
PARTICIPATORY VISUAL METHODOLOGIES

A TOOLKIT FOR AGRICULTURAL COLLEGES IN ETHIOPIA

ACKNOWLEDGEMENTS

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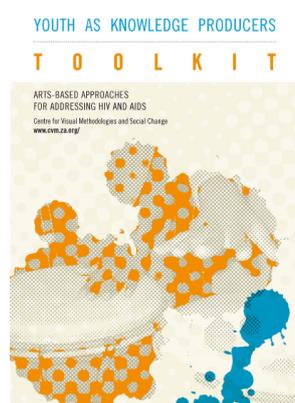
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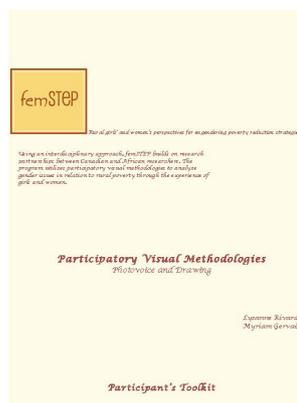
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A NOTE REGARDING THE TOOLKIT CONTENT

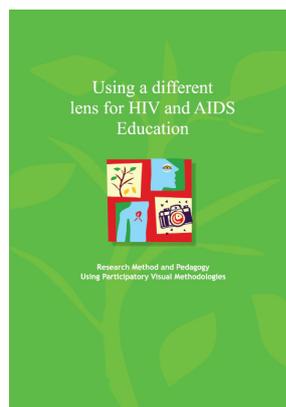
This toolkit draws on the work of many different projects and people, some of them attached to the Participatory Cultures Lab at McGill University, as well as numerous participatory visual researchers at the University of KwaZulu-Natal, Nelson Mandela University, and Carleton University. This is the kind of work that ‘goes around,’ with the idea that others will come along and adapt the methods to their own situation.



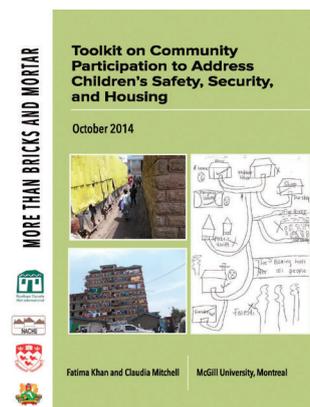
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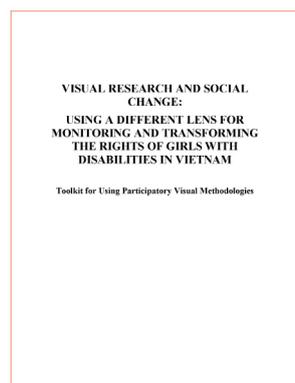
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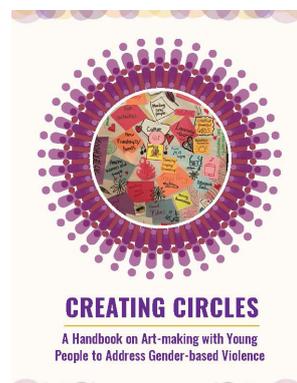
Using a Different Lens for HIV and AIDS Education: Research Method and Pedagogy Using Participatory Visual Methodologiesⁱⁱⁱ



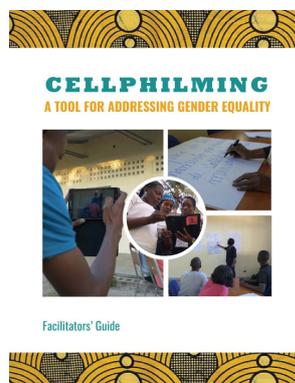
Toolkit on Community Participation to Address Children's Safety, Security, and Housing^{iv}



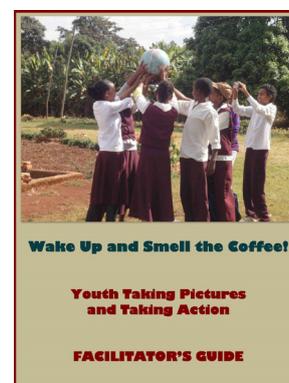
Visual Research and Social Change: Using a Different Lens for Monitoring and Transforming the Rights of Girls with Disabilities in Vietnam^v



Creating Circles: A Handbook on Art-making with Young People to Address Gender-based Violence^{vi}



Cellphilm: A Tool for Addressing Gender Equality—Facilitator's Guide^{vii}



Wake Up and Smell the Coffee! Youth Taking Pictures and Taking Action—Facilitator's Guide^{viii}

ⁱ Center for Visual Methodologies and Social Change. (2009). Retrieved from <http://cvm.ukzn.ac.za/resources.aspx>

ⁱⁱ Rivard, L., Gervais, M., Mitchell, C., De Lange, N., MacEntee, K., & Murray, J. (2009). Retrieved from <http://femstep.mcgill.ca/pdf%20files%20and%20video/pvmtoolkit2010.pdf>

ⁱⁱⁱ HEAIDS COP. (2011). Retrieved from <https://www.heaid.ac.za/site/assets/files/1233/using-a-different-lens.pdf>

^{iv} Khan, F., & Mitchell, C. (2014). Retrieved from <https://participatorycultureslab.com/wp-content/uploads/2015/02/housing-toolkit-nov-13-compressed1.pdf>

^v TDK. (2017). Retrieved from <https://carleton.ca/tkaa/wp-content/uploads/Toolkit-for-Using-Participatory-Visual-Methodologies.pdf>

^{vi} Vanner, C., Ezcurra, Lucotti, M., Khan, F., Lamb, P., Mitchell, C., Nyariro, M., Raissadat, H. & Sadati, H. (2019). Retrieved from <https://participatorycultureslab.com/wp-content/uploads/2019/03/cwc.handbook.interactive.pdf>

^{vii} Thompson, J., Mitchell, C., & Starr, L. (2019). Retrieved from https://participatorycultureslab.com/wp-content/uploads/2019/09/cellphilm_guidebookfinal.pdf

^{viii} Thompson, J. (2015). Retrieved from <https://participatorycultureslab.com/wp-content/uploads/2015/02/wake-up-and-smell-the-coffee-facilitators-guide-pdf.pdf>

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INTRODUCTION

This toolkit on Participatory Visual Methodologies (PVM) has been developed as part of the Agricultural Transformation Through Stronger Vocational Education (ATTSVE) project. Implemented over a period of six years (2014-2019), the ATTSVE project is designed to enhance the capacity of the Ethiopian ATVET system to prepare skilled, competent, technical graduates. Four Agricultural Technical and Vocational Education Training (ATVET) colleges (**Nedjo**, **Wolaita Sodo**, **Woreta**, and **Maichew**) were selected for focused training and investment, with the intent that they will become leaders in change, sound institutional management, and innovation, while at the same time, serving as models for teaching and curriculum reform and demand-driven programming for the ATVET system. The project situates gender mainstreaming as an integral component of economic development and has focused on building a Gender and Leadership Community of Practice involving students and staff across the four ATVETs. Projected project outcomes include:

1. **INSTITUTIONAL TRANSFORMATION:** Increase capacity of four ATVET colleges to implement innovative management strategies and provide high quality training that responds to labor market needs of private and public-sector stakeholders active in commercial agriculture;
2. **INSTRUCTOR TRAINING AND PROGRAM SUPPORT:** Increase capacity of ATVET instructors at selected colleges to provide training and services that are gender sensitive and that meet the needs of commercial agriculture; and
3. **NETWORKING & LINKAGES:** More effective partnerships developed between targeted ATVET colleges and public and private stakeholders in the sectors of agriculture and education.

Each of the 4 ATVETs has a Gender Office and Gender Club. A key feature of the work on gender mainstreaming has been on participation and engagement, with the Gender Focal Persons in each Gender Office leading participatory work with students and staff members to raise awareness about gender issues, to create a collective voice, and generally to give visibility through visual methods to social change. The various approaches highlighted in this toolkit have been tested out across the 4 ATVETs. They also have many possibilities for adaptations in terms of working women farmers and documenting change.

