exploitative to imply that the campaign is led by members of the community if in fact they are just contributing their personal perspectives to strengthen an argument formed by an organisation advocating on their behalf.

Key points

- Ensure participants know how much power over the campaign design before they begin.
- Be clear from the beginning about what is needed, and what can and cannot be used in the campaign.
- Be aware of where you are on the ladder of participation, and communicate this to all stakeholders.

Exposure

Even when participants have been fully informed of the aims of the project and the potential audiences for their work, when the project ends there may be unforeseen opportunities or risks of public exposure. It is sensible to consider all possibilities before they arise so that you can have a clear plan of action.

If the campaign receives press attention, journalists will often request direct access to participants for interviews. For the reasons outlined in *Assessing and Minimising Risk*, it may be inappropriate for the participant group to be identified, and in this case all such requests would obviously be declined. The photographs and captions should be offered for the newspaper to use instead, since they represent what the participants want to say about themselves and the issue. These photos should therefore be promoted to attract press coverage, rather than the faces and background stories of participants.

Where it is not necessary to keep participants from being identified they should be fully informed of the risks and implications of media attention, and put under no pressure to take part. If they are keen to identify themselves with the campaign and speak directly through press interviews, however, this can be a powerful boost for the campaign. Participants should be supported fully by project staff both during and after any press involvement.

Points to consider

- Whatever assurances are given by journalists, and whatever information you provide them with, ultimately you cannot control how things are represented and what information is included and left out of an article or interview. Be aware of this and consider the potential risks of misleading or negative press before choosing to try and attract press attention. Ensure the participants understand that coverage may not be as they expect and not everything they say will be used.
- If providing any photographs from the project for press use, ensure you make it clear what credit must accompany each photo, and insist that the captions accompany them. As mentioned above, this may still not happen, and therefore participants should be warned that if press make mistakes there is nothing that can be done. Some newspapers may agree to publish a correction in a following issue, and it is worth asking for this if it will not destroy a useful relationship with the newspaper as it may satisfy participants who were disappointed about their work being misrepresented.

Workshop design

Each project will have different considerations, risks and limitations related to the specific target group, the geographical and cultural context, budget restrictions, and the intended outputs. This section aims to provide some rough generic guidelines for participatory photography workshops aimed specifically at producing images and captions for use in an advocacy campaign.

For general guidance on facilitating participatory photography workshops see The PhotoVoice Manual (available to purchase from www.photovoice.org). For guidance on working with specific vulnerable groups see the Links and Resources section.

Shopping list

Digital cameras (1 per participant, 1 for workshop demonstration, and at least 1 spare per 10 participants)

The priority in selecting cameras for an advocacy project is that the participants can start using them straight away and start to get usable results without too much technical support. Digital point and shoot cameras are fine – the focus will be on what is captured and the caption that explains it rather than what technical ability it demonstrates. Modern point and shoots have some great features that allow creativity without too much training.

Consider:

- Ease of use – simple controls, preferably buttons on the outside of the camera rather than menus accessed through the camera's screen (especially if working with illiterate, learning disabled or blind/partially sighted people).
- Quality – Cameras should produce at least 6MP photos and preferably 10MP or more to ensure that the resulting photos can be used for exhibition prints, postcards, press or posters as required – lower resolution cameras or mobile phone cameras will generally only produce small images suitable for online use. Ensure that participants know that they must shoot at the highest possible quality setting and show them how to check this.
- Memory – consider how frequently the participants will be able to download their photos, and buy memory cards that will give them enough storage to shoot over this time without running out of space and having to delete photos. 2GB cards provide space for hundreds of photos and should be sufficient for most projects.
- Power – Some cameras are powered by batteries, and others are rechargeable via a mains supply. Consider which will be more convenient and cost effective for participants. If they do not have electricity at home, for example, is it better to have a stock of rechargeable batteries that you hand out and receive back at each workshop?

Other equipment options

SD memory card reader

Laptop computer with image editing software, Word, Excel etc

Multimedia projector

Voice recorder and/or video camera (eg Flip handheld camera)

Photo printer (if no convenient photography printing studio nearby)

Staffing

Workshop facilitator – leads the workshops. Must have photography and teaching experience.

Responsibilities: Explaining concepts, keeping the workshops running on time and leading evaluation sessions. More details on roles and skill requirements for a facilitator.

Workshop support – supports the workshop facilitator in running the activities.

Responsibilities: Helping workshop facilitator demonstrate concepts, providing practical assistance by distributing equipment and handouts, setting up spaces for exercises, writing notes on flip chart etc. Providing support to participants one-on-one to help them complete tasks and understand concepts where they are struggling, watching to ensure no participants are having problems and feeds back to workshop facilitator if issues arise.

Translator / Interpreter – Providing translation between workshop facilitator and participants when there is a language barrier, and providing cultural advice to ensure activities and explanations are appropriate for the participants.

Responsibilities: Translating all instructions and concepts described by workshop facilitator accurately. Translating participant comments and questions to the workshop facilitator. Translating handouts and forms. Advising project staff on cultural issues.

Logistical support – makes practical arrangements for workshops and activities.

Responsibilities: Arranging suitable venue for workshops, making travel arrangements for staff and participants as required, getting photos printed between sessions, arranging refreshments for workshops.

Forms and resources

Necessary

- Workshop sign-up form – see example template
- Participant release forms (in local language) – see example template
- Model consent forms (in local language) – see example template
- Participant (or responsible adult if participant is under 18, depending on the local legal requirements) workshop sign-up form – see example template

Useful

- Image references – digital or printed examples of the issue being depicted through photographs (a Google image search by relevant keywords gives a representative sample of the kinds of imagery already in existence about the issue)
- Image examples for captioning exercises / discussion of styles and story-telling (gathered from previous projects, newspapers, magazines, adverts etc)
- Certificates of achievement for completion of the course
- Handouts about basic camera controls, technical tips for better photographs, and downloading photos from the camera

NB: Participants may request further details or written information during the workshops, and these could be created and circulated after the course.

Workshop Curriculum

This is a rough template workshop progression based on previous projects aimed at involving groups of up to 10 people over a short timescale in issue-focused photography for use in an advocacy campaign.

Workshops to be 10am – 5pm with an hour break for lunch (2 x 3 hour periods)

Each workshop would start with a warm up exercise, and finish with a short monitoring and evaluation session tailored to the participant group and the indicators for the project. An opportunity should always be given for participants to feed back about the sessions, in a group but also one-on-one, so that if there is confusion or dissatisfaction it is identified and dealt with as early as possible.

Each workshop should be followed by a debrief with all the workshop staff in order to collect any observations or worries that will feed into the content or format of future workshops.

Think about what the objectives for each session are: (SMART objectives)

Each facilitator should have objectives prior to the beginning of the session. These should be reviewed in the evaluation at the end, and those not achieved either reconsidered or moved to the list of objectives for a future session.

Before the workshops the participants should have been briefed on the aims of the project and the advocacy campaign it is to feed into, and should have signed a workshop sign-up form that demonstrates they have received and understood this information and the commitment required (number and schedule of workshops, dedication to producing photographs for use in the campaign etc).

