SAP

SOCIAL ACTION PHOTOGRAPHY WITH HEAD HEART HANDS (PH3)

Toolkit for young people

Welcome

Welcome to this social action photography toolkit, created as part of the project **SOCIAL ACTION PHOTOGRAPHY WITH HEAD, HEART, HANDS (PH3)**, a KA2 small-scale partnership project funded by the Erasmus+ program and managed by AIG – Italian National Youth Agency. We hope this guide will empower you to make a positive impact in your community.

About this guide

This guide is designed to support you in preparing, organizing, and facilitating training for young people and social workers involved in youth work in your country. It aims to help you develop and implement social action photography training, photovoice sessions, and photography walks, empowering participants to create meaningful change through visual storytelling

SOCIAL ACTION PHOTOGRAPHY and Photovoice are evidence-based, collective storytelling processes that combine photography (and sometimes videography) with social action. Participants typically represent marginalized groups affected by factors such as poverty, race, ethnicity, language, class, gender, and culture. They express their perspectives through photographs, often crafting captions or narratives to accompany their images. These photographs are then shared in community settings to raise awareness, promote dialogue, and catalyze change.

The methodologies outlined in this guide have been tested and proven effective with diverse groups of participants, including young people, adults, professionals, and volunteers from various social and educational backgrounds. They have been used in both research and advocacy projects within the realm of community-based initiatives and training.

Il Sestante

Il Sestante in Padua is a social cooperative dedicated to promoting community development through education, social inclusion, and cultural projects.

Pamela Mastrilli

Community psychologist and expert in the Photovoice method, as well as co-author of the book "Photovoice: From Photography to Social Action." She is the creator and coordinator of numerous community development and urban regeneration projects. She collaborates with various local and European associations and is involved in facilitating participatory processes and active citizenship in multicultural contexts. Currently engaged in the development of Fotografia4social, a showcase of social action photography experiences, she is also trained in and participates in facilitating groups for sustainable development through the Community Learning Incubator Programme for Sustainability.
Instructor of the annual course in Phototherapy and Therapeutic Photography - Module: "Social Action Photography. The Photovoice Method: Theory and Applications," organized by NETFO, the Italian Network for Phototherapy, Therapeutic Photography, and Social Action Photography.

Giulia Grazia

Community psychologist and trainer, specializing in social action photography and participatory methods. An expert in the Photovoice method, she has been involved for several years in projects focused on urban and social regeneration, youth active citizenship, and women's participation. She collaborates with Fotografia4social, a collection of social action photography experiences. Instructor of the annual course in Phototherapy and Therapeutic Photography - Module: "Social Action Photography. The Photovoice Method: Theory and Applications," organized by NETFO, the Italian Network for Phototherapy, Therapeutic Photography, and Social Action Photography.

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What it's for:

In particular, this guide will help you achieve:

WKS 1

3 HOURS OF IMPLEMENTATION

This session offers training on the use of visual arts, especially photography, in organizations working on community development and social inclusion projects aimed at young people. The goal is to help participants effectively use visual arts in their work.

WKS 2

(CAPACITY BUILDING FOR YOUNG PEOPLE)

Workshops that teach young people how to use photography to raise awareness about social issues and promote change:

1. **Social Action Photography Training (2 hours):** Teaches how to use photography to document social problems, advocate for change, and foster community solidarity.
2. **Photovoice Training (2 hours):** Focuses on using photography for participatory research and social change.

WKS 3

PHOTOGRAPHIC WALKS

A series of activities where participants use photography to explore and address social issues:

1. **HEAD –** Photographic Walks: Participants take guided walks in their community to capture situations of marginalization from a fresh perspective.
2. **HEART –** Group Discussions: After the walks, participants discuss their photos, sharing observations and emotions in small groups.
3. **HANDS –** Creation of Counter-representations: Using their photos and discussions, participants create new visual narratives to challenge existing stereotypes and promote social change.

Structure

This guide provides users with the tools to prepare for and follow the training sessions outlined in the project, with the flexibility to add suggested extras to activities where relevant. It has been designed to be user-friendly and includes the following features:

- **Clear sections/capitoli** for easy navigation and quick access to information;
- **Text boxes** Information and advice dedicated to those who will lead the activities as facilitator. In this section you can find: Practical tips and considerations for conducting social action photography and photovoice projects; A planning checklist to help guide the organization and implementation of activities learned from our experience;
- **Annex Practical Tools** (es. consent

How to use it

This Guide presents various techniques, concepts, and activities that can be combined according to specific goals and contexts. These methods have been tested in both short-term programs and year-long cycles. Flexibility and creativity will enable you to adapt them in the most effective way, challenge stereotypes, and advocate for social change.

Define the aims and objectives of your training workshop 1 workshop 2 or workshop 3 and compose your setlist using elements from:
Cap 1 Introduction
Cap 2 Privacy and ethics
Cap 3 Using the Camera
Cap 4 Group activity
Cap 5 It is useful to build wks 3 and find Exploration activities with photography
Cap 6 It is dedicated to the community Exhibition

We wish you the best of luck on your SAP and Photovoice journey.

Social action photography

Social Action Photography, also known as Participatory Photography, is a methodology and a tool that involves community members in creatively drivingcausing a change to improve their environments through photography. This method serves as a powerful tool for driving social change and collective well-being, as emphasized in community psychology. It not only documents social realities but also actively involves communities in reflection and social action.

Building on **Photovoice methodologies**, a visual participatory action research method (PAR), we have developed various community engagement activities using Social Action Photography (SAP) and other visual art methods. These activities often overlap, combining skill-building, research, and co-production elements. Participants in these projects assume multiple roles, including group members, storytellers, active citizens, and photographers, fully embracing their role as protagonists throughout the entire process.
This approach's flexibility and adaptability make it a valuable asset for third-sector operators. It allows them to foster meaningful social participation and amplify marginalized voices within their communities.

PHOTOVOICE
Photo + V. O.I. C. E voicing our
individual and collective
experience

Photovoice

Photovoice is a participatory process in which individuals can identify, represent, and enhance their community using photography (Wang, 1992). It is particularly empowering for those with limited power due to poverty, language barriers, race, class, ethnicity, gender, culture, or other circumstances. Participants use photo or video images to capture aspects of their environment and experiences and share them with others. The photographs, often accompanied by captions written by the photographers themselves, are used to convey the realities of their lives to the public and policymakers to spur social change.

The method serves three primary goals:

1. To enable individuals to document and reflect on their community's strengths and concerns.
2. To promote critical dialogue and knowledge about important issues through large and small group discussions of photographs,
3. To reach policymakers and promote social changes

Photovoice is a visual research method that puts cameras into participants' hands to empower them to document, reflect upon, and communicate issues of concern, stimulating social change.