This guide provides a step-by-step process to facilitating a photovoice, cellphilm, collage and drawing workshops. Everything from: how to show, store, and how to share the photovoice images and cellphilms with a wider audience.

WHOSE VOICES ARE BEING HEARD, AND WHOSE ARE NOT?

In some contexts, and groups, men tend to feel more comfortable in answering for their group, and in speaking publicly. This means that women's voices and perspectives tend to be heard less often, even when there is a majority of women in the workshop. Gender dynamics are complicated because there are sometimes simply less women in workshops. It is the facilitator's role to be sensitive to these gender dynamics and create space for minority or marginalized voices, without being tokenistic. The goal of these participatory visual methodologies is to contest this outcome and ensure that everyone is heard equally, but especially the voices of the women and girls as they explore using these methodologies to talk and highlight serious issues.

Encourage people creating the photovoice images and cellphilms to consider questions such as:

- What are the explicit issues being represented in the cellphilm?
- What do you think about the issues in the photovoice or cellphilms?
- In the cellphilms, who is often portrayed as a victim? As the perpetrator? As the change agent? What does gender have to do with it?
- How do these scenarios reflect (and reproduce) real life? What stereotypes are being enacted? Does the cellphilm challenge gender norms or stereotypes? If yes, how? If not, how can these be challenged?

It is important to know when to ask follow up questions and when to leave a topic that might be too fresh, sensitive, toxic, or traumatic.

PART 1

PARTICIPATORY VISUAL METHODOLOGIES

Participatory Visual
Methodologies: An Introduction
How to Conduct a Participatory
Visual Methodologies Workshop:
Establishing Who, What, & Where
Planning & Preparing the Workshop
The Process & Product

WHAT ARE PARTICIPATORY VISUAL METHODOLOGIES?

Participatory visual methodologies (PVM) refer to methodologies that engage and mobilize people at a grassroots level. PVM utilize drawing, photography, collage, and video work not only to empower people but also as a tool for advocacy. These approaches and methods enable people to express, share, and analyze their experiential knowledge of life and their circumstances, and to plan and act upon these circumstances.

Using PVM shifts the boundaries of traditional approaches of doing research. Visual data produced within the research can become the intervention (a photo exhibition, a video documentary); community members (organizations of people with disabilities, teachers, students, and so on) can all be part of the interpretive process, and thus policy making can start at the grassroots level.

WHY USE PVM TO ADDRESS ISSUES OF GENDER EQUALITY AND GENDER-BASED VIOLENCE?

Using PVM enables participants from marginalized groups, such as girls and women with disabilities and survivors of sexual violence to challenge traditional research relations and become empowered subjects through their active participation in the process of knowledge production in the subject under investigation.

HOW TO CONDUCT A PVM WORKSHOP: ESTABLISHING WHO, WHAT, & WHERE

Who

- Who is the workshop for?
- Who are the participants?
- How can participants with different disabilities participate in a visual workshop?

What

- What are the participants' cultural attitudes towards art, participation, being photographed, drawing, disability, etc.?

- What are the ages of the participants? Is there a wide range to cater for?
- What kind of health conditions, impairments and disabilities will be represented in the group?
- What are the physical conditions of the workshop?
- What are the participants expectations?

Where

- Where is the workshop taking place?

Make Sure the Space is:



PLANNING & PREPARING THE WORKSHOP

Workshop Facilitators Should:

- Help participants feel confident and empowered to engage.
- Ensure that there is trust and respect among participants. Ask participants if they feel safe and comfortable with the activity. If not, be sure to provide the participants with more explanation and support in the group you are co-facilitating.
- Ensure that the materials are simple, easy to use, and that participants become familiar with how to use them.
- Be prepared to adapt as necessary to the situation (e.g., perhaps participants can share the materials and technology).

Prior to the Workshop:

- Ensure that everyone in the workshop is **consenting** to participate and is there because they chose to be there. It is also important that everyone is welcomed into this space regardless of their gender, race, sex, class, ethnicity and religion.
- Have **open conversations** about what those participating want to achieve. Differences in opinion can be addressed and discussed before the workshop gets underway.

- **Work collaboratively.** As a facilitator you understand who you are working with, what prompt or instructions you will give, how you will handle questions and ambiguity among team members and how you will assure that participants with differing experiences can join the activities in a manner that is appropriate to them. Everyone can be assigned a distinctive role in contributing to team work.
- Discuss the participants **needs and interests.** Make sure that all participants are engaged in the activities. Give participants additional support if they require it. For participants who do not wish to participate, give them the right to decide, and respect their decision.

Whose Voices Are Being Heard, and Whose Are Not?

In some contexts, and groups, boys and men tend to feel more comfortable in answering for their group, and in speaking publicly. This means that girls' and women's voices and perspectives tend to be heard less often, even when there is a majority of women in the workshop. Gender dynamics are complicated because there are sometimes simply less women in workshops. It is the facilitator's role to be sensitive to these gender dynamics and create space for minority or marginalized voices, without being tokenistic.

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THE PROCESS¹ & PRODUCT

Process

In the photovoice and cellphilms processes, images are helpful for demonstrating participants stories and generating critical discussion about issues. It is important to not privilege aesthetics throughout the process as it can take away from the participants' life experiences, and imply that there is a right or a wrong way to take photographs or make cellphilms. The goal of this process is to raise the voices of the marginalized and not silence them.

Product

The final photos are chosen using a specific theme. They can take on a life of their own depending on the audience and their perspectives. This is why thinking about the audience and the intended impact of the photos or cellphilms is important. Openly discussing the intentions for a given product is important not only for the individuals involved, but for the larger population as well.

¹ Rivard, L., Gervais, M., Mitchell, C., De Lange, N., MacEntee, K., & Murray, J. (2009). *Participatory visual methodologies. Photovoice and drawing*. Quebec, Canada: Femstep Research Programme, McGill University. Retrieved from <http://femstep.mcgill.ca/pdf%20files%20and%20video/pvmtoolkit2010.pdf> and HEAIDS COP. (2011). *Using a different lens for HIV and AIDS Education: Research method and pedagogy using participatory visual methodologies*. HIV and AIDS Education Research Chair. ISBN: 978-0-620-51569-6. Retrieved from <https://www.heaids.ac.za/site/assets/files/1233/using-a-different-lens.pdf>

PART 2

CELLPHILMING

What is Cellphilmimg?

A 'No Editing Required' Approach

Why Create Cellphilms About Gender?

Cellphilm Genres

Cellphilm Workshop

Steps for Creating a Cellphilm

Organizing a Cellphilm Screening Event

Thinking About Power & Representation

Sharing & Storing Cellphilms

Cellphilm Tips

WHAT IS CELLPHILMING?²

Cellphilming is the act of taking a short video (typically between 1-5 minutes) with a cellphone or tablet. The **goal** of cellphilms is for the participants (person who is taking the video) to represent their ways of looking at a particular issue in their everyday lives.

A 'NO EDITING REQUIRED' (NER) APPROACH

The cellphilms can be taken in clips and edited, however, a NER approach or a 'one-shot shoot video' is a very efficient and accessible approach for supporting community engagement with as little time required. However, this is just one approach to cellphilming.

Other approaches consist of editing one's work and taping a video in individual clips. There are a number of online and easy-to-use video editing applications for hand-held devices.

WHY CREATE CELLPHILMS ABOUT GENDER & RELATED ISSUES OF SOCIAL JUSTICE?

Because:

- They can allow a person to reflect on gender issues in their life.
- They can raise awareness among your peers.
- They can promote dialogue about gender issues at your college.
- It's a form of taking action on your campus.
- One can gain a new skill while applying it to a relevant issue learn.
- They can allow a person to reflect their role while working towards gender equality.