Workshop 1

Objectives (to achieve by end of workshop)

1. Build group dynamic between participants and workshop staff through ice breakers to encourage interaction and help them learn each others' names.
2. Clarify aims and objectives of project through clear explanation, and ensure participants understand correctly by collating expectations and feedback.
3. Establish ground rules for the course of workshops through a guided group discussion with all staff and participants.
4. Clarify the project process to ensure participants understand the commitment and the activities they will be taking part in.
5. Enable participants to use the basic camera functions independently through guided exercises.
 - Ice breaker exercise – see examples
 - Group discussion of the aims and objectives of the project
 - Expectations discussion (ensure these are documented somewhere)
 - Set ground rules for the workshops (guided group discussion)
 - Intro to the cameras
 - Photography exercise to practice camera functions – eg treasure hunt / portraiture – see examples
 - Assessment of initial expectations / aspirations for project and personally – guidance
 - Review slideshow of results from photography exercise

Workshop 2

Objectives

1. Enable participants to recognise different styles of photos, including documentary, fashion, art and portrait, and the different purposes photos can serve, through visual literacy exercises with image examples.
2. Gain an understanding of what the participants already know and think about the issue through guided discussion using relevant image examples.
 - Selected prints from wksp 1 exercise handed out with scrapbooks (scrapbooking can be a useful way for participants to track their progress in terms of technical ability, and in terms of exploring/documenting their perspective on the issue. It also gives them somewhere to record captions as they go along, and to start selecting images to include in their final edit from early on in the workshop process).
 - Visual literacy exercises (learning how to read the meaning in photographs by interpreting style and content) with image examples - examples
 - Discussion of issue – assess level of knowledge/interest and initial associations
 - Look at issue image examples and discuss what they consider positive/negative etc
 - Set photo challenge for next workshop (eg Taking 10 photographs showing their home life)

Workshop 3

Objectives

1. Introduce concepts of copyright and model release through explanation of the terms and their meaning.
2. Ensure participants understand what a caption is and what it can add to a photo through exercises looking at examples and practising producing captions for photos.
3. Increase participants' technical photographic ability and confidence through guided practical exercises.
4. Identify a location for an outshoot through a guided group discussion.
 - Look at results of photo challenge, identifying successful photos and discussing how problems encountered could be avoided
 - Discuss good locations/subjects for outshoot for workshop 5 (taking into consideration the photos participants want to take to talk about the issue but can't in the workshop environment)

- Explain copyright and model consent concepts and sign-off process - guidance
- Look at examples of captioned photographs – discuss what the captions add
- Captioning exercise – see examples
- Photo exercise for homework – eg take a sequence of photos to tell a story

Workshop 4

Objectives

1. Support participants to start planning their photo projects through guided group discussion and one-on-one sessions.
2. Increase participants' confidence in explaining their photographs through group presentations and discussions.
 - Share and discuss photos from storytelling exercise as a group
 - Brainstorm ideas for photo projects in group
 - Plan personal photo projects with one-on-one support

Workshop 5

Objectives

1. Increase participants' technical photographic skills through supported practice.
2. Increase diversity of participants' photographs by supporting them to shoot in a new location.
 - Outshoot to chosen location (it is sometimes best to take the memory cards in at the end of this day as there are likely to be a lot of photos to download, so having them ready before the next workshop can save time. Do not take the cameras, as if you do the participants cannot charge them for the next workshop.

Workshop 6

Objectives

1. Increase participants' technical photographic skills and confidence using the cameras through guided group and one-on-one exercises.
 - Photo exercise for group while one-on-ones take place to consider progress and captions for personal projects
 - Slideshow of edits for group with explanation from photographers

Workshop 7

Objectives

1. Identify what still needs to be completed by participants for their personal projects through one-on-one review of their work.
2. Start work on captions for selected photos in supported groupwork.
 - Prints handed out
 - Shooting for personal projects
 - Selecting images and discussing what still needs to be done one-on-one, while group captions photos so far

Workshop 8

Objectives

1. Ensure participants understand copyright and model release and have considered them in relation to their projects through group discussion.

2. Identify gaps in personal projects and plan how to complete in last 2 workshops through one-on-one discussions.

- Prints handed out
- Revisit copyright and cover issues around disclosure as a group – dangers of public showing of images, considerations for editing.
- Looking at images so far one-on-one – choosing edit and identifying gaps/problems due to lack of permissions
- Captioning photos while one-on-ones take place with other participants

Workshop 9

Objectives

1. Complete shooting for personal projects.
 2. Ensure all participants are progressing with their captions by checking progress one-on-one.
- Final photos / reshoots if required
 - Captioning with one-on-one support from translator

Workshop 10

Objectives

1. Sign off captioned edits of 10 photos per participant.
 2. Collate all release forms required to use the edit.
 3. Ensure participants understand next steps and do not have expectations of future activities or impact that cannot be met.
 4. Gather evaluation data and feedback on the whole process from participants through interviews and evaluation exercises.
 5. Celebrate the participants' achievement and have fun!
- Signing off captioned edits and signing release forms
 - Review of expectations and explanation of next steps / future opportunities
 - Group evaluation session
 - Slideshow of images – celebration with invited guests (family and friends)
 - Presentation of course certificates (and cameras if they are staying with the participants)

Discussing difficult issues

One of the strengths of photography is that it allows sensitive issues that may be difficult to talk about to be explored non-verbally by participants. When images have been captured, it is the photographs that become the topic of discussion, which naturally opens up a dialogue about the issues addressed or depicted. For this reason, it is useful to include both practical photography exercises and group discussions of photographs into every workshop. Introducing this format early on when the exercises are purely about having fun and/or improving the standard of photography will help the participants to gradually become more confident speaking about their work in public. Background and personal perspectives on an issue come out naturally in a discussion about a relevant photograph, when considering why it has impact and what it says about its subject.

“Photography is the best way of highlighting those issues that are not acceptable culturally sometimes..., or about which people are not willing to discuss openly...”

The photographs taken by the DIC's children have given me detailed information about their personalities and thoughts. Photographs have revealed their unique perceptions and ways of thinking about problems within their community.” **Sana Mukhtar, Psychologist, See it Our Way workshops, Pakistan**

It is sometimes necessary, however, to open up a dialogue with the group about issues, separate from the photography exercises. This can be in order to check what they know or think already, or in order to discuss what objectives the project could have for the local community and what action or change should be advocated for in the campaign. There are various strategies for doing this, and they will necessarily require adaptation for different groups, however the following guidelines are useful when considering how to facilitate and build upon an issue-based discussion.

Relate the discussion to photographic concepts

Even if a discussion about the issue is taking place before any photographing around the issue, it can still be useful to use the language of photography when talking about the concepts. This will help participants relate their photography to the issue later on, and will make it easier to talk about the issues as it is still in the context of the photography project. One way to do this is to look at image references for the issue and discuss how relevant/accurate they are to the experience of those issues in the community. The subject matter of the photos can be discussed, but also the way it is presented in the photograph. For example, a photograph may show something that the participants feel is a big problem, but they may feel that the way the photograph has been taken does not make it seem important.