Origins of Photovoice

While the concept of using photography for social engagement has existed for many years, the theoretical foundation of Photovoice stems mainly from the work of Caroline Wang and Mary Ann Burris. In 1992, they developed the method by combining Paulo Freire's notion of "critical consciousness"—a deep understanding of societal, political, and power dynamics—and feminist theory, which stresses the importance of voice, with documentary photography, a medium often used to inspire social change.
Photovoice emphasizes the importance of community members having the opportunity to voice their realities and take action to inform decision-makers about their lives. Since its development, Photovoice has been successfully applied across various countries and contexts, raising awareness about issues related to youth, illness, violence, social justice, and other frequently overlooked causes.
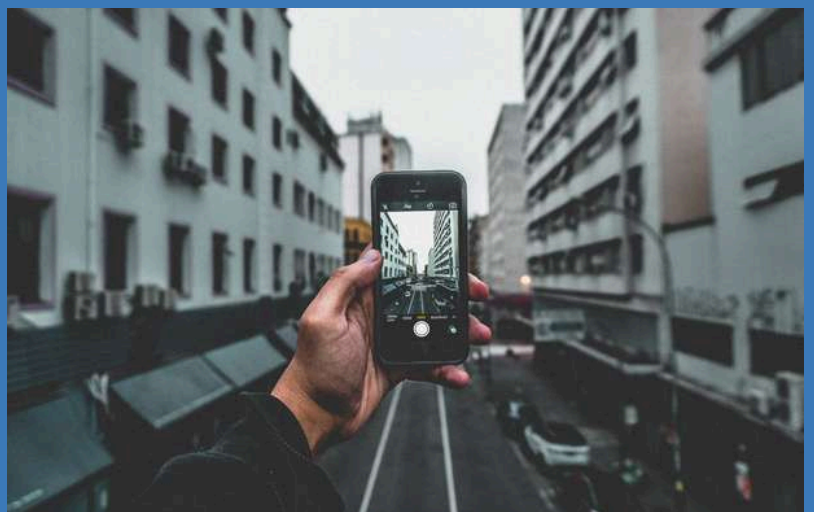
PHOTOGRAPHY AS A TOOL FOR PARTICIPATION
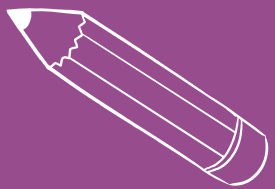
Photography is one of the most powerful tools for communicating across barriers of culture, language, time, and experience. SAP and Photovoice provide a unique, innovative approach to learning about and addressing the issues that matter to people in their communities. Participants in Photovoice are not just observers; they become protagonists, creators of knowledge and engage in several key activities, including:

- Learning photography skills
- Telling stories and sharing ideas
- Generating valuable research data
- Offering critical reflections
- Collaborating with group members
- Engaging in social action (enrich and strengthen the public image of the participants and their perception of others and society)
- Influencing public policy (creating a mirror in which viewers can see and identify themselves. we aim to promote a society more focused on the true needs of human beings.)
- Raising awareness of personal and community issues

This approach fosters meaningful change by empowering individuals to share their perspectives and experiences through photography.

The power of images

Through images and artifacts, it is possible to communicate different perspectives and raise awareness about individual, social, and global issues.

Photography crosses cultural and linguistic barriers and is a powerful tool that people of all abilities can use. As a form of creative expression, it allows for capturing unique moments and telling stories through images. Additionally, photography effectively documents facts and realities, offering a visual perspective that can be more immediate and impactful than words.

Photographs can reveal hidden truths, highlight injustices, and promote social change. Thus, photography becomes a tool for awareness and action.

Words and images

In SAP and Photovoice processes, photographs provide participants with the opportunity to creatively explore aspects of their lived experience that go beyond verbal or written dialogue. Images can capture vivid and meaningful details of daily life that often escape words. These details can evoke strong emotions in viewers, creating an empathetic connection and a deeper understanding of others' experiences.

In these processes, captions should usually accompany the images, conveying the person's point of view, emotions, etc.

"In this photo, I wanted to create a symbolic clock, and its hands are the arms of a person wrapped in white fabric, which is traditionally used to cover the deceased. This photo symbolizes 'dead time,' understood as loneliness, suffering, and nostalgia for being far from one's country and family. It reflects the situation of many foreigners who, upon arriving, have no one to turn to and withdraw into themselves. Instead of spending time as 'dead,' dwelling on negative thoughts, I maintain my connection with God, which helps me: 'Indeed, with every hardship comes ease. So when you have finished your duties, stand up and aspire to your Lord' (Surah Ash-Sharh)."

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PROFILE FACILITATOR.
This section is just for you!

This session is dedicated to those who will lead the activities as a facilitator. The facilitator's role is to help participants with technical aspects, teach them how to express themselves through photography, and guide group discussions where photos are shared. They may also offer emotional support, provide general photography knowledge, and give additional guidance if needed. Acting as a co-researcher, the facilitator works closely with participants throughout the process.

During workshops, this role can be shared with a co-facilitator, and it's recommended to have one facilitator and a second tutor to assist with activities.
Essential skills and knowledge for the facilitator include:
- Knowledge of SAP and WKS to implement
- Understanding the Photovoice Method and Social Action Photography
- Knowledge of ethical and technical principles of the methodology
- Group management and facilitation skills
- Basic photography knowledge, including power, ethics, and privacy concerns.

Equipe

Facilitators – Facilitators help participants accurately reflect the strengths, weaknesses, and needs of the community they are serving without introducing bias.
a. Lead Facilitator – This person oversees the elements of the Photovoice and Social Action Photography project, including participant registration, consent, release forms, review of photographs for appropriateness, and corresponding narratives.
b. Assistant Facilitator – This person is responsible for assisting the lead facilitator in the distribution and collection of materials in group meetings, maintaining participants focused in meetings and promoting participant engagement throughout the project

Your organization's staff members may act as facilitators and resources or conduct most aspects of the project. Whether these people are volunteers or professionals, it's important that they have the necessary skills –interpersonal, technical, administrative, etc. – as well as a belief in and desire to be involved with the SAP and Photovoice process.

See "practical tools" Attachment

All the projects and activities must follow strict ethical guidelines to ensure no harm is done to participants, with participant well-being being the primary.

In SAP and Photovoice projects, ethical principles protect participants and others from potential harm caused by participatory activities, ensuring ethics, informed consent, and copyright are respected.

Ethical considerations are ongoing when working with community groups, mainly when the images created are used publicly. While using social action photography with communities may seem simple and harmless, several ethical issues need to be addressed both before and during the project.