CELLPHILM GENRES

There are many other styles or forms to choose from that can produce meaningful and impactful cellphilms:³

Melodramatic Stories

A type of role play where participants act out a particular narrative relevant to the theme or prompt.

Media Message Cellphilms

Short (sometimes only 30 seconds long) Public Service Announcements (PSAs) that typically have a very clear message or slogan.

Monologues

Use the idea of just one person speaking (and are often the same genre as vlogs).

Talk Shows and Interviews

Build on well-known television genres of 'experts' being interviewed about their experiences.

Investigative Journalism

Use a documentary style.

Questions that Might Influence Your Choice of Genre

- What is the **purpose** of the cellphilms?
- Who is the **audience** for your cellphilms?
- How **long** will your cellphilms be?

CELLPHILM WORKSHOP

Small Groups

Working in small groups is crucial when it comes to making cellphilms. Having some male groups, some female groups and some mixed groups creates for interesting cellphilms. People may also want to group up with people in their age group. The idea of dividing groups in this way is to capture particular social perspectives about various societal issues.



MATERIALS

- A fully charged tablet or phone
- A large memory card
- Permissions forms:
 1. Consent Form to participate in the cellphilms workshop
 2. Media Release Form to show cellphilms publicly after (Appendix B)

² Thompson, J. Mitchell, C. & Starr, L. (2019). *Cellphilming: A Tool for Addressing Gender Equality—Facilitators' Guide*. Ottawa, ON: CODE.

³ "Genre." (n.d.) *Merriam-Webster*. Retrieved from <https://www.merriam-webster.com/dictionary/genre>



MATERIALS

- Visual Ethics Training (see **Step 2**):
 - Photographs, strings, and clips
- Materials to make a storyboard:
 - Flipchart paper, markers, and tape or sticky tack for making notes during discussion
- Digital projector and speakers for screening cellphilms

STEPS TO CREATING A CELLPHILM

1 CHOOSING A TOPIC

Choosing a topic to address can be done as a whole group, in your individual groups or through a brainstorming session. It is important that the topic reflect the groups interests and abilities.

Examples of Prompts

- Feeling safe and not safe
- Challenging gender inequality in my life
- What is it like to be a girl/boy/woman/man?
- The gender gap

2 VISUAL ETHICS TRAINING

Issues of visual ethics are complicated. It is important to spend time discussing visual ethics in relation to specific images and it is also important to ask a lot of questions. Discussing examples could be a good exercise.

Sample Questions to Discuss:

- Is this photograph or cellphilms OK?
- Do you think this person knows they are being photographed or filmed?
- What should we be filming instead?
- Is this photograph or cellphilms revealing of someone? Why or why not?
- What could you do to take a picture or cellphilms less revealing?
- How do visual ethics link to human rights?



Not all photographs or cellphilms without people in them are necessarily anonymous. An item of clothing, a bruise on an arm, or a landmark, for example may very revealing.

A 'No Faces' Approach

To increase anonymity in cellphilms-making, a 'no face' approach promotes creativity and abstract thinking. It includes:

- Filming objects and things
- Filming scenes or buildings without people in them
- Filming people from a distance so that no one is recognizable
- Filming parts of the body, such as hands and feet
- Filming people's shadows, or from behind
- Filming hand-written signs, or making a 'note card' video
- Using sound to convey a message (for example, a scream off camera)



Always ask permission. Ask even within the workshop. For example, ask permission to make cellphilms in public places such as shops.



Avoid filming other students or community members who are not part of the cellphilms workshop.

The goal of visual ethics training is to reflect critically on what is OK—and not OK—to film, the importance of asking permission to film, and some different options for filming in ways that increases anonymity.

3 CHOOSING A GENRE

There are different genres of cellphilms. Make sure to know the difference between them and choose one that the group decides on collectively.

4 BRAINSTORMING STORY IDEAS

The work is typically done in small groups of 4-6 people. People can brainstorm story ideas either responding to a prompt or by coming up with their own ideas. Anyone can write these ideas down on a paper so everyone can see and remember them.

Once a number of ideas have been stated, the group should narrow down the possibilities for what they may want to film. One way is to have each person vote for their favourite topic. Sometimes it just happens by consensus that everyone likes one idea.

If you go with voting, give each participant a coloured sticker to vote with. Each participant could also use a marker to make an **X** on their favourite topic.

Make a note of any props, costumes, ideas for dialogue, music, or sounds that you need in each scene.

You can even make a note of the type of filming you will do to capture this scene (e.g., close up, panorama, holding phone above looking down).

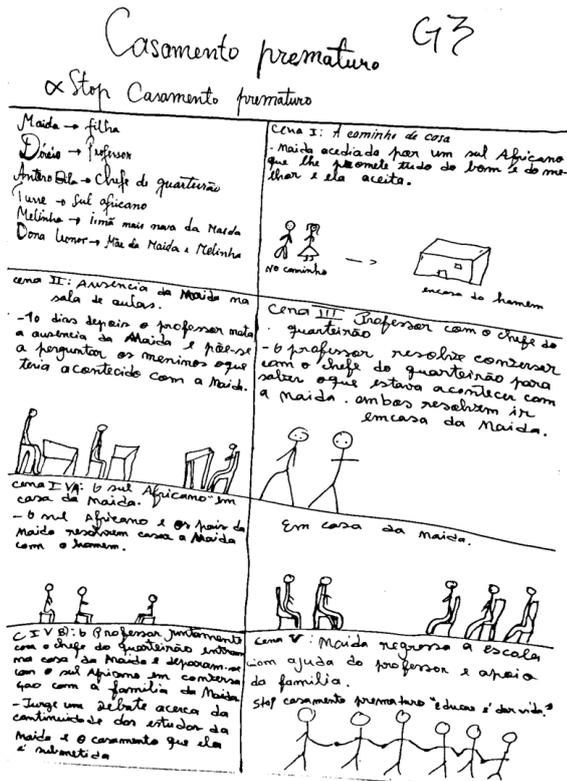
5 CREATING A STORYBOARD

A storyboard is a planning activity people work in small groups to plan or sketch out their ideas and place them in a detailed order before they begin filming.

The storyboard (see **Appendix A**) typically includes a title and credits. This is one of the most important parts of the cellphilm activity and it will take time.

Make sure the story connects back to the prompt/topic. If there is time, each group can share their storyboard ideas with the rest of the people making cellphilms for feedback. This might give groups time to edit or revise their storyboard before going out to film.

Example of a Story Board



 Not everyone has to be in the film. People can help plan and direct the cellphilm instead or they can hold the camera, prepare the materials or plan the sounds for the film.

Template for Creating a Story Board

TITLE	1.
2.	3.
4.	5.
6.	CREDITS

6 FILMING

Make sure you know how to use the basic functions before going to film the cellphilm. These are some of the functions that may be used but they look different on every device.

The location of the microphone on the device should be pointed out and known to everyone.

When filming the actual video, think about the following:

- What location will you choose?
- Will there be any interference with sound?
- Are other groups filming close by? Will you be able to hear them?
- Make sure that they are no passers-by.

Because the films are very short, groups should be encouraged to film them several times. One piece of advice: **practice, practice, practice!**

7 SCREENING CELLPHILMS

After the cellphilms have been created, come together as a group to screen the cellphilms. Where possible, arrange the seating in theatre style. This helps to give the process a more authentic sense of a serious viewing of the cellphilms.

If possible (and the technology is available), the cellphilms should be screened on a projector.

Before the screening of each cellphilm, someone from the group should introduce the cellphilm by stating its title and short summary.

Once all the cellphilms have been screened it is important to have a question and answer period. Questions and comments about the theme and issue addressed in the cellphilms should be encouraged and discussed. The people who made the cellphilms can then provide final concluding comments.

8 REFLECTING ON CELLPHILMS

There can be several different layers of reflection, including having cellphilms-producers reflect on their own cellphilms productions, reflect on each other's' cellphilms, and having the wider audiences view and reflect on the cellphilms as well.