Drama exercises can be a useful way to work around issues as a group and then draw the connection to ways key messages about it can be represented visually. For example, you could ask the participants to create a 'human photograph' that encapsulates the issue from their perspective. Working in pairs or small groups participants imagine a typical experience of the issue by someone in their community, and create a 'frozen scene' that they feel conveys this without movement or words. They can start by actually role-playing the scenario, and then choosing a moment to 'freeze' it that conveys what it is all about without words. The discussion the participants have in choosing the context can be useful and revealing, and at the same time they consider key concepts of photographic language in considering what needs to be recorded in that one static frame in order to convey a background story. In the See it Our Way workshops in Romania, this approach was used as an exercise to prompt discussion amongst the participants of what 'human trafficking' might actually mean for people living in the community. Scenes created ranged from a daughter leaving home being waved off by her parents, to a girl accepting money for a child she was bearing. The latter scene was recreated with a pregnant girl 'acting the part' for a photograph in the final edit, highlighting the issue of girls selling their babies to childless couples to make money.

For more ideas of drama based techniques see the Links & Resources section.

Discourage personal stories when appropriate

When participants start thinking about exactly what to photograph, they may be inspired by personal experiences, or even choose to document an aspect of their own life. This can be powerful and effective as part of the final project output, however before those images being selected for use in the campaign the workshop staff should discuss one-on-one with the participant if this is appropriate (see Ethical Considerations). In a group discussion, personal stories can be destructive as participants may feel comfortable enough to reveal personal details at the time, but then regret doing so. When such details have been spoken out loud they cannot be withdrawn, and stories that inspire an emotional reaction in the participant or others in the group, or that set a participant apart from the rest of the group in experience or background, can ruin the group dynamic. Setting ground rules about what it is appropriate to discuss openly can help members of the group feel safe and comfortable in an issue discussion, as they will know the parameters on what information they might be expected/invited to offer, and also will know they will not have to deal with the uncomfortable situation of hearing unwanted details about others and not knowing how to react.

Participatory Rural Appraisal (PRA) and Participatory Learning and Action (PLA)

PLA and PRA techniques can be very useful in a participatory photography project focused on issues, especially if the aim is to identify needs or solutions within the community to focus the campaign on. For more details of some of these techniques see the Links & Resources section.

Encourage 'alternative' perspectives

Particularly when working with young people, participants may try to provide information or opinions about an issue that they think are the 'correct' ones that you want to hear. If there are existing outreach programs or local awareness raising campaigns by your NGO or others, participants may seek to replicate the messages they have already heard because they think that is what you will want or expect to hear. It can be useful to say early on that there is no right or wrong answer, and that what you want is their view on the issue rather than anything you already know. Encourage them to critique existing campaigns and suggested solutions to problems that face their community. When the participants are comfortable with the fact that they are not being tested, they will be more relaxed about experimenting with their photographs and speaking out in discussions.

Be aware of how images are read

Cultural attitudes to images vary, and it is important to consider this when planning and delivering a participatory photography project. Some attitudes may be cultural, and any risk of offence or misunderstanding by participants or the wider community can be anticipated and factored into the risk assessment. Other aspects of how images are viewed and interpreted may be more subtle, and there are exercises that can be included in early workshops to find out more about the attitudes held by the group. By discussing examples of images in the group it can be possible to find out more about what is considered 'positive' and 'negative' in photographs, which can be interesting to compare and contrast across different cultures. For example, a photograph of a woman working in the fields might be viewed positively as a sign of female empowerment, or as a negative image depicting poverty and desperation.

It is also important that the participants understand that photographs are viewed and interpreted differently according to the attitudes and background of the audience. By realising that they do this themselves with images they view, participants can understand how their photographs may be misinterpreted by others, particularly if they rely too much on the audience already understanding the cultural significance of subjects or themes in the work. This is one of the main reasons for captions and context being needed alongside the images when they go into the public arena, and can be a useful way to explain this to the participants. See the section on Context for more on this.

Creating Change: Using the photographs

Digital images are so versatile that there are many potential outputs to consider when planning a campaign. The important thing is to evaluate what outputs will contribute most to the aims of the campaign, and which will reach the correct target audience. A photographic exhibition seems to be the obvious output of a photography project, and it can be a great way to showcase the quality and depth of work produced by the participants, however it might also be an expensive and time-consuming venture that attracts no attention from the target group you wish to reach. This section introduces a selection of different outputs to consider, with pros, cons and some guidance on creating them and using them in your campaign.

Consider:

- Who are you trying to reach?
- What will they be able to access and what will they react to?
- What message do you want to convey?
- What action are you trying to prompt?

Exhibitions

An exhibition may not reach as many people as a media or online campaign, however if the format and venue is considered carefully it may be a good way to reach a specific target audience. It can also be a good way to attract press coverage and raise the profile of the campaign, as the launch of the exhibition is an event that can be presented as news. Journalists and key representatives of the target audience can be invited to attend the launch, and even those who do not attend can be made aware of the event and might be more interested in the work and the campaign messages as a result.

Venues

A gallery seems the most obvious place for an exhibition, however this may not be the best way to reach the target audience and convey the message of the campaign. Ask the following questions in considering where to hold your exhibition:

- Can your target audience access the venue?
- Will your target audience want to come to the venue?
- Does the venue have the capacity for the number of people you want at the launch event?
- Does the venue have a link with the issue you are campaigning on?
- Would it be better to take the exhibition to your target audience? Consider placing it in a public space with a relevant footfall, or touring a travelling version of the exhibition to places specific to that audience – eg schools to reach children, council offices to reach local authorities, relevant conferences etc.

Different formats – a few ideas

- Framed photographic prints – the obvious choice, but can be expensive and hard to transport
- Unframed photo prints – pinned/stuck onto walls and windows
- PVC/foam board prints – durable, re-usable, portable and easy to hang
- Pop-up banners – portable and freestanding, but expensive
- Posters – disposable but high impact and easy to stick up anywhere (good for a travelling component without the need to organise and coordinate transport of a portable exhibition – just send posters to be put on display in schools, libraries, community centres etc)
- Banner (canvas or PVC) – great for outdoor events
- A multimedia slideshow projected on a wall in the venue or outside after dark, or displayed on a large monitor or TV set

For ideas and advice on different print formats for different environments and requirements, visit <http://www.supersizeprint.co.uk/materialsguide.aspx?mode=0>

For more information and advice see the Exhibition Options and Tips document.

Multimedia

Multimedia outputs can be a more dynamic, interactive and memorable way to present images – and can be disseminated in ways that reach people who might not otherwise engage with the project. In some countries, however, the use of technology to disseminate the images will not be appropriate due to a lack of electricity or access to fast internet. This will be one of the key considerations when thinking about what format is best to reach your target audience.

Online slideshows

Slideshows allow your audience to browse through a selection of images with accompanying captions and credits, but from the comfort of their home or desk. They retain control over the speed they go through the work, and can return as often as they like to go through the photos and information over multiple visits. Additional information can be signposted with links or downloadable resources.

Slideshows can be enhanced with audio, which can add to the experience by combining images with a relevant soundtrack of music or commentary. This can increase the engagement of the audience viewing the slideshow, and in some cases add to the information conveyed. Ambient sound, music associated with the geographical or cultural backdrop of the project, or an interview with participants or a key member of the team are all great ways to add context in this way.