During workshops, image-taking and sharing are typically limited to the group, project staff, and sometimes close family or community members. However, the project later expanded to include an external communications aspect, where photos are shared with the public through exhibitions, presentations, books, websites, social media, or other media, aiming to raise awareness or influence policies. Balancing these projects' private and public aspects is delicate and requires careful management.

To protect your organization and its participants, it's essential to check the guidelines on privacy issues in your country.

Ethical Guidelines

Three methods for obtaining consent:

1. **Obtain Informed Consent**—Consent must be obtained for various aspects of participation. This includes permission from both adults and minors to participate in the project, to use their photographs for exhibitions or promotional purposes, and to photograph people, private homes, or businesses. Additionally, consent is required for anyone identifiable in the photos.

Ask yourself: Is this an invasion of someone's privacy?

Consent is required when:
- Photographing someone who is recognizable (faces, tattoos, or distinctive markings)
- Photographing minors (under 18 years)
- Photographing personal belongings or private property

Consent is not required when:
- Photographing public figures
- Photographing the environment or public spaces

2. Participants should avoid entering dangerous spaces or situations while working on the project. Consider not only physical dangers but also emotional harm, damage to an individual's reputation, or potential financial risks, among others.

Ask yourself: Will this cause harm to myself or others? Is this situation dangerous?

3. **Protect the Community** – It is crucial to safeguard others by avoiding the capture of images that could damage someone's reputation, safety, or personal freedom.

Ask yourself: Will this jeopardize a person's job, community status, or other aspects of their life?

Ask yourself: Is this truthful? Does it accurately represent the situation?

Safety Guidelines

. **Anonymity and Confidentiality**
- Protect identities: For projects involving sensitive topics (e.g., mental health, poverty, political activism), avoid showing identifiable features without explicit consent.
- Blur or crop: Use techniques like blurring or cropping to ensure anonymity if needed.
- Data security: Store photos securely, both digital and physical, to protect participants' privacy.

Safety of Participants and Photographers
- Assess risks: Before photographing in conflict zones or marginalized communities, evaluate the risks for both participants and photographers.
- Avoid putting subjects at risk: Be cautious of images that could lead to retaliation or harm from authorities or hostile groups.
- Provide emotional support: Prepare participants for emotional impacts and offer resources for support if needed.

. **Cultural Sensitivity**
- Understand the context: Respect cultural norms and sensitivities regarding photography. In some cultures, photography may be seen as intrusive or inappropriate.
- Engage the community: Before taking photos, consult with the community to understand their feelings and the project's goals.

. **Legal Considerations**
- Follow local laws: Be aware of local photography laws in public and private spaces, especially in sensitive or restricted areas.
- Children and vulnerable groups: Obtain parental or guardian consent when photographing children and follow child protection laws.

. **Use of Images**
- Respect participants' control: Allow participants to decide how their images will be used, offering the chance to review them before publication.
- Avoid commercial use: Don't use photos for commercial purposes without informing or compensating the subjects.

. **Conflict Situations**
- Stay neutral: When documenting social issues or conflicts, avoid images that may escalate tensions or incite violence or hate.
- Mind power dynamics: Be aware of power imbalances between photographers and subjects, especially in marginalized contexts.

. **Emotional Safety**
- Debriefing: After photo sessions, give participants time to process their experiences and discuss their feelings about the use of their images.
- Mental health support: Provide or refer participants to professional mental health support, especially if the project involves sensitive or traumatic issues

Ethical and Safety

Participants should receive training in:
- Ethical considerations related to photography
- Safety issues associated with photography
-

There are three types of consent relevant to this training that should be discussed with participants:

Consent 1: Permission to use the photos for display and publication. Participants will sign a consent form granting your agency permission to use and publish the photos they take.

Consent 2: Permission to use photos from the project for display and publication. Participants will sign a consent form allowing them to be photographed and for their photos to be used and published.

Consent 3: Permission to photograph a subject. The subject will sign a form indicating their consent for the participant to photograph them or their property, along with permission for its display or publication.

Recap

- All project training courses require **Consent 1** from participants
- Clear **Consent 2** before starting the training if you are planning to take photos during the project
- **Consent 3** is cleared with the group during presentation of the exploring activities through photography

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

Find example consent forms in Annex

How to Take Photographs

- Rule of Thirds: Imagine dividing the frame into nine equal parts with two horizontal and two vertical lines. Place the main subjects along these lines or at their intersections to create a more balanced and interesting image.
- Leading Lines: Use natural lines like roads, rivers, or fences to guide the viewer's eye towards the main subject.
- Natural Frames: Look for natural elements like arches, windows, or tree branches to frame your subject and add depth to the photo.
- Perspective and Angles: Experiment with different angles and perspectives. Shooting from a low or high point of view can give a unique look to your photo.
- Simplicity: Keep the composition simple. Avoid including too many elements that can distract from the main subject.
- Color Balance: Use colors to create contrast and draw attention to the subject. Complementary colors can make the image more vibrant.
- Negative Space: Don't be afraid to leave empty space around the subject. Negative space can help highlight the subject and create a sense of balance.
- Symmetry and Patterns: Look for natural symmetries and patterns. These elements can make the photo more harmonious and pleasing to the eye.

Using Camera

•**Basic techniques of documentary photography**
•**How to operate, the exact camera being used**

If there is the possibility to invite a guest photographer, they can work with the group to explore various techniques, such as perspective, lighting, balance, contrast, composition, and ways to engage the viewer.

While taking photographs may seem straightforward—just point and shoot—there's actually a lot more involved in capturing great images. Working with the group to explore various techniques, such as perspective, lighting, balance, contrast, composition, and ways to engage the viewer is important.
By learning these skills, participants will be more satisfied with their photographs, effectively representing their experiences, strengths, and struggles in a way that makes them proud. Additionally, it is useful to discuss how to use photography as a form of self-expression and creativity. Including when and how to use the flash, how to advance to the following picture, how to handle the camera, and how to maintain it.

Which photographic tools to use?