The following questions are effective in reflecting on cellphilms:

- What do you like best about the cellphilms?
- What is the message and why is it important?
- Who is the audience and why did you choose this audience?
- How does the cellphilms help to address a particular problem or concern in relation to gender?
- What would you do differently next time?

9 DISCUSS WHAT TO DO WITH CELLPHILMS

A cellphilms belongs to whoever made it. It is important to ensure that you ask permission to show the cellphilms, and make sure that every individual has access and copies to their work (if they want it).

It is important to identify possible audiences for the cellphilms screening:

- What is the reason for showing the cellphilms to an audience?
- Are there certain cellphilms that should be shown and ones that should not be shown?
- Can showing any of the cellphilms put anyone at risk?

THINKING ABOUT POWER & REPRESENTATION

Questioning the Process

The following discussion questions were developed by a visual researcher, Caroline Wang, based on her work with women living in rural areas of China.

- What do we see (or how do we name the problem)?
- What is really happening?
- How does the story relate to our lives?
- Why does this problem exist? (What are some of the root causes?)
- How might we become empowered now that we have a better understanding of the problem?
- What can we do about it?

Critical Media Literacy⁴

The following are some questions that come from Critical Media Literacy studies:

- Who created this cellphilms?
- What is the purpose of this cellphilms?
- What techniques are used to convince the cellphilms audience?
- What point-of-view does the cellphilms represented?
- What has been left out of this cellphilms?

⁴ These questions were taken from the following source: www.mediaeducationlab.com

ORGANIZING A CELLPHILM SCREENING EVENT

It is critical to screen the cellphilms to various audiences. Successful screening events take some planning. Involving the cellphilms producers in planning and running the screening event can strengthen their feelings of ownership and the impact of the work. Allow the audiences to ask the filmmakers questions directly.

1 PLANNING MEETING

Several planning meeting might be required:

- Decide on an audience
- Select which cellphilms to show at the event
- Give the event a title
- Chose a location and date
- Optional: Combine cellphilms screenings with other types of performances, such as a drama or poetry reading

2 SPREAD THE WORD

Creating a 'buzz' is a critical aspect of planning an event that is well-attended.

- Advertise the event
- Options:
 - Posters, flyers, handouts, announcements in class, word of mouth
- Send out written invitations, if appropriate

3 PREPARE MATERIALS FOR EVENT

This step might take some time and multiple working sessions.

- Write a curatorial statement
- Organize refreshments, if possible/appropriate
- Think ahead: How will you capture audience reactions?

Optional:

- Prepare a short PowerPoint presentation that can be shown with the screenings
- Develop a handout for audience member
- Organize refreshments, if possible/appropriate

4 SETTING UP VENUE

The day of the event can be very busy and there are many logistics to consider.

- Make sure the equipment works before the audience arrives
- If there are chairs, set them up in a theatre-style
- If possible, cover the windows so that it is dark enough to see the cellphilms.

5 THE EVENT

The audience members have arrived, and you can feel the anticipation in the room!

- One person should introduce the event, and explain what cellphilming is
- Each group introduce their cellphilms
- After the screening have a Question & Answer (Q & A) period. This is the time for the audience to ask questions and for the cellphilms-producers to speak about their cellphilms

6 CAPTURING AUDIENCE'S REACTIONS

How will you know what the audience thinks? All the following suggestions are optional:

- Prepare a "comment book" or "comment wall" for audience members to leave their written feedback
- Conduct interviews with audience members. What did they think?
- Take photographs at the screening event. If you choose this option, it is important to get permission from all the audience members.

7 DEBRIEFING AFTER SCREENING EVENT

Screening events can create strong feelings. Maybe it went well and generated a lot of excitement. Maybe there were difficult comments or questions from the audience. Maybe the event was poorly attended. All of these possibilities mean that it is important to meet with the cellphilms producers after the screening event to debrief what happened. Some possible discussion questions include:

- How did you feel about having community members watch your cellphilms?

- What did you like best about the cellphilm screening?
- What do you think attracted the audience the most to your cellphilm?
- Do you think the audience interpreted your message the way you intended? Why or why not?
- What new ideas do you think the audience received about the issues addressed?
- What changes do you hope will come about?
- If you were to organize another cellphilm screening event, how would you do it differently?

SHARING & STORYING CELLPHILMS

One of the main goals of participatory visual methods, such as cellphilm, is to share the visual productions. There are many ways to do this.

Creating a Digital Archive

A digital archive is not only a place where cellphilms can be stored, but also viewed. The idea of an archive is that it continues to change. The steps below describe one way to store cellphilms in a central location. Often this is online, in the 'cloud.'

As a group:

- Choose a name for the archive that represents the goals or ideas of the group
- Create an email account in the group's name (i.e., Gmail or Yahoo) and a video-sharing platform (i.e., YouTube or Vimeo)
- Share the passwords for the email and video accounts with the group
- People can upload or remove their cellphilms at any time
- Ask for consent to participate in the digital archive:
 - At the beginning of the cellphilm production workshop, when the cellphilms are uploaded, and after a period of time already discussed with participants (i.e., annually, semi-annually, etc.)

- As a group you should discuss:
 - Privacy settings (public or unlisted)
 - How the group would deal with potential (positive or negative) comments on the cellphilms
 - How cyber-based violence will be managed

Sharing Through Social Media

Sharing on WhatsApp:

- Limits sharing to 12 MB
- You may need to compress your file in order to send it
- Video Compressor Apps:
 - Video Converter, Video Compress, and ReSize Video

Sharing on Facebook:

- This option is more public and needs to be discussed with the group ahead of time
- Facebook private messenger does not support large video files



BE AWARE!

Social media sites are run by private companies that may use your personal data, including the attachments you send.

Impact of the Cellphilm

It is important to pay attention and keep track of the impact and responses to the cellphilms that are being made because they help raise awareness about the various issues that are being discussed, and because you can begin to plan programs in response to people's reaction. By keeping track, you can also have evidence for funding opportunities.

In order to keep track you can use the following questions:⁵

- How are the cellphilms being used?
- Who is watching them?

⁵ Thompson, J., Mitchell, C., & Starr, L. (2019). *Cellphilm: A Tool for Addressing Gender Equality—Facilitator's Guide*. Ottawa, ON: CODE.

- What kind of analysis is being produced?
- What difference is this making?
- What is the level of participation of the pre-service teachers?
- In what ways is this stimulating interest in gender topics?
- What topics come up again?
- What are the silences?
- What other changes might be taking place?
- How else are cellphilms being taken up? By trainees? By trainers? By IFP management? By communities?
- What opportunities exist for future work? What are the limitations?

CELLPHILMS TIPS

Trace the Short-term & Long-term Impact on Individuals/Community

When possible (and if the filmmaker consents), use the cellphilms to teach students and the community about important issues.

Discuss & Explore Difficult Topics in a Meaningful Way

Ask these questions:

- How are the cellphilms being used?
- Who is watching them?
- What kind of analysis is being produced?
- What difference is this making?
- What is the level of participation of the student teachers?

- In what ways is this stimulating interest in gender topics?
- What topics come up again and again?
- What are the silences?
- What other changes might be taking place?

Track the Progress of the Cellphilms

Filmmakers can ask:

- What information is important to collect?
- Who will collect the data?
- Where will the data be stored?
- How will the data be shared?

McGill's International Cellphilm Festival

Submissions should be no more than 90 seconds in length and should be uploaded to YouTube.

Along with your YouTube link, they ask that you also submit a 200-300-word write-up that includes:

- The title of your cellphilm and its country of origin
- The names of all the cellphilms co-producers
- A short description of how your group went about creating the cellphilm as well as the film's connection to this year's theme.

You need to send this information to

thecellphilmfestival@gmail.com

You can watch submissions from previous festivals on YouTube. Search for **International Cellphilm Festival** and you will see a YouTube channel for every year.