Pros

- Low cost
- Vast potential audience
- Flexibility in format
- Visitor numbers can often be tracked by web-stats
- Opportunities for 'call to action' alongside or at the end – striking while the iron is hot to request an action, donation or sign-up to a cause or mailing list
- Audience can easily share the work by posting on a blog, Twitter, Facebook etc, or emailing round – this can be made easier by adding a 'share button'. EG <http://sharethis.com/>

Cons

- Audience needs internet access and permissions to view such content – not appropriate in some developing countries
- Lower perceived value of work than a physical exhibition
- Less memorable than an event or exhibition
- Easily 'scanned' so potentially less engagement

How to create digital slideshows?

There are any number of online resources to help you create dynamic and high-impact slideshows if you are not trained in using specialist software such as Flash or Final Cut. Here are a few options:

- Slideshare – create your slideshow as a Powerpoint and it is converted into a Flash slideshow which you can protect or allow to be downloaded in its original format. Slideshows can be embedded into blogs, social media or other web pages, and can be found by those searching the Slideshare site by subject. <http://www.slideshare.net/>
- Picasa (via Google) – easy online storage and sorting of photos that allows you to create slideshows to embed and share, with limited access if you require this, or full public access if preferred. <http://picasa.google.com/>
- Flash Slideshow Maker – versatile tool to create slideshows to your specifications for your website – not free but fairly cheap <http://www.flash-slideshow-maker.com/index.php>
- Sound Slides – designed to make it easy to add audio to slideshows <http://www.soundslides.com/>

Digital Stories

Digital stories are defined by the **Center for Digital Storytelling** (link below) as 'A short, first person video-narrative created by combining recorded voice, still and moving images, and music or other sounds.' They take the output of a participatory photography project to a more intimate and moving level, by creating a multi-sensory experience that helps the audience to feel directly connected to the photographer.

At its most basic, a digital story can be a slideshow of a particular participant's work with an audio track of the photographer telling their story or giving the captions and background to the photos in their own voice. The slideshow should run sequentially with timings rather than having thumbnails or controls that allow the audience to flip around or fast-forward, as it is a linear experience that is designed to convey the story in the way the photographer wants rather than a way to access the photos freely. These can be created with Sound Slides or video editing software such as Windows Moviemaker or Final Cut, as per the audio slideshows described above.

Digital stories can go further than this, and include animations, interactive features, sound effects and even video footage. For more information and links to tools and resources you can use to create such outputs visit the Center for Digital Storytelling: <http://www.storycenter.org/>

Please note that to make the most of digital stories a facilitator experienced in making these in a participatory way is needed, as the creative control should remain with the photographer since it presents their story and will lead to them being perceived in a certain way. The process can be time-consuming even with an expert who can help the photographer make the finished product look as they want to, and adequate computer facilities and software will be needed.

Digital stories can be presented online as .mov files, or put onto a CD-ROM or DVD to be distributed in higher quality.

Pros

- A more affecting and involving experience for the audience
- More control over how the work is viewed

Cons

- Loses the versatility and immediacy of a still photograph
- May be impossible for those with slow internet connections to view
- Requires an investment of time from the audience, so may not reach people who are not already interested in the issue

E-postcards

Disseminating photos by email can be an effective way to get them in front of your target audience. E-postcards are emails that centre around a single high-impact photo, capturing attention and drawing it to information or a call to action.

Sending a design for a postcard as an email attachment means that you require people to open it to actually reach them – and they may not do this if they do not already know you or feel an interest in the issue. It is better to use an html formatted email with the image and information in the body of the email.

There are software applications and online services that can help you build and send html emails, however if you have access to a web server and can create simple html pages, you can do it yourself. Creating an html page and putting it online, you can then send this page as an email (via the file menu in internet explorer) or copy and paste it from the online version into the body of an email and send it. Ensure you add a link to the online web page at the top so that if people are blocking any html content (and many do so as a form of protection from viruses and to speed up their email software) they can click through to see what they have been sent online.

For information on how to create an html email visit <http://website101.com/how-create-send-html-email/>

Pros

- Cheap but as potentially high-impact as a printed postcard
- Targeted distribution – specifically to certain relevant people
- Can be customised as required, and used for different purposes at different points in a campaign (eg invite, call to action, press release etc)
- Can incorporate links to more information or online petitions etc

Cons

- May be blocked by spam filters or security settings preventing html – not everyone will click through if they can't see it
- Some people may resent unsolicited emails and block the address so they can no longer be reached

Press

Getting images taken by the beneficiary group into the press can be a fantastic result, since it introduces the issue being dealt with by the campaign from the perspective of the affected community. However, it is important to note that not all press is good press, and it can be time-consuming to attract and not necessarily contribute usefully to the campaign objectives.

The photographs produced by the participants, and the fact that they are members of a group not usually heard from, can attract press interest. Focus on the fact that you can offer a rare opportunity for newspapers and magazines to print photos by the community involved, rather than talking about the issue itself. The campaign messages will be seen by more people as a result of press coverage, but journalists will not be interested in just helping promote the campaign. Remember that the photographs and the captions are themselves contributing to raising the profile of the group and the issues they have chosen to represent. When the images and words are reproduced and seen by the public, this can lead people to see the voices and perspectives of the participant group as being more important and worthy of attention.

A press release about an issue is unlikely to be picked up unless it has an associated event that can act as a hook and a focus for an article. An exhibition can provide this, as can the workshops themselves. The press release should be focused around the highest impact photographs and the context to them. If a publication shows interest, a dialogue can begin with the journalist about what information and background should accompany them. If the photos are reproduced and they intrigue readers, they may search for more information and come across the outputs you have more control over.

Top tips

- Make the images do the work in your press release – background and context should be there for those interested in the images to read, but is unlikely to engage people enough to check out the images.
- Ensure you are approaching the right people – commissioning editors have the power to give the go-ahead, journalists interested in the issue or geographical area may champion it, a news-desk will probably just bin the press release!
- Be targeted – if a paper or a specific journalist covers related issues concentrate on them, and make the relevance (geographical, target-audience, issue-interest etc) clear straight away.
- If you can establish a personal contact – on the phone or through other contacts – the story is much more likely to be looked at seriously.
- Make the 'selling point' clear and punchy – an editor won't spend any time trying to understand the point/focus of a story – they need to know straight away.
- Follow through – if you get any press coverage it will be more likely to be picked up by others (the higher the better)

NB if you want complete control over the presentation of the campaign and the use of the photos, it may be better to budget for advertising space and design something especially to appear in selected newspapers or magazines rather than to try and get the media interested in featuring photos or a story about the project and the issue.

Tips for getting national media coverage:

<http://www.knowhownonprofit.org/campaigns/communications/media-coverage/national-media>

Tips for getting stories in local papers:

<http://www.wildapricot.com/blogs/newsblog/archive/2010/03/09/how-to-get-your-nonprofit-into-local-newspapers.aspx>

Demotix

Demotix (www.demotix.com) is one of a few 'citizen journalism' websites that give a platform to showcase work while at the same time putting the work forward to the international media. The idea is to allow anyone who is able to capture an event or situation because they are involved or affected by it, to share it with the world. The idea is that this contributes both to freedom of speech, and freedom of information. The Demotix website is a place where these stories can be viewed, shared and discussed, however at the same time Demotix highlights specific stories to the mainstream media.