- Use simple digital compact cameras or a tool that makes you feel comfortable, e.g. smartphone;
- 5 megapixels is needed to print or publish the photographs
- Modern smartphones have good cameras and can be used, however:
- Loading their images onto laptops can be time consuming
- Can they recharge locally? Do you need regular batteries

Using Photographs
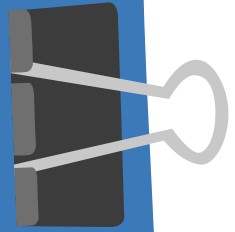
Process Photographs
Formatting: Many of these photos may have few pixels, meaning they were taken with a low-resolution camera, which can affect its appearance when blown up to 5 times its original size. Keep this in mind if you are planning to display clear and crisp photographs.
Printing – Photos should be printed with the narratives accompanying them.
Printing from a computer may be more cost-effective, but extra work
may be required when attaching the photos and narratives to display boards. Professional formatting and printing can be done but may be costly and take a few weeks to develop. Displaying the images on a custom pull-up banner is another printing and displaying photovoice option. The cost of printing and formatting photos can run from a few hundred to a few thousand dollars; therefore, it is essential to prepare this portion of the photovoice to accommodate the budget carefully.
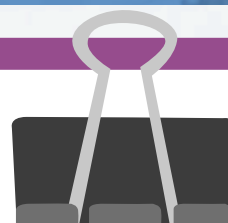
CHAPTER 4
Groups facilitation through photography

To work effectively with groups, it is essential to create a positive and collaborative atmosphere. Below are some activities that will help you engage with groups and introduce the use of photography as a tool.

General Guidelines

Objectives: to be verified based on the action and project activity
People Involved: Facilitator, co-facilitator, and participant group
Time and Space: time for familiarization with the group and getting to know them, sharing the project and the activities to be carried out; space and room with movable chairs, work table
Materials: posters, drinks and food for a convivial moment, informational material, possible meeting schedule (if recurring), projector, PC, basic stationery, release forms. Check materials for specific activities
Structure of the meeting:

Icebreaker Activity – Have participants introduce themselves, as they will be collaborating to discuss their photos and the community issues throughout the project.
Introduce SAP and Photovoice – Present the concept and advantages of SAP and Photovoice, explaining how this project can positively impact the community.
Introduce the Project – Present the project topic and timeline, emphasizing ethical considerations and the process for obtaining informed consent.
Introduce Photography Concepts – Offer a brief tutorial on using the selected camera for the SAP and Photovoice project. Distribute handouts with "Photography Tips" and ethical privacy guidelines.
Introduce the Activity of SAP or Photovoice – Engage with the group on the activity.(WKS1/2/3)
Closing Time – Conclude the session.

Checklist for Facilitators: Practical and Logistical Preparations

When you are preparing to facilitate a training course, there are many aspects you need to take into account.
We have provided you with three checklists of things you need to consider. Don't let these scare you off: once you start to facilitate the training, you will realize it was worth it!

Checklists
The participants

- Participants should be a match for your objectives
- They should reflect the target group
- You need one facilitator for every 6/7 participants
- If relevant, strive for a good balance in age and gender
- Establish the experience of photography of the participants
- Arrange translators if required

The right location(s)

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

Equipment and materials

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

Objectives

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

about what the participants want to learn

Time:

from 10 to 50 minutes

Materials Needed:

projector or poster board and markers

Here are some essential ground rules to include:

- Confidentiality: When sharing sensitive or personal issues, respect everyone's privacy. Never disclose who said what outside this training room.
- Active Listening: Listen to each other and allow everyone enough time to express themselves.
- Respect for Differences: Embrace differing opinions and agree to disagree when necessary.
- Punctuality: Be on time!
- Phone Etiquette: Turn off or silence cell phones.
- Time Management: Stay mindful of time during discussions.
- Active Participation: Engage fully in activities and discussions.
- Learn from Each Other: Share insights and experiences to foster collective learning.
- Have Fun! Enjoy the training experience!

Instructions for the facilitator: sharing the rules and the general atmosphere can be done collaboratively through a conversation, co-created with a group activity, or presented on a poster for everyone to see.

ACTIVITY 2

Objectives:
- To welcome everyone to the training.
- To introduce yourself and any other facilitators.
- To provide a brief overview of the participants in the training.
- To create a positive environment to kick off the training.

Time:
15 minutes

Materials Needed:
- Markers
- Pieces of paper
- Prepared presentation featuring pictures of the facilitators

Instructions:

You can conduct this activity in any way you choose while keeping the objectives in mind. Here are some suggestions to include:

Choose one game and energizer, or use your own.

1. Introduce yourself with enthusiasm. Share your name, the organization you work for, and a brief explanation of your role. We recommend using the facilitator's introduction with pictures. Because the project training is highly visual, using pictures already sets the tone and helps you avoid being too abstract.
2. Recognize that in some training sessions, participants may already know each other, while in others, they may not. Provide some general information about the participants' backgrounds and why they attend the training.
3. If possible, ask participants to create name badges or display their names on the table or the ground in front of them on a folded piece of paper.

Objectives:
- To foster an open and welcoming attitude.
- To help participants become acquainted with one another and the facilitators.
- To introduce the concept of storytelling through photography.

Time:
45- 60 minutes

Materials Needed:
- Projector
- Photography kit/deck (brought by the facilitator 3A, the photos can be self-produced by the participants, variant 3B of the Activity).

Instructions:
This activity aims to create a comfortable environment where everyone can connect and begin exploring storytelling through images.
- Arrange all the available images on a table;
- ask the participants to observe and manipulate the images while moving freely and to choose an image to introduce themselves to the group (3A);
- wait for each person to select an image; invite each person in the circle to present their image, starting with an objective description of what is seen in the image: colors, subjects, composition, etc.
- Afterward, invite the person to share what that image says about themselves.
- The activity concludes when all participants have presented their image.

If the variant 3B of the activity (images brought by participants) is chosen, it is not necessary to arrange the photographs on the table but to focus directly on sharing the image. If possible, we suggest printing the participant's image or making it easily visible to the group, e.g., using a projector.

ACTIVITY 4

Objectives:
- To foster an open and welcoming attitude.
- To help participants become acquainted with one another and the facilitators.
- To introduce the use visual art and creativity for Self-Discovery
-

Materials Needed:
- Cardstock
- Scissors
- Glue
- Colored markers
- Various magazines and newspapers (covering topics like nature, sports, current events, history, and art)
- Relaxing music

Each person will receive a piece of cardstock. Participants are encouraged to browse through the available materials and choose images, words, and texts to cut out, creating a personal portrait or representation that they will later share with the group.

Time:
- 10 minutes for instructions
- 30 minutes for individual activity
- 20 minutes for group sharing

Instructions:

The collage method uses tangible materials that can be easily manipulated. The simplicity of the processes involved—such as selecting, cutting, composing, and gluing—makes this technique accessible to a wide range of people and contexts. Creating a collage is straightforward and achievable for everyone, and its rich content allows for in-depth exploration of emotional and perceptual processes.