PART 3

PHOTOVOICE

What is Photovoice?
Why Use Photovoice?
Before the Photovoice Workshop
How Do You Do It? Planning
to Take Photographs
Before Taking Photographs
Developing a Curatorial Statement
Hands for Change:
An Adapted Photovoice Activity

WHAT IS PHOTOVOICE?

Photovoice is a visual methodology that uses photography which records reality, communicates events and attitudes, and prompts discussion. Photographs can act as a prompt and open access to knowledge and awareness about sensitive social issues such as sexual violence which are often hidden and not talked about openly. Discussing photographs can also build connections between people.

WHY USE PHOTOVOICE?

Using photography, participants can capture and represent how they see the world around them. They can also depict situations that may be difficult for them or people in general to talk about. The photographs can give them the opportunity to share their perspective or point of view with their peers, community members and also with people who can assist towards disrupting the status quo in the society and bringing about positive social change.



MATERIALS

- A digital camera, tablet, or mobile phone (if you choose one of these devices, then you may want to use a projector to display the images)
- Big sheets of paper or poster boards
- Glue/Prestik for mounting photographs
- Pens or coloured pencils to be used for writing about the photographs when mounting
- A portable printer (optional or photos printed out at a photo studio)

BEFORE THE PHOTOVOICE WORKSHOP

It helps to mark each digital camera with numbers that match each participant or group of participants so there is no confusion as to who took what image.

Ensure all the digital cameras have full batteries and a large enough memory card.

Ensure each camera has a wrist strap so that the cameras do not get dropped on the ground or otherwise damaged.

Ensure that the workshop space is set up prior to the participants arriving.

HOW DO YOU DO IT? PLANNING TO TAKE PHOTOGRAPHS

First decide on a topic that is relevant for the group. Then, decide on a suitable focus or topic as well as a suitable prompt for the photographers. If, for instance, you want to start discussing issues around safety and security ask participants to explore issues of safety in their everyday lives when taking photographs.

Decide who these photographs will be shared with once taken and why. Will it be the group of participants or a target group such as peers, the school or the university policymakers? The decision will relate to the purpose of the exercise and should be made with the group. In case you share it with others, you will need to obtain signed consent forms.

Choose a **time frame** for the photo session and the areas where photos can be taken.

Photovoice projects are typically divided into 3 main sections:

- **Before taking pictures** (Steps 1-3)
- **Taking pictures** (Step 4)
- **Working with the pictures** (Steps 5-10)



No person should be photographed without giving his or her informed consent.

This means that you need to lead a discussion on how and why people could be harmed. It also means that you need to prepare a letter that explains the purpose of your photovoice project and how the photographs will be used.

BEFORE TAKING THE PHOTOS

1

GET PEOPLE INTERESTED IN TAKING PICTURES

- Engage the participants in a brief discussion about photovoice and taking pictures.
- Let the participants know that they are the ones who are going to be taking the pictures.
- You can show the whole group some examples of photos that have been taken in their area and say a little bit about each photo. The photos don't have to be on the same topic but they should be relevant to the participants.

2 INTRODUCING DEVICE YOU WILL BE USING

- Demonstrate the basic functions of the camera you will be providing and provide the participants with a chance to experiment with the camera.
- Be prepared to help when required.

3 PHOTOGRAPHY ETHICS

- Introduce the ethics of taking pictures. You might want to have examples ready so that you can give clear guidance about taking ethical photos. For example, there will be fewer ethical concerns if:
 - The photographer can take pictures of inanimate objects.
 - Pictures of people can be taken in a way that makes it impossible to identify them (e.g., hands or silhouettes).

4 TAKING PICTURES

- Send the participants off in groups (2-5 people) to take photographs.
- Ask them to take a picture of their group as this will give them practice and make it easier to match the participants with the photographs.



It is possible for the facilitator to accompany them if needed.

- Instruct them on how many pictures they should take (no more than 15-20 for the whole group). Ideally, in a single group, each person should get the chance to take two pictures.
- You will also have to let the participants know where they can go to take pictures (outside, or in the workshop room) and the length of time they have. They should be given about 30-40 minutes to take their pictures.

WORKING WITH THE PHOTOS

5 PREPARING THE PHOTOS FOR PARTICIPANTS TO WORK WITH

- Have the photographs available in hard copy (print them out with a portable printer or have them printed out at a

local establishment). They might also be downloaded on to a laptop and displayed through an LCD projector.

6 LOOKING AT THE PHOTOS

- Provide each group with their own envelope of photographs and let them look through them and enjoy them.

7 DISCUSSING THE PHOTOS

When images have been captured, the photographs become the topic of discussion, which naturally opens up a dialogue about the issues addressed or depicted.

Questions to Start a Discussion About the Photographs:

- Describe what you see in this photograph
- What is your reaction to this photograph?
- Can you think of positive alternatives to what is shown in the picture?
- Can you imagine showing the picture to other people? If yes, to whom and why? If not, why not?
- Do you think showing this picture to others can lead to positive changes? How?

Analyzing the Photographs Using the 'Showed' Method: Thinking About Power & Representation

The following discussion questions called **SHOWED** were developed by a visual researcher, Caroline Wang,⁶ based on her work with women living in rural areas of China.

- What do we **See** (or how do we name the problem)?
- What is really **H**appening?
- How does the story relate to **O**ur lives?
- **W**hy does this problem exist? (What are some of the root causes?)
- How might we become **E**mpowered now that we have a better understanding of the problem?
- What can we **D**o about it?

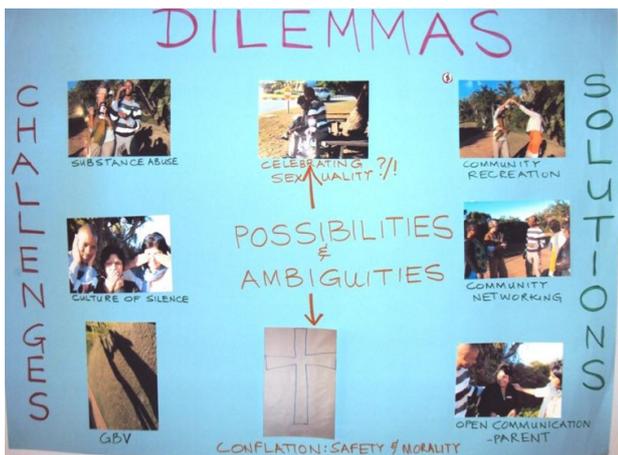
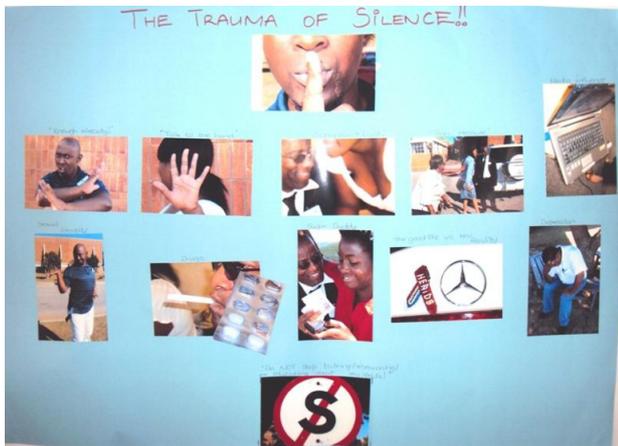
⁶ Wang, C., C. (1999). Photovoice: A Participatory Action Research Strategy Applied to Women's Health. *Journal of Women's Health*, 8(2), p. 186. Retrieved from https://bestler.public.iastate.edu/arts_based_articles/1999_Lieb-ert_Photovoice.pdf

There should also be one on one time set aside for the facilitator to interact with people who need support and do not want to share during the larger discussion. It is also for their feedback and reflection to be integrated into the design and adaptations of the program.

8 CREATING A PHOTO NARRATIVE

Hand out paper or sheets of cardboard and pens and allow time for the group or individuals to mount the photos of their choice. They should also write relevant comments next to the photos. Usually in this photo narrative they choose 8-10 photos (maximum) to mount. They usually will include a title for their photo narrative.