How it Works

- Upload news stories, images and video to Demotix, and they make it available to over 200 media buyers around the world – newspapers, magazines, TV channels, websites and publishers.
- Demotix have direct FTP feeds into some of the biggest news organizations in the world – Guardian, Times, Wall Street Journal, New York Post, and many others – so it is a good way to get the participants' photos and stories brought to the attention of media outlets you may be unable to access directly.
- Demotix have a daily email feed to over 200 more media organizations around the world – from San Francisco to Kathmandu.
- Images that are sold to media organisations can bring in a large amount of money for the photographers, although of course there is no guarantee that there will be interest in buying the work.

Issue Hubs

Demotix can create pages dedicated to specific issues by filtering by keywords which you add to your photos when uploading them. Check if there is already one related to the target issue (and if there is, check what keywords you need to add to the images to be included) and if there is not contact Demotix and request one. If a hub is created you can use it as a focus for promoting the project and the issue, and invite other organisations or individuals to continue adding content that evidences the issue or adds new levels of information about it. This can build momentum, and perhaps lead to greater media coverage of an issue in the long term even if your project does not specifically get picked up as a story.

Using Demotix:

- Register as a contributor: <http://www.demotix.com/user/register-contributor> (If a participant is able to and wishes to register their own account they can do, otherwise one account can be created for the project/organisation and used by all).
- Confirm account by clicking the link in the confirmation email.
- Upload photos, add explanation and background story, and keywords.
- If individual participants are able to independently access internet and manage an account they can register themselves and continue to upload new work for this or other projects directly.
- As well as photos by the participants, upload photos documenting your campaigning activities in-country (particularly outputs using the work from this project, such as exhibitions, flyer hand-outs etc)
- Do not raise the expectations of participants that their photos will be bought by the media, but if any photos are purchased the money should be passed back to the photographer.

- Ensure that if participants are not handling their own accounts, you have necessary permissions to offer their images to sell and have a way of getting the money – or an agreed share – back to the photographer.

Publications

Printed outputs can be expensive to produce, and disseminating them by post adds to the cost. It can be useful, however, to have something physical to hand to people as a carry-away reminder of the campaign message, and in some instances it might reach people who would not otherwise come into contact with the campaign.

Books (various different formats)

A photo book is a fantastic way to present photographs, and a satisfying output for the photographers to keep and share as a testament to their achievement. It can also be a good way to convey detail about the issue or the campaign's objectives in a way that is not possible in a slideshow.

Books can be printed in bulk if a mass dissemination is needed, and can be produced at various qualities depending on the budget. The formats available will vary depending on the context, but in general the more expensive formats are more impressive and show the photos off better. In some countries, including the US and UK, print-on-demand publishers such as Blurb (www.blurb.com) allow single books or small numbers to be printed, and for books to be ordered one by one as required. This means a high quality output can be created and offered for sale without a large expense. The books uploaded to Blurb are also displayed online, so that the same output can be viewed online and used for email or website dissemination. This might not be possible for audiences with poor internet connectivity.

In countries where there are fewer printing options, and it is less common to print books to showcase photos, it might be difficult and expensive to arrange a publication. Unfortunately it is often the same countries in which online dissemination is not useful due to the lack of computer access for the population. It may be necessary to compromise and print black and white pamphlets in order to produce something cheap enough to give away. If this is the case it is important to ensure the photographers are happy for their work to be used in this way before starting, as their photos will not look the same as they did when taken and printed in full colour.

Pros

- Greater perceived worth – a decision-maker may find it harder to ignore a beautiful book sent to them by post than an email or 'disposable' leaflet/postcard
- People are more likely to keep books and therefore consider the issue and campaign messages in the longer term than something that seems more disposable
- Celebrates and showcases the project and the achievement of the participants
- Control over context in which the photographs are seen by inclusion of accompanying information, and by careful design

Cons

- Expense
- Difficult to get people to pick up and read the book to start with

Postcards

Postcards are simple to design and in most countries are cheap to produce in large numbers. The photographs can be reproduced in high quality and the caption, credit and campaign message added on the back. Postcards can be handed out on the street, left to be picked up in flyer drop points, or available to pick up or even purchase at an exhibition or event. They are small enough for people to take on a whim and put into their pocket or bag, though are therefore also easily discarded soon after.

One of the strengths of postcards as an output of a participatory photography project is that they make the best use of a photograph as a way to grab attention or convey information. The photograph, and therefore the perspective of the participants, is the focus. If a photograph is

surprising, or beautiful, a postcard can interest people enough to pick it up, turn it over and thus become aware of the campaign. Advertisers sometimes try to attract people into choosing to pick up a postcard because it is amusing or interesting and therefore something people might want to look closer at and stick on their wall at home. Campaign postcards can take the same approach, with the relevance of the photograph to the issue becoming apparent after someone has taken this step. In this way those not previously aware of, or interested in, the issue may come into contact with the campaign message independently.

The postcard format lends itself to being posted, and this is something that can be exploited when designing a campaign output. Rather than aiming the information and campaign message on the back at the person who picks up the postcard, it can be aimed at a specific decision-maker, and be designed so that someone can take instant action by adding their personal message and signature and sending it to the relevant person. It is worth bearing in mind that not all decision makers will take kindly to receiving a mountain of postcards, so even if the message gets through they may be ill-disposed to the campaign and less inclined to take the action suggested. Politicians are only human after all! On the other hand, it can be a good demonstration of public opinion about the issue.

Pros

- Quick to design and produce
- Cheap to print
- Uses the impact and immediacy of photographs
- Easy to post

Cons

- Disposable – low perceived worth

Social Media

Social media is a part of most campaigns, whether as a way to reach new people with outputs, or as a way of linking and mobilising supporters. Whichever tools you are using, consider how images could feed in to enhance impact.

One of the advantages of social media is that it invites interaction from your audience – people have an opportunity to comment on the outputs, and share them with new people if impressed. This can also be a downside, however, as you cannot control the comments (apart from flagging them as inappropriate if you have the time to police your presence), and people may misunderstand, object or post unrelated content that could compete with and reduce the clarity of the campaign message.

For guidance on the various tools available, and advice on how to maximise using them, visit <http://thesocialmediaguide.com/>. A few of the key tools for disseminating photographs are listed below.

A campaign that uses social media will be restricted to involving people who are able to access the internet regularly and freely. This means it may be pointless to concentrate on social media if the target audience is from a low-income group, or in a country where the internet is not widely available. Social media campaigns may also end up involving a limited community because of the sites it uses, such as young educated professionals. If this is not the target audience for the campaign, this may be a waste of time. It can be difficult to establish a social media campaign that crosses and interests different social demographics.

Youtube

Although traditionally for video, video files of audio slideshows or digital stories can be posted on Youtube and embedded into any other websites or blogs. If the project results in multiple videos it is worth having a Youtube channel and linking people to this as well as posting individual videos. Youtube is a good place to have a presence because even people who do have an account, or use it for social networking, can access content and follow links to videos on other websites or emails.