- Identify the theme for creating the collage (talents, self-introduction, passions, expectations...).
- Introduce the activity by emphasizing that artistic skills are not important.
- Each participant is invited to create their own collage as a way to introduce themselves to the group, highlighting their talents and characteristics they wish to share.
- Once the production is finished, participants are invited to share their work with others and explain it.
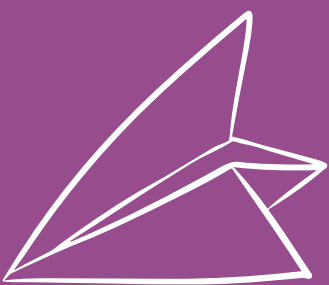
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Make a kit in advance of the training, use photos or images you like. For instance use:

- Use images collected and selected by the facilitator. We suggest creating a deck that is suitable for the working group based on its characteristics, starting from possible common elements and general themes (passions, hobbies, interests).
- We recommend printing many photos of various types: both symbolic and didactic, in color and black and white, with different angles (details and wide shots), featuring various subjects: for example, pictures of people with different characteristics, pictures of places, pictures of food, colors, animals, landscapes..."
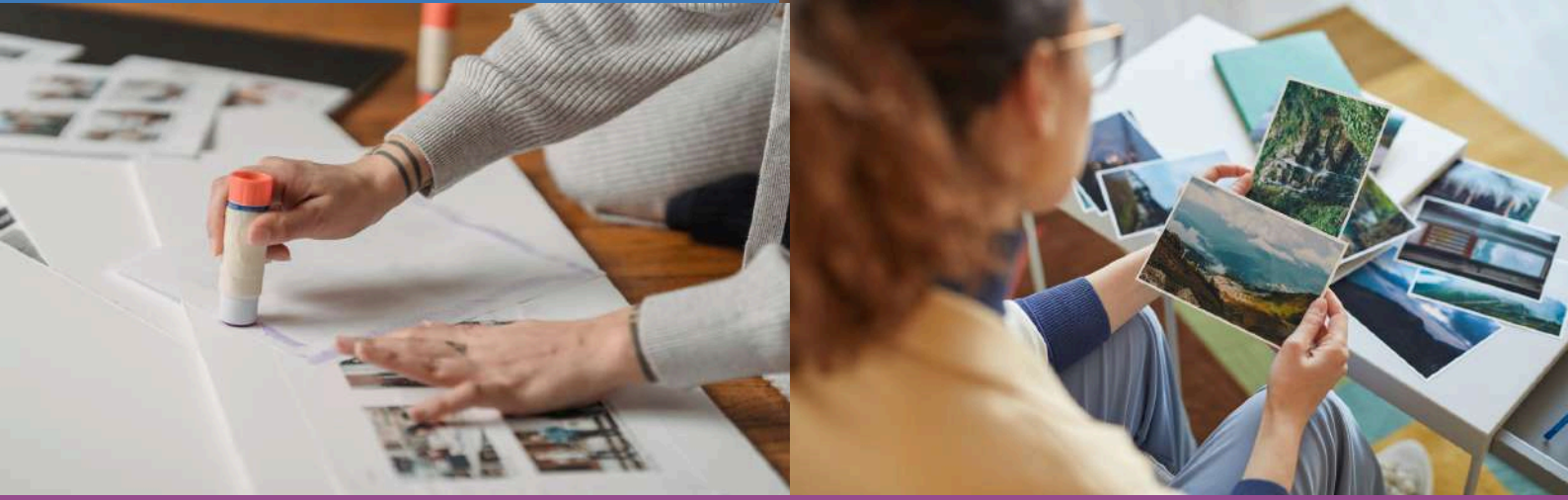
ACTIVITY 5

Objectives

To provide the participant with a memory of the wks

To ensure that participants have everything they need for possible follow-up

To evaluate how the training was received, so you can increase your skills as a facilitator

and improve the training for future courses.

Time (you can do this activity after the Exhibit)

Time: 15- 30 minutes

Materials

USB (1 for each participant)

Laptop

Printed pictures (group picture, profile picture)

Project certificates

Description

There are three priorities when closing the wks: Giving recognition to the participants, arranging follow-up and conducting an evaluation.
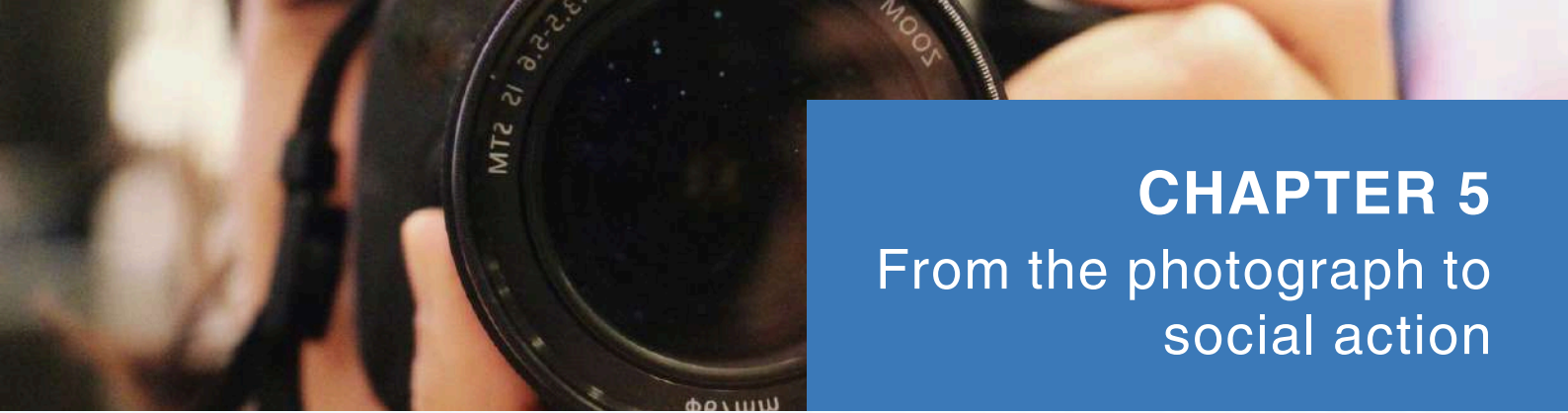
Activity: WALK and EXPLORE thought PHOTOGRAPHY(Head)

Community walks are exploration activities where photography is a tool for observation and discovery. During these walks, a group of participants, guided by a facilitator, explores their neighborhood to learn about local stories and communities. They are encouraged to traverse public spaces and observe them through a different lens, gaining new insights into their daily environments and surroundings.

Community walks combined with SAP allow individuals to come together, build relationships, and engage in a participatory community experience. By fostering a sense of connection and collective understanding, these methods empower participants to share their experiences and advocate for social change through photography.

Objectives Community Walks

- Enhance individual well-being through active participation.
- Promote grassroots change processes.
- Build new visions and narratives of social and spatial realities.
- Encourage competent observation and exploration of the local area.
- Promote knowledge-sharing and exchanging information, stories, and experiences related to the places and spaces encountered.