Examples of a Photo Narrative



9 PRESENTING THE PHOTO NARRATIVE

In the safety of the workshop session, each small group should present its photo narrative to the whole group. Sharing some principles of cooperative learning could be helpful for increasing the effectiveness of group work.

For example, each individual may be assigned different tasks so that he/she knows who is going to present on behalf of the group.

Encourage other groups to listen to their peer's presentations and raise questions and comments about the photos.

10 MAKING PHOTOS PUBLIC THROUGH CURATED EXHIBITIONS

One of the most important uses of photos is that they can provoke dialogue amongst various audiences (parents, community, groups, policy makers) when they are carefully and artfully displayed.

Invite people to the exhibition through flyers, radio and letters home.

Always include a short explanation of the exhibition. It can include:

- Names of the photographers
- Title of the project and sponsors

 Don't forget to consider the ethics associated with this display. If relevant, ensure that you state that the subjects are play-acting a scenario.



Get creative about how the photos are exhibited!

Not all the photos need to be exhibited. Where possible, involve the participants themselves in selecting photos, and in coming up with a title for the exhibition.

DEVELOPING A CURATORIAL STATEMENT

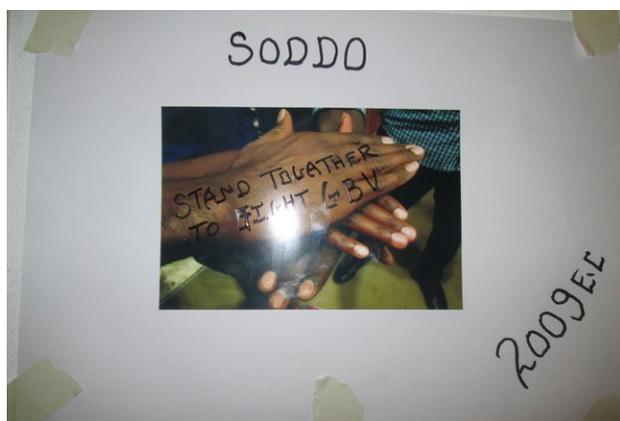
A curatorial statement is a short paragraph or two (200-300) words that gives context to the exhibit. This can be developed as a group after the photos and place have been chosen.

The curatorial statement can include:

1. Title
2. Context and aim of the photovoice project
3. Prompt guiding the photos
4. Theme/main message
5. A question or two to prompt or challenge the audience
6. Names of photographers (with their consent) and acknowledgements for any funding, support or special permissions

HANDS FOR CHANGE: AN ADAPTED PHOTOVOICE ACTIVITY

The Hands for Change activity is closely connected to photovoice. It is an art-based PVM where participants use digital cameras to explore social issues within their communities.⁷ Participants are asked to position their hands artistically to create symbolic meaning regarding a social phenomenon or issue (e.g., depicting consent or solidarity) that is occurring in their community. Participants should also think of a caption that goes with the representation and photo.



A picture of the participants hands is taken and then printed out on a portable printer. Then, participants can write the caption directly on the photograph or on a separate piece of paper. Finally, the photos can be displayed on a clothesline.

⁷ MacEntee, K., Labacher, L. & Murray, J. (2011). Girls use digital photography to speak out about sexuality and HIV. *Girlhood Studies: An Interdisciplinary Journal*, 4(1), 156-167.



MATERIALS

- Photo printing paper
- Cartridges
- Sharpies (permanent markers)
- Clothespins and clotheslines

EQUIPMENT

- Digital cameras
- Tablets or iPads
- One or more portable printers

SPACE

- The space should have a stable wall or poles where clothesline can be tied
- The space should also have power outlets to connect the printer and charge cameras and tablets

FACILITATORS

- Ideally there are two facilitators to keep the activity moving.

PARTICIPANTS

- Participants can participate in the photo activity as a group (2 or 3 sets of hands together) or individually, whichever they prefer or are comfortable with
- Participants do not need literacy skills to take part in this activity

TIME

- The Hands for Change activity might be conducted within flexible times throughout the duration of a workshop or simply when participants have the chance, such as during session breaks

Reflecting on the Activity

An optional activity would be to have participants view all the images produced and reflect on what they see:

- What are the main messages?
- Are there any surprises?
- Who should see this exhibition?
- Do you have any ideas on what you could do to educate others about consent?

Key Considerations When Using the Method Around Issues of Gender Based-Violence

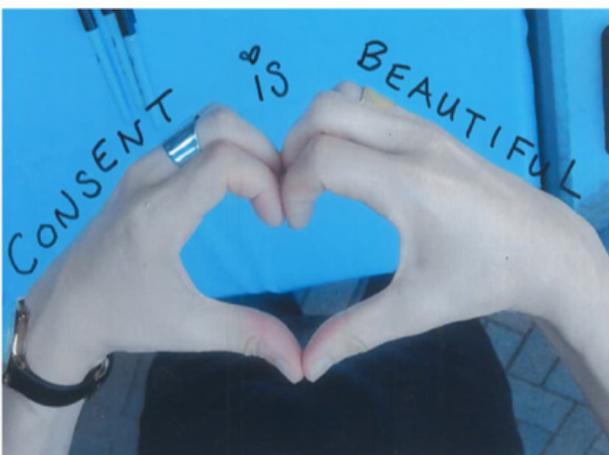
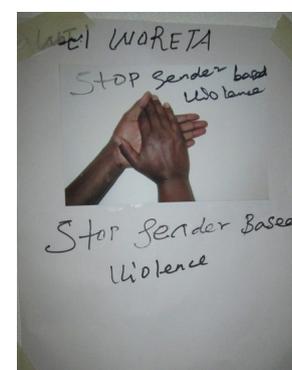
Raising Awareness

Talking about gender-based violence using a photo activity can be a powerful way for them to talk about their experience it in their communities. It is important that their voices are raised up while doing this activity and that it challenges the societal norms that support and feed gender-based violence.

Visual Ethics

Given that a photo activity uses hands or other body parts, it is important to educate the participants on visual ethics. It is also important that they know the consequences of having their faces or other identifiable body parts in this type of activity. For example, a key issue in this photo activity, is to make sure that people's faces are not in the picture in order to ensure the anonymity and confidentiality of the participants. People should thus take close ups of people hands to minimize the risk. Other unidentifiable body parts such as legs may be explored in such a photo activity. Furthermore, it is important to have an easy way to exhibit the photographs.

Examples of Hands for Change Activity



PART 4

DRAWING

Drawing as a PVM
How Do You Do It?
Questions to Start a Discussion
Exhibiting the Drawings

DRAWING⁸

Drawing is a ‘low tech’ participatory visual methodology which means that it requires few materials and no technological devices. This process asks participants to create a drawing as a visual representation of a theme or issue. It can be a useful tool to help engage people in a meaning making process.

DRAWING AS A PVM

- Drawing is an accessible and inexpensive methodology. It is also quick, unthreatening and can be very engaging
- Drawing is a suitable data collection to use with participants who have limited literacy skills
- Drawing can be powerful as visual metaphors and can speak very loudly, thereby overcoming any limited literacy and language barriers
- Drawing acts as an entry point into a vast range of critical issues
- Drawing provides insight into the participants’ point of view
- Drawing allows people to express themselves and represent situations and topics that may be difficult to discuss
- Drawing doesn’t require any technology or technological skills
- Drawing makes use of the meanings that participants give to their images, rather than imposing our own interpretations on the image



MATERIALS

- Any form of paper or cardboard
- Pencils, crayons, markers, pens, paint, etc.

HOW DO YOU DO IT?

1 IDENTIFY TOPIC

Identify a topic of discussion.

2 PROVIDE A PROMPT

Provide the participants with a prompt. The prompt should be brief and very clear, for example:

- “Draw places where you feel like you belong and places you feel you do not belong”
- “Draw feeling safe and feeling not so safe”

The instruction should be specific as possible for participants who may experience difficulty following the steps.