Flickr

Flickr is designed for showcasing and sharing photographs, and is easy to browse and upload images. Photos can be protected or made public, however if public it is easy for members of the public to take them and they could appear anywhere. On Flickr it can be difficult to control context to the work – the photos will appear as individual images in searches and alongside other images you may not want associated with the campaign.

Facebook

If you are using Facebook to promote the campaign and involve supporters, you can add photographs to the group or page to provide evidence or provoke a reaction. Likewise, if you have any other multimedia outputs you can post links on the wall or send them as a message to supporters.

Creative use of photographs

We cannot hope to cover all the potential ways that photographs can be used in this resource, and it is sometimes effective to avoid the most obvious outputs in order to put the images in unexpected places that people will be startled by and will remember. A few ideas are below, but the important thing is to consider who your audience is and what locations or formats are appropriate to reach them in a way they will find it difficult to ignore.

A few ideas

- T-shirt exhibitions – volunteers wearing T-shirts with captioned photographs on one side and the campaign message on the other. The more people you gather, the more intriguing it will be, and the more likely it will be seen as a stunt worthy of media coverage. Remember that those involved must completely understand what they are contributing to and what the messages on their T-shirts mean, otherwise this is manipulation and reflects badly on the campaign.
- Projections on buildings
- Mobile phone multimedia messaging
- Badges, stickers and other 'branded' goods

Project Case Studies

See it Our Way

The young people trained in photography through the See it Our Way project live in communities that are source, transit and destination communities for human trafficking across the Middle East and Eastern Europe. Between August and December 2010 PhotoVoice delivered courses of 10 workshops with young people in Romania, Armenia, Albania, Lebanon and Pakistan. The resulting body of work provides a revealing picture of the underlying causes and impact of the lucrative exploitation of children and adults.

Photographs taken by the young people reveal ground-level issues from the unique, inside perspective of young people particularly vulnerable to trafficking. The training has enabled these at-risk young people to consider the issues more carefully themselves, while playing an active role in informing and guiding peers in their communities who are also at risk of falling prey to traffickers. Their work is informing future prevention and campaign activities by local World Vision teams and partners.

Activity summary

- Training in PhotoVoice process and theory by PV Projects Manager Matt Daw for local staff in each target country.
- 10 in-country workshops over 14 days with 10 young people in each target country by a PhotoVoice facilitator, supported by local WV staff. Total 50 workshops.
- Local exhibitions and advocacy campaigns in each country, planned and delivered by local WV staff with remote support and advice from PV.
- The design and production of advocacy/awareness raising materials in each country for local dissemination.
- Presentation and promotion of the combined project output by PV and WV, and through the US **Human Wrong** anti-trafficking campaign.

Key findings

- Using participatory photography enhanced community engagement in working around the sensitive issues involved in looking at the risks to young people. In Albania, girls and boys worked together through the project – something that is usually very hard to arrange. In Pakistan and Albania, the community supported the process and other families were keen to know if they could get involved at the time or in the future.
- There is great potential in each country for participatory projects such as these to engage new people in new ways, and this pilot project did a lot to sow seeds locally and encourage staff to consider using techniques like this. Including a component of local staff training in each country made a huge difference to this – especially where other staff not directly involved in the process of running the workshops could attend to understand the project and the ways the methodology could be used in the future. This contributed to the process in each country being invested in by the wider staff, and the impact of outputs maximised. The training was necessarily brief and for staff who were not involved in the delivery of the workshops support would be needed to roll out similar workshops with other communities.
- See the Key themes pdf for details of key local issues highlighted by the participants in each country.

Taking things one step further from the local exhibitions/US campaign...

Pakistan

The methodology of the training was translated into Urdu and with our National Office. It is still a work in progress but we are aiming to use it when we replicate the training when another 'Manzil' is opened in Kasur, Pakistan.

Romania

Due to the success of the project with participants, peers, parents and community members, the project will be replicated with teenagers vulnerable to trafficking in Vaslui county. The project will be replicated by WV Romania staff with one of the participants of the original PhotoVoice project attending as a co-trainer.

Armenia

Due to the targeted awareness-raising done through the original See it Our Way Photoproject WV Armenia has been consulting with Gyumri Police Underage and Passport Departments and field NGOs to prioritize subsequent awareness rising campaign on "Trafficking", mainly focusing on child and labor abuse which will include meetings with high grade students and parents in conjunction with Police Department.

Two groups of students and a group of parents from each of 10 WV Area Development Programme (ADP) schools will take part in discussions organized by ADP in partnership with Police, who, in their turn, will continue meetings outside ADP educational institutions.

Materials created by WV will be disseminated amongst participants: partly in schools during trainings/discussions, the rest handed over to the Underage and Passport Departments of Police aimed at further distribution within the youth and schools outside of ADP area.

Albania

Travelling exhibition:

After raising awareness in their community, the youth would like to take their photo exhibition to other cities of Albania. They believe that by displaying their pictures along with the messages in schools or public spaces, they will have the opportunity to reach more peers. The youth strongly believe that their picture will serve to start conversations on trafficking issues, and will raise awareness in areas that this kind of information might not be available.

Postcards campaign:

As a continuation of the national campaign, a postcard campaign will be undertaken. The youth have already selected their favorite picture to be turned into a postcard. The postcards will be disseminated through mail to all partners, stakeholders, governmental institutions etc. Each month, a new postcard will be send, resulting in a at least 8 (eight) months campaign. The postcards will also be distributed during the moving photo exhibition in other cities of Albania.

Lebanon

WV is currently running an advocacy project focused on discrimination against children. As a direct result of the success of "See it Our Way" photo-advocacy projects with the Children's Council will be integrated into this project with each child choosing an area of discrimination that is relevant to their lives (e.g gender, refugee status, disability etc.). The photos will be used in various advocacy materials and some exhibited within a national youth forum on cultural diversity and acceptance of others. A PDF of See it Our Way has also been created and will be distributed to various WV Lebanon stakeholders.

Case Study – Pakistan Participant

Imran (*name has been changed*) has lived in Khayaban Sirsyed since his childhood. He comes from an impoverished family and has four sisters and one brother. Imran's Father is a laborer, and when he gets the chance to work he earns 500 PKR (about £3.65) per day. His mother is a housewife, his two elder sisters are domestic workers, and his younger brother is a rag picker. Imran was educated up until nursery and then left the school because of the corporal punishment by teachers. After dropping out of school he started working as a rag picker, and then his parents sent him to a tailor shop in "Awan Market" of Khayaban to learn the skill of stitching. He joined Manzil DIC on 26th October 2009.

During his psychological evaluation sessions Imran revealed that "being a tailor helper is not an easy job - I have to stitch 100 buttons in a day to earn 100 rupees (*about £1.45*). During Eids (festivals) "Ustad (*master*) made me sit the whole night in order to help him". In one session he

reported that, “we can share openly with you here in DIC but in the shop Ustad, along with other elder colleagues, talked all the time about girls, movies and other bizarre things. They scold us when we try to talk with our counterparts during work”.