Instructions

Define the objective. Invite young people to reflect on their neighborhoods.

Encourage young people to take an active role in exploring urban spaces, community stories, and issues such as marginalization, poverty, and inequality.Raise awareness among youth about the importance of urban spaces as places for social inclusion and community development. Encourage participants to use the time between group meetings to explore their community and capture about three to six photographs that effectively represent the project topic discussed earlier.

Define the duration and the process.

When choosing a field location, ensure it is a safe environment where participants can walk without harassment. In some areas, carrying a camera may attract unwanted attention, which can make participants uncomfortable or limit their ability to take photos. It's also crucial to assess accessibility, check for architectural barriers, and evaluate safety conditions like pedestrian crossings. Suitable locations can include participants' communities, markets, parks, clinics, and more.Check the weather forecast, as rain can decrease participants' motivation to walk and potentially damage the cameras. Choose a location that allows for both indoor and outdoor photography, ensuring there are ample walking spaces and pedestrian areas for stops.

It's essential that the chosen location is related to the topics of the project.. Planning this in advance offers several benefits:

1. Knowing the location helps the group generate ideas for their images.
2. To ensure participants can take photos freely, it's important to obtain permission from relevant authorities beforehand, such as school principals, clinic heads, or community leaders.
3. Consent forms are necessary for anyone not participating in the project who will appear in photographs.
4. Knowing the destination in advance allows for arrangements regarding transportation, collecting information about that and refreshments if needed.
5. Check the weather conditions
6. Preparation of photographic materials to be provided for participants (empty memory cards, battery levels, tools for everyone).

Note: the route should not be too long but should allow people to slow down or stop if needed.

Formulating Stimulus Questions for the Walk

- **Personal:** The question should include "you."
- **Open-ended:** It cannot be answered with a simple "yes" or "no."
- **Clear and specific:** It should avoid ambiguity and misinterpretation.
- **Relevant:** It must directly relate to the participants' lives.
- **Visual:** The answers should be expressible through photographs.

During the walk

- Task Sharing.
- Privacy and security guidelines: provide all individuals with photo release forms for themselves and for third parties.
- Project presentation materials (e.g., flyers, brochures);
- Photographic guidelines and research prompts/questions;
- Check photographic tools (if necessary, provide cameras or other supports);
- Encourage taking multiple images, noting that they will be selected later;
- Foster an appreciative and curious perspective;
- Stimulate participants to shoot both reality and symbolic pictures;
- Some locations might stimulate the participants to use symbolism, because reality pictures are harder to find;
- . What is important for the fieldwork is that participants do not forget photographic inputs, so ask the participants to bring their notes.
- If the participants will work in groups, warn the participants not to take pictures of the same scene all the time, otherwise you will have plenty of similar pictures.
- Ask the participants to charge their cameras before going into the field.
- Conclude with a short summing up of what the participants need to think about, and answer any remaining questions they have.
- You can use the attached observation sheet to help you.

Next step selection and discussion.

Activity: Selecting and Sharing Discussion about Photos (Hear)

This activity focuses on the selection and individual writing of captions, serving as an important step in preparing the group for sharing and social action.

Objective
 To share the 3-6 most relevant pictures and stories with the rest of the participants
 To find out if pictures and stories are applicable for the whole group

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

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

Time
15-20 minutes per person selection
15 - 20 minutes per person discussion

Materials
Laptop with PowerPoint presentation with individual selections of all photographers
 Projector
 Prints of all individual selections
Sticky wall (or other methods to attach all the pictures to the wall)
Modello didascalia
 PowerPoint prints with picture and caption of all the participants
3-6 photos

Instructions:
- Invite participants to individually review and observe all the photos taken during the walk.
- Encourage each person to select 3 to 6 photos that best respond to the photographic prompts of the project from their perspective.
- For every selected picture, ask each participant to share their own point of view through a caption. using the SHOWeD method.This narrative helps the image deliver a clear message. It is a guide to help them express what they really want to say with their photographs.
- Participants will write a short narrative describing

Discuss Photographs

Instructions

1. Introduce the presentation of the selections of 3-6 best pictures of all participants
2. Have the participants present and explain their pictures one by one. The participants can have no longer than 3-5 minute per picture. The participants can present their pictures according to the following questions:
 What do we see in the picture?
 What does this represent?
 How does this answer photographic prompts ?
3. Tell the other participants that they have to keep a record of the meaning of the pictures from the presenting photographer. They have to decide for themselves if the picture and the story are also applicable to them.
4. It's a long activity, so prepare the participants beforehand. Also, it's good to have a 5 to 10 minute break after every 20 or so pictures.

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

Making Categories

Instructions

1. Introduce the presentation of the selections of 3-6 best pictures of all participants.
2. Have the participants present and explain their pictures one by one. The participants can have no longer than 3-5 minutes per picture. The participants can present their pictures according to the following questions:
   - What do we see in the picture?
   - What does this represent?
   - How does this answer external photographic stimulus?

FACILITATION TIPS

- Keep in mind that this is about the participants' message, so avoid being overly directive if you want to suggest changes. However, as the facilitator, you should ask clarifying questions if you sense any misunderstandings or differing opinions.

- This activity is crucial as it shapes the overall impact, influence, and effectiveness of the training. While categorizing is primarily a participant-driven process, not all groups will be able to create categories independently. The facilitator should always have potential categories in mind and be ready to encourage the group, ask questions, provide guidance, and support them as needed. The facilitator must assess whether the group can manage this task on their own and determine when to intervene.
- Throughout the group's process, the facilitator should ensure that:
- The categories are always linked to the stimulus question.
- Everyone's voice is heard.
- The categories accurately reflect a collective experience, emphasizing that VOICE stands for "Voicing Our Individual and Collective Experience.

Final Selection

Instructions

If the group has identified many categories, ask them to identify the most important and prioritized ones for the group.

1.Check with the group to see if they are satisfied with the established categories that will be included in the exhibition.
2.Begin with the category that received the highest rating and proceed down the list.
3.Separate the chosen categories and their corresponding pictures from those that were not selected. However, do not remove the non-selected pictures from the wall just yet, as you may want to include one of them later.
4.Explain to the participants how they should select pictures for the chosen categories, ensuring that the discussion and decision-making process is well facilitated.

Categories should either be unanimous, or democratic (a majority). Pay attention to the following:

Variety in message: Tell the participants they have to pay attention to the captions. In the selection, participants need to think about the variety of issues that fall under the category and try to capture that. Again, it is not about the best picture, it is about the strongest message.

Variety in pictures: A good exhibition will have a variety of pictures (symbolic, portraits, landscape etc.) The number of photos selected depends on the breadth of the categories (a general category or more specific). Take into account the exhibition
should have no more than 20 - 25 pictures in total.