3 PRIORITIZE

Remind participants that the quality of their drawing is unimportant.

4 DISTRIBUTE & INVITE

Typically drawing is done individually so distribute paper and drawing material to each participant and invite them to draw what comes to mind (15- 20 minutes is normally sufficient).

5 CONTEXTUALIZE

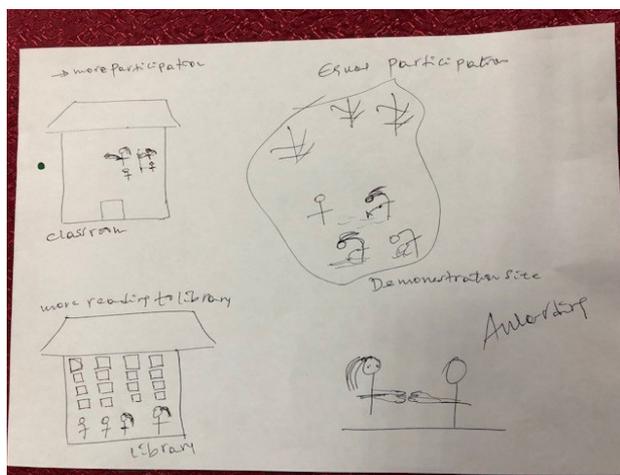
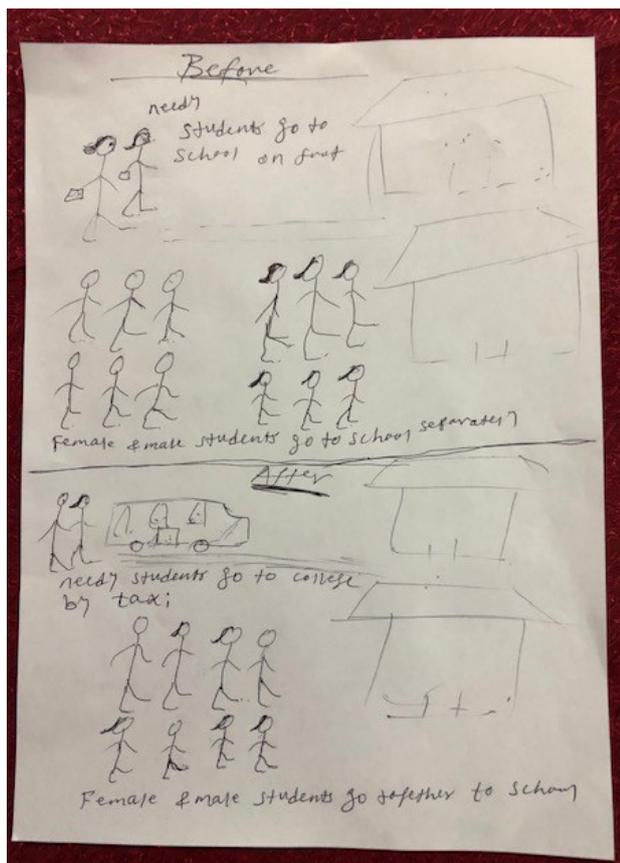
If it is possible, ask the participants to write a few lines about their drawing in order to contextualize it and to understand the meaning and the intention.

6 DISCUSS DRAWINGS

Bring the group together to present the drawings and discuss their meanings.



⁸ Rivard, L., Gervais, M., Mitchell, C., De Lange, N., MacEntee, K., & Murray, J. (2009). *Participatory Visual Methodologies. Photovoice and Drawing*. Montreal, QC: Femstep Research Programme, McGill University.



QUESTIONS TO START A DISCUSSION⁹

1. Why did you draw this?
2. What is the meaning of this drawing?
3. What kind of challenges does the drawing represent?
4. Do the drawings have anything in common? How are the drawings different?
5. Are there any surprises or something unexpected in the drawings?
6. How does this drawing connect to the theme?

EXHIBITING THE DRAWINGS (OPTIONAL)

Exhibiting the drawings invites community participation and encourages social change.

In exhibiting the drawings, it is important to ask who the audience is. The participants must be comfortable with the chosen audience.

- Where will the target audience most likely see the display?

A curatorial statement should be put up with the pictures, explaining the prompt that guided them, two or three sentences or more about what the exhibition is meant to explore, and perhaps the name of the participants.

Ensure that the drawings are exhibited along with the participants' explanations of their drawings.

⁹ Some of the questions are taken from Drawing as a Participatory Visual Methodology. (n.d.). PowerPoint.

PART 5

COLLAGES

What is a Collage?
Visual Representations
Adaptations in Working with Collage
Creating a Safe Space
Prompts
Why Use Collages to Combat GBV?
Examples of Collages

Get creative! Another great material that can be used are newspapers and flyers. Using these materials can be very effective in creating collages. For instance:

1. Create word collages (sometimes called **ransom notes**) to create messages. Typically, this would involve cutting out letters of different sizes and different fonts to create new words and ideas/ These could be glued on construction paper or even overlaid on newspaper.
2. Use pictures and words from newspapers.
3. Use the newspaper as the background and paint or use markers to write new messages on the newspaper.



Working With Found Objects & Photos

Collages can also be made through the use of photographs or material objects including those from nature [grasses, bark, small stones, earth] glued on to newspaper or construction paper which often include messages created with markers or paint.

CREATING A SAFE SPACE

It is important that the facilitator ensures that every participant feels safe while creating their work and visually representing what they may be thinking about or feeling. People need to feel safe to share their thoughts and ideas as well. Thus, giving everyone a chance to speak, only if they want to, and asking others to be good listeners, compassionate, considerate and respectful during a discussion is vital to creating a safe space.



PROMPTS

The process of creating a collage is generally started with a prompt. This gives the participants a direction as to why and what they are creating a collage for and what their collage is supposed to represent. For instance, if the facilitators are focusing on discussing or depicting their knowledge of gender or gender-based violence then a prompt could be:

What does gender-based violence look like in your community?

The goal is for people to show rather than explain what they are thinking and feeling on this subject matter. However, the facilitator should make room and ensure that there is space for people to discuss their collages if they want to or need to.

DISCUSSION

It is important to follow up the activity with a discussion. Participants should be given the time to share what they created as well as hear others in the workshop explain what they have created.

Questions that Could Guide Discussion:

- What is your collage trying to say?
- What are the similarities and differences?
- What stories do they tell about the topic?

There should also be a larger **group discussion** to follow the small group discussions.

Facilitators Should Ask:

- What have you learnt?
- Why does it matter?

- What will you do with what you have learnt when you go back to your school/ community/organization? ¹¹

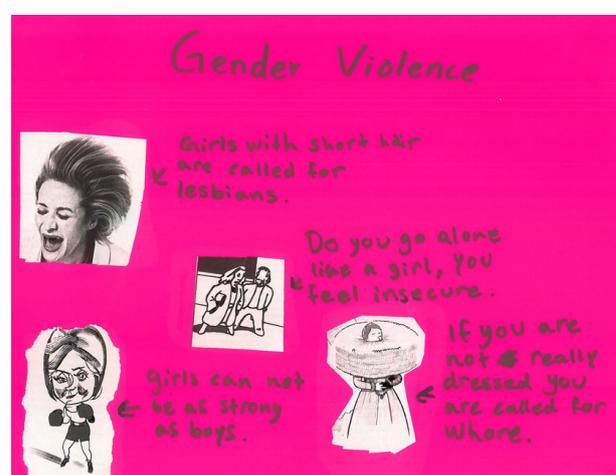
WHY USE COLLAGES TO COMBAT GBV?

Talking about gender-based violence is not easy. Nor is creating art about it. However, the process of making a collage using current images can help people express what they are thinking and feeling in a tangible way. Collages can help people piece together the images that keep gender-based violence alive and potentially connect them with images that can be used to stop the violence.

It isn't easy to create these collages, especially since the media rarely depicts these images. The facilitators will have to help the participants and encourage them to get creative and use the materials provided to the best of their abilities.