Imran revealed many protection issues he has faced during his work; he knows the place “Katariyan” where elder boys take children and sexually abuse them. When he was given orientation about the PhotoVoice project, Imran willingly discussed this. During the PhotoVoice training, Imran showed great concentration and interest. When asked the reason for being part of the training he explained that he loves photography and he always wished to do photography but unfortunately never got a chance. According to him, “before this training we had never seen digital cameras, we even didn’t know anything about such cameras, memory cards and batteries etc., nor did we have any idea about taking a picture. I never thought that photos could be used for giving messages to others”.

When asked how the photos could be used for the benefit of the community, the Imran said that as his topic is child labour, so his pictures can be used to raise awareness - especially amongst adults who are sending their children for work. The PhotoVoice training has met his expectations as he reported that he never expected such good training.

Youth as Agents for Change: Direct Voices St Petersburg, Russia

In November 2009, PhotoVoice delivered photography workshops in St Petersburg, Russia to help HIV Positive young people speak out about their views of the issues surrounding HIV and AIDS. The workshops culminated in local exhibitions of participants’ work in St Petersburg during the week of World AIDS Day (December 1st). Photographs from the project were also showcased at the International AIDS Conference (IAC) in Vienna in July, directly reaching those debating the issues and possible solutions on the international stage.

PhotoVoice facilitator Ania Dabrowska delivered a course of 10 workshops with 10 young people accessing services at the HIV Centre in St Petersburg. The group - many of whom had not met previously - embraced the opportunity to discuss difficult and personal experiences and issues around HIV through their photography, including public attitudes in their local society, the difficult decisions they face being HIV+ in relation to families and jobs, and the strengths and shortcomings of the services and preventative campaigns in Russia.

Outputs

- Photographs and captions from the group were shown in the public exhibition ‘We Are Together’ at the Lutheran Church on Nevzky Prospekt, St Petersburg from the 1st – 3rd December 2009.
- Ten images were distributed as postcards to the public and relevant organisations in St Petersburg, featuring captions and information in Russian and English allowing the direct voices of those affected by an issue too often overlooked or misunderstood in Russia, to be brought to the attention of the public - thereby challenging prejudices and contributing to a greater understanding of what it means to be HIV positive. [View the postcard designs here.](#)
- At the IAC in July, a selection of the pictures from both countries were displayed in a truck parked at the front of the Global Village in Vienna. Visitors were given the opportunity to be guided through the exhibition by four of the photographers from St Petersburg. The exhibition was open for the whole week of the conference, with walk-throughs given by the photographers on Monday 9 July – Thursday, 22 July from 4:00 - 6:00.
- Photographs from all the participants were exhibited in a truck outside the Global Village at the IAC for a week, introduced to visitors daily by the young people themselves.
- An e-postcard campaign was run by World Vision Austria over the weeks preceding and during the IAC, using the photographs.
- Photographs were used by World Vision and PhotoVoice on their websites to showcase the project and highlight the issues raised by the young people.

Local Outcomes

- One of the main outcomes was the increase in positive group dynamic observed throughout the project implementation. This positive dynamic was especially noticed for younger participants for whom the issue of the HIV status was much more sensitive than for older participants who live with the open status during several years and can discuss their status without problems. Some of the younger participants started to share their stories, even very private ones.
- Communication and networking among project participants continued after the end of the project - they continue meeting at a club in St Petersburg to exchange pictures, discuss photo stories and captions.
- The sustainability of the project is provided through local FBO. Regular meetings (once per two or three weeks, on Saturdays) take place.
- The project inspired the participants, including their attitude not only to the photography but also to life. Participants shared that they started to notice the things which they had passed by before.
- Replication of the project model will take place in St Petersburg through the networking of the AIDS center – the idea of photo project will be used for activities organized by the AIDS center for youth all over the city. World Vision's Natalia Cherednichenko was invited to present the project idea and its results to the heads of the youth services and staff who will facilitate the process (youth centers, colleges, other educational institutions of the city).
- The project has strengthened WV partnership and networking with NGOs/FBOs/governmental organizations working in HIV response.

"Before this project I didn't take photos regularly, but now I can't spend a day without my camera! I am extremely thankful for this experience".

"I took many bright memories and 2000 photos (which I took) from Vienna."

Sasha

"The memories about Vienna - the conference, the truck with our photos - are excellent. I continue to take pictures and got a lot of inspiration there! I want to know more about photography and plan to attend photo courses in order to take better pictures. I also met new friends there". **Vika**

Image examples



Ragpicking

By Faizan, Pakistan

He's a ragpicker and he's feeling cold. If he doesn't make enough money during the day he has to go out at night and work until he reaches the target his parents have set for him.

See it Our Way



PhotoVoice 
www.photovoice.org



Not thinking about trafficking is not going to make it go away.

By Mariglen, Albania

See it Our Way



PhotoVoice 
www.photovoice.org



Don't make quick judgments on things you see; sometimes it's hard to tell if a child is a victim or just playing. **By Mariglen, Albania**

See it Our Way



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www.photovoice.org



This is where the most vulnerable families in our neighbourhood live. The river often floods taking away their few belongings. From the lack of money and poor conditions people become vulnerable to traffickers. **By Rodolf, Albania**

See it Our Way



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A child shouldn't be on the street. You shouldn't exploit your child for money.

By Ibrahim, Lebanon

See it Our Way



A child shouldn't sacrifice his studies to do shoe shining.

By Ahmed Hmedi, Lebanon

See it Our Way





The boy I photographed didn't want to show his face. We should respect his right not to show his identity.

By Talal, Lebanon

See it Our Way



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She's a 16 year old teenager and, even at such a young age, she knows all about life ... she lives with an older man and his daughter. Poverty has left her no choice. She thought it is better than being with her alcoholic parents.

By Janet, Romania

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Money can buy children, but not their love.

By Sirghe Alexandra, Romania

See it Our Way



Although they are just children, they have the responsibilities of grown ups.

By Patriciea Gherman, Romania

See it Our Way





"I'm a lonely woman. My husband has died and my daughter went abroad a long time ago to work as a photo model and has not returned."

By Israyelan ITS, Armenia

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Because of hard social situations people leave their homes and go abroad looking for jobs. Think hard before leaving and be very aware, you may be trafficked. **By Donara, Armenia**

See it Our Way



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Money becomes a trap for people looking for a good life. Do not believe in fairy tales of earning big money easily. **By Gohar Hakobyan, Armenia**

See it Our Way



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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



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Domestic violence

By Kainat, Pakistan

In this photo the man is beating his wife. In the morning she has to work as a domestic worker and then when she returns home she has to cook for her husband and children. This is when her husband starts to beat her, usually over petty matters. He's an addict and has withdrawal symptoms in the morning and takes his frustration out on the family.

See it Our Way



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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



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"Кем бы ты ни был, - бизнесменом, директором банка или бомжом, - ты не застрахован от ВИЧ.
Будь терпим." © Владимир / World Vision / PhotoVoice
"Whoever you are, a businessman, a director, head of bank, or a homeless person,
it is just as likely that someone in your social circle is HIV positive, so be tolerant."
© Vladimir / World Vision / PhotoVoice



Вакцина от страха. Проект фотографий о ВИЧ/СПИДе, подготовленных молодежью
из Санкт-Петербурга. Выставка, Лютеранская Церковь, Невский пр., 22-24,
Санкт-Петербург, 1-3 декабря 2009.
Vaccination Against Fear. Photography project about HIV/AIDS issues by young people
from St.Petersburg. Exhibition: Lutheran Church, Nevsky Prospect 22-24, St Petersburg, 1-3 Dec 2009

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New Life... "We all have dark days. I hope my photograph will be a symbol of hope and possibilities, regardless of your HIV status." © Maxim / World Vision / PhotoVoice

Vaccination Against Fear.