6. It's not essential to have the same number of pictures in each category; sometimes, one picture per category may be enough. Selecting up to 20-25 pictures ensures that every participant has at least one picture, which helps avoid frustration. If a participant doesn't have a picture in the selected categories, both the individual and the group should look through any remaining pictures to see if any would be a good fit. During the final selection, you can also swap pictures if needed.

7. Clarify that the non-selected pictures are not necessarily bad; they may still hold value and can be used or referenced in a report or exhibition. Just because a picture isn't chosen for a category doesn't mean it lacks merit; it might provide important context or insight.

8. At the end of this activity, you will have completed the final collective selection for this training. It's important to take a moment to reflect on this achievement. Pay attention to how the participants are feeling— are they happy, proud, or relieved? Acknowledge their emotions.

If the energy in the group is positive, you can conclude the activity here. However, if you sense that participants are not completely satisfied with the final selection, take the time to understand their concerns. Allow for a discussion and provide further clarification on the final selection if needed.

Activity:Getting started with social action (HANDS)

Objectives:
- to promote a social action and awareness about the topics
- to promote Social action as a practice of taking action to make positive change.

- "It's important to remember that there is no single way to engage in social action!
- This resource serves as a guide, not a rulebook. Whether you are sporty, creative, confident, or shy; whether you prefer volunteering, advocating, fundraising, or learning—there is a place for everyone and everything in social action!

Materials Needed:
- Selected photos
- Divided categories

Time:
- 5 minutes for instructions
- 10 minutes for couple activity
- 30 minutes for group sharing

Instructions:
- After reviewing the group's priorities and categories, divide the group into pairs to delve deeper and exercise critical thinking to promote social change.
- Each pair is invited to explore the topic by answering these questions.The process of social action can be broken down into six questions: who, why, what, how, where and when? Once these factors have been addressed, you will be well on your way to delivering a high-quality social action project!
- Sharing in the big group.

Prompts for Group Discussion to Promote Social Action

Developing a plan- From Idea to Action
Once you have an idea, putting it into action can feel overwhelming, but you are not alone. It's essential to seek support and build relationships. Who can you reach out to for advice and assistance with your project?
Don't hesitate to ask for help – many people are willing to support you!
Share your skills and experiences with your friends and peers.
Social action happens on different levels – locally, nationally, and internationally. Deciding where to focus your social action project will determine its impact and reach, as not everyone is equally affected by the same issues.
Where will the benefits be most significant, and who will gain the most? Where will you be able to create change?
Don't feel confined to your immediate surroundings!

Key Steps for Social Action:

EDUCATE – Education is the foundation of social action. It's crucial to educate both yourself and others.
ADVOCATE – Share your story and the stories of others. Feel free to get creative and experiment across different platforms.
SPREAD KINDNESS – The Power of Kindness, small acts of kindness and 'paying them forward' can truly be life-changing
BRING COMMUNITIES TOGETHER – Connecting local communities can bring significant social and emotional benefits. Explore existing local projects on platforms like Neighbourly, or start your own!
In the sheet Annex 7, an example of a guide to facilitate questions and discussion.

Community Exhibitions

This event is not just a visual art exhibition; it represents a significant step in the overall project. The aim of the exhibition is to highlight and share the participatory process.

Set up, showcase, and engage in discussions about the project and its development with community members. Remember, the primary goal is to raise awareness within the community about the critical issue, so be sure to invite key stakeholders, such as policymakers and other influential figures who can drive environmental and policy changes.

Key Considerations for Preparing a Community Exhibition:

• If the captions and the photographs are mounted separately, they need to be organized so the right caption goes with the right picture. Another option might be to mount the photo-
graph and caption as one item to avoid confusion.

•**Ensure Portability and Durability:** Display the elements in a way that ensures they are easy to transport, suitable for hanging on various surfaces, and durable enough to endure multiple exhibitions. Organize materials to allow for a smooth and efficient setup and takedown process.

Encourage Audience Feedback: Since the photographs and captions are designed to inform and educate, the exhibit provides an excellent opportunity to collect feedback. Consider setting up a comment box or a guest book to gather audience responses.

Facilitate Group Debriefing: During the exhibit, group members will likely engage with the audience to discuss the project and photographs. Since reactions may vary, it's important to plan a debriefing session for all group members after the exhibit.

Optional Oral Presentations: Group members may also choose to enhance the exhibit with an oral presentation, offering additional insights into the project.

Duration Exhibit l'evento di inaugurazione può durare dalle 3 alle 5 ore, mentre la mostra, può rimanere esposta per un periodo maggiore da giorni/weekend in accordo con lo spazio che la accoglie.

Promotion of Project Exhibit
The exhibit represents the coming together of several weeks of effort. The SAP and Photovoice activities are meant to increase awareness and understanding, inform others about specific issues, reach influential decision makers and work toward improved policies and improved social conditions in the community. Communication and promotion of the exhibit is a vital step in achieving these goals.

The group should brainstorm ways to promote the exhibit and decide who will do what. Here are a few suggestions to promote the exhibit:
• Posters in prominent community locations and bulletin boards
• Announcements at community events or meetings
• Email promotion through community organizations or groups
• Website links and notices
• A media press release to inform newspapers, radio stations and television stations
• Word of mouth is always a valuable and reliable method
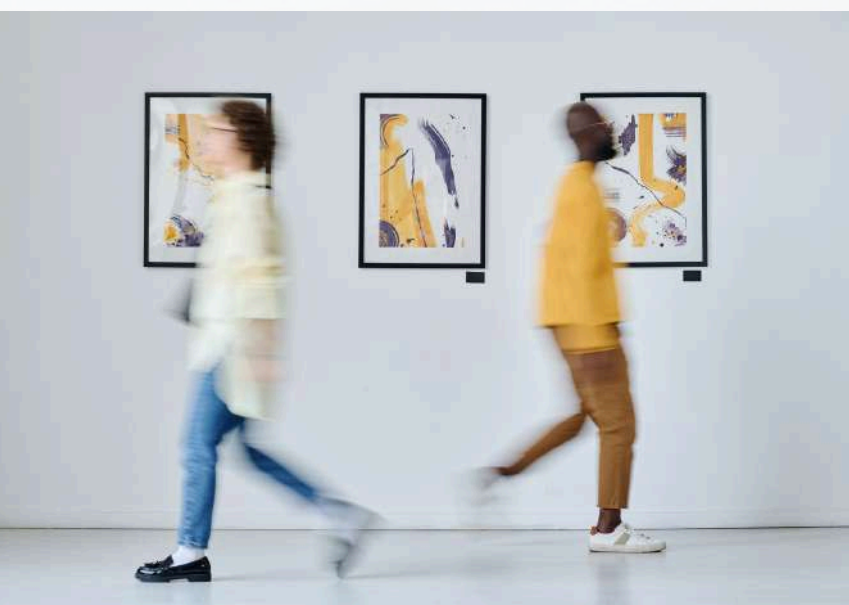
Private Opening of the Exhibit

 We suggest to.run a smaller and more intimate gathering allowing the participants time for celebration of their experience.
Some participants may want to have their involvement anonymous due to the subject matter. Others may have personal safety reasons for avoiding publicity. The private showing also gives participants a chance to review the exhibit at their own pace and with less pressure.