Photography project about HIV/AIDS issues by young people from St.Petersburg.



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фото © Паршук Виктория/ World Vision / PhotoVoice
image © Viktoria Parshnuk/ World Vision / PhotoVoice

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молодежью из Санкт-Петербурга
Vaccination Against Fear. Photography project about HIV/AIDS issues
by young people from St.Petersburg.



Мы вместе

Выставка фотографий о ВИЧ/СПИДе

Лютеранская Церковь
Невский пр.
22-24, Санкт-Петербург,
1-3 декабря 2009.

We Are Together. A photography exhibition
Lutheran Church. Nevsky prospect 22-24. St. Petersburg, 1-3 December 2009

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"You have HIV. You are free. Don't come near me. You are fired. I'm not your mother anymore. You should all be isolated. I don't want our children to go to the same school. This is your own fault. You can't live near us ... Look closely - do you know whose heart this is?"
© Katya / World Vision / PhotoVoice



Вакцина от страха. Проект фотографий о ВИЧ/СПИДе, подготовленных молодежью из Санкт-Петербурга. Выставка, Лютеранская Церковь, Невский пр., 22-24, Санкт-Петербург, 1-3 декабря 2009.
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Посмотрите внимательно,
Вы не знаете, чье это
сердце?

"ВИЧ-позитивные дети не виновны. У них есть право на обычное детство без дискриминации."

© Паршук Виктория/ World Vision / PhotoVoice

"HIV positive children are innocent. They have every right to childhood free from discrimination."

© Viktoria Parshnuk/ World Vision / PhotoVoice

Вакцина от страха. Проект фотографий о ВИЧ/СПИДе, подготовленных молодежью из Санкт-Петербурга

Выставка, Лютеранская Церковь, Невский пр., 22-24, Санкт-Петербург, 1-3 декабря 2009.

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"Мы такие разные, но, все-таки, мы вместе." ©Ирина/ World Vision / PhotoVoice
"We are so diverse, but still, we are together." ©Irina / World Vision / PhotoVoice

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"Я люблю играть в футбол. Когда я играю в команде, я не задумываюсь о чьем-либо ВИЧ-статусе. Мы одна команда. Я бы не хотел чтобы кто-то был вынужден играть из-за этого один."

© Дима Иванов/ World Vision / PhotoVoice

"I love playing football. When I play, I don't care if anybody is HIV positive. We're just one team.

I would hate if anybody felt they had to play on their own because they're scared of not being accepted."

© Dima Ivanov / World Vision / PhotoVoice

Вакцина от страха. Проект фотографий о ВИЧ/СПИДе, подготовленных молодежью из Санкт-Петербурга. Выставка, Лютеранская Церковь, Невский пр., 22-24, Санкт-Петербург, 1-3 декабря 2009.

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Без комментариев © Марис / World Vision / PhotoVoice
"My mother found out I was HIV positive." (text in the image)
No Comment. © Maris / World Vision / PhotoVoice

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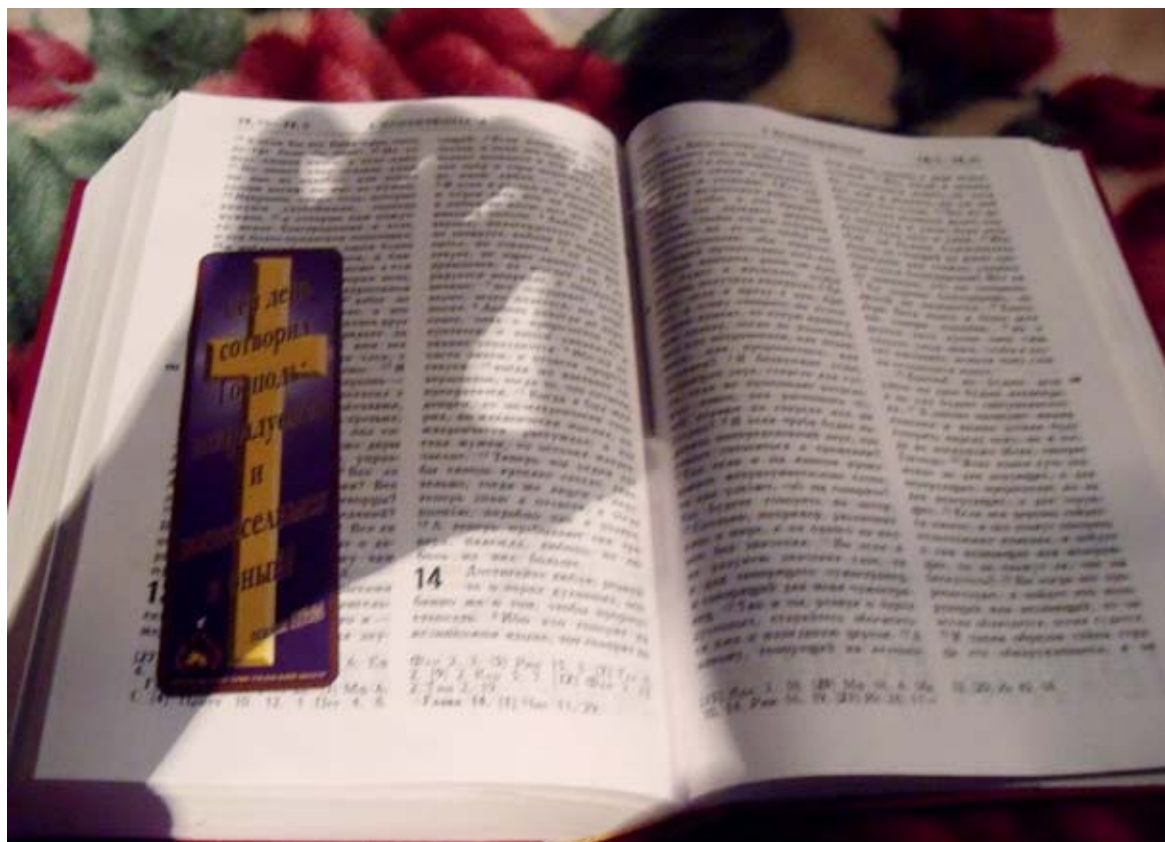
"И теперь пребывают сии три: вера, надежда, любовь, но любовь из них больше!"
© Anya / World Vision / PhotoVoice
"And there are three important things: faith, hope, and love, but love is above them all..."
© Anya / World Vision / PhotoVoice



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"Этот голубь – посланник доброй вести всем ВИЧ-положительным людям по всему миру:
Наше будущее не за горами. Мы вместе будем строить твердое основание наших жизней."

© Максим / World Vision / PhotoVoice

"This pigeon is a messenger of good news to all HIV positive people, all around the world.
Our future is open. We can build strong foundations for our lives together."

© Maxim / World Vision / PhotoVoice

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