Public Showings of the Community Exhibit

Most groups prepare for public photovoice exhibits, often leading to multiple opportunities in various locations and for different audiences. These exhibits aim to engage the wider community and the selected target audience, who can suggest potential locations, provide valuable feedback on the project outcomes, and help connect with influential decision-makers.
Similar to private showings, public photovoice exhibits celebrate the work of participants, honoring their photographs and stories while showcasing the diverse representations of their community in a formal art setting. However, this phase may evoke mixed emotions for participants; while it is a celebration, they might also feel anxious about presenting their work to others. Generating meaningful community change is a courageous endeavor, and it's crucial for group members to continue supporting one another with care and sensitivity throughout this process.

About Exhibit

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

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

- 3. As well as showing the pictures, it is recommended you include some explanatory text in the exhibition. For instance you can print some pages with:
- An explanation of the project
- An explanation of SAP and Photovoice
- The topic of photographic stimuli
- Introduction / profile pictures of the participants.
- Social action suggestion
- Summary of the findings
- the participants could be involved to write these texts.

- 4. Prepare the exhibition room. Participants will have good ideas themselves, so leave it up to them. But you can give them some useful tips and tricks:
- Hang the pictures at eye level of the visitor (not too high, not too low)
- The same goes for the captions Balance the display, evenly spread across the room, ensure it is well lit and aesthetically attractive.

- 5. Give the participants an important role during the exhibition: they can show the guests around, explain the(ir) pictures, officially open the exhibition, give a speech, take pictures, et cetera. It is their exhibition after all.

# After the exhibition, the dissemination.
Keep The Process going on

It is essential to facilitate the dissemination of the process and the reflections that emerged not only during the exhibition but also to provide the group and the local community with tools to promote social change and keep these stimuli alive. Prepare brochures, catalogs, postcards, online materials, publications, etc.

Checklist Are you ready for the community exhibit? Have you...

- Selected favorite photographs and prepared captions?
- Enlarged and mounted photographs and captions?
- Selected and booked a suitable location for the final exhibit?
- Used a variety of ways to promote the community exhibit?
- Re-connected with the target audience members to ensure that the message of your exhibit will be heard by those who make decisions about policy.
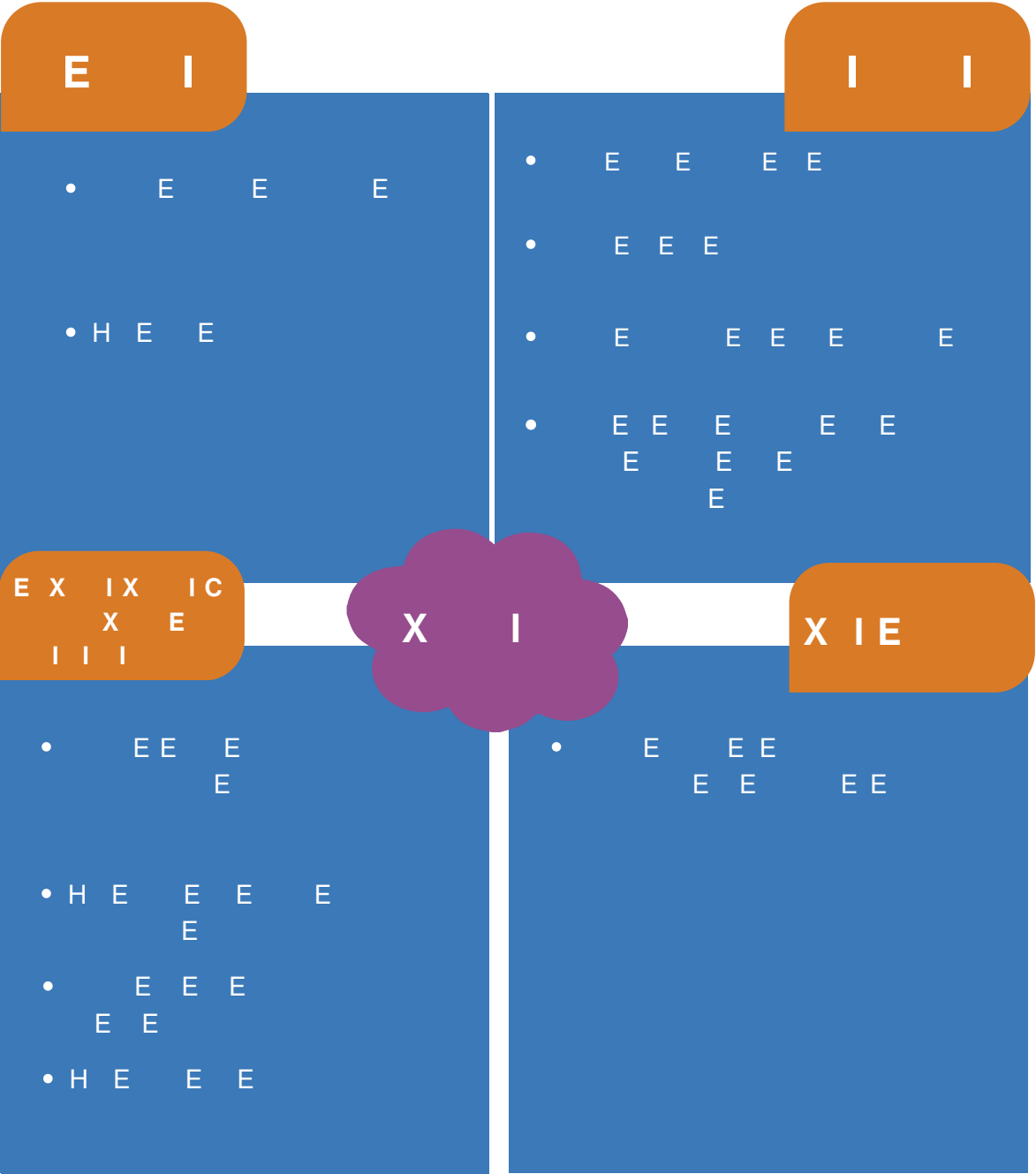
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