EXAMPLES OF COLLAGES BEING USED TO COMBAT GBV



¹¹ Vanner, C., Ezcura, Lucotti, M., Khan, F., Lamb, P., Mitchell, C., Nyariro, M., Raissadat, H. & Sadati, H. (2019). Creating Circles: A Handbook on Art-Making with Young People to Address Gender-Based Violence. Montreal: Participatory Cultures Lab, McGill University. P. 27. ISBN: 978-77247-016-1. Retrieved from https://www.researchgate.net/publication/331742352_Creating_Circles_A_Handbook_on_Art-making_with_Young_People_to_Address_Gender-based_Violence

PART 6

MOST SIGNIFICANT CHANGE

-
- What is MSC?
 - The Purpose of MSC
 - Implementing MSC
 - Steps for MSC at ATVETs: Facilitators
 - Steps for MSC at ATVETs: Participants
 - Questions for Guiding Discussion

WHAT IS MOST SIGNIFICANT CHANGE?

The Most Significant Change (MSC) technique is a form of participatory monitoring and evaluation that allows us to look back over a program or intervention to deepen an understanding of how different stakeholders experienced the initiative. It can be a critical way to study impact.

MSC technique is participatory because many project stakeholders are involved in studying change. It is also participatory because it draws on methods and tools such as drawing and cellphilmimg that get at the stories of individuals and groups.

MSC can be very useful in ATVETS to evaluate many different types of activities, ranging from the activities of Gender Clubs and other campus-based work by monitoring what happens, for example, in an intervention with women farmers.

THE PURPOSE OF MSC

The reason for using the most significant change method include:

- Identifying and tracking change and impact
- Thinking about MSC with various groups of people
- It is easy to use
- It allows people to explain the why regarding significant change

IMPLEMENTING MSC¹²

Ten Steps to Implementing MSC

1. How to start and raise interest
 - Introduce people to what MSC is and gain their interest and participant commitment

¹² Written by Davies, R., & Dart, J. (2015). *The 'Most Significant Change' (MSC) Technique: A Guide to Its Use*. CARE International. Retrieved from <https://www.researchgate.net/publication/275409002>

2. Defining the domains of change
 - Deciding what should be monitored, e.g., changes in people's lives before, during, and after the program
3. Defining the reporting period
4. Collecting SC Stories
 - Collecting stories from a diverse group of people involved in the program
5. Selecting the most significant of the stories
 - Different groups of people look over stories and decide on one that represents a most significant change
 - This process could take a whole year to complete
6. Feeding back the results of the selection process
 - Documenting the reason why a specific story was chosen
7. Verification of stories
 - To clarify, verify and gain more details regarding a specific story
8. Quantification
 - Including quantitative information e.g., number of people involved
9. Secondary analysis and meta Monitoring
 - Gathering the qualitative information
10. Revising the MSC system

Additional Questions

When Collecting Stories

1. Tell me how you (the storyteller) first became involved with _____ [TOPIC] and what your current involvement is.
2. From your point of view, describe a story that epitomises the most significant change that has resulted from _____ [TOPIC] in your community.
3. Why was this story significant to you?
4. How (if at all) has the work of the program facilitators contributed to this?

STEPS FOR MSC AT ATVETS: FOR THE FACILITATOR

1 COLLECT STORIES

Collect 'stories' of gender at your ATVETs. These stories can be written down, narrated and documented, drawn, or told using another art form.¹³

2 SELECT SIGNIFICANT STORY

As a group, select the most significant of these gender stories with attention to project impact. For example, the most significant change can be discovered by asking the participants: *What has made the greatest difference in your ATVET?* Then choose the story that describes that.

3 DISCUSSION

Have an in-depth discussion about the value of the changes focussing on program impact.

Sample Story Collection Formats

1.1

Background

The stories and information collected from these interviews will be used for a number of purposes including:

- to explore what Coordinators and Facilitators together with groups in
- to help Facilitators and Coordinators understand what people in value, and support more of these sorts of outcomes
- to acknowledge and publicise what has already been achieved.

Contact details

Confidentiality
We may like to use your stories for reporting to our funders, or sharing with other people in the region – such as other people in other groups.

Do you, (the storyteller):

- want to have your name on the story (tick one) Yes No
- consent to us using your story for publication (tick one) Yes No

Name of storyteller*

Name of person recording story

Location

Date of recording

* (If they wish to remain anonymous, don't record their name or contact details – just write 'landholder' or some similar description.)

¹³ Sample of story collection formats adapted from Davies, R., & Dart, J. (2015). *The 'Most Significant Change' (MSC) Technique: A Guide to Its Use*. CARE International. Retrieved from <https://www.researchgate.net/publication/275409002>

STEPS FOR MSC AT ATVETS: FOR THE PARTICIPANT¹⁴

1 DRAW

Individually, draw an example of significant change in your college.

2 SHARE DRAWINGS

Share your drawings and discuss the significance of the change depicted in each of the drawings.

3 CREATE A CELLPHILM

Choose one drawing/topic that is significant and create a 2-3-minute cellphilm about it.

4 STORYBOARD

Create a storyboard about that significant change.

5 FILM

6 SCREEN

Screen the cellphilm for an audience.

7 REFLECT

Reflect on the significant change.

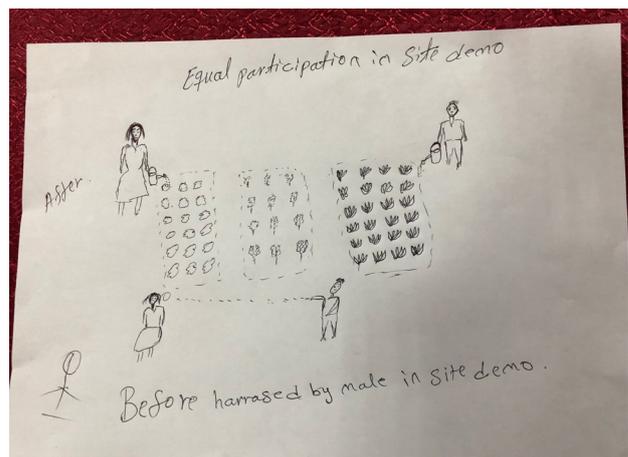
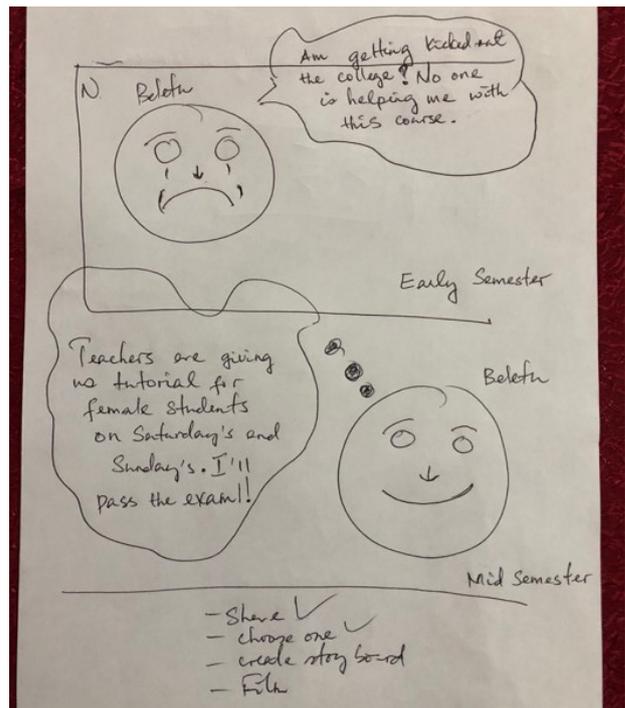
¹⁴ N.d. (n.d.). *MSC Cellphilm Act ivity. Slide 11*. [PowerPoint].

QUESTIONS FOR GUIDING THE DISCUSSION¹⁵

In order for everyone to understand what was and what has contributed to the most significant change, it is important to have a discussion about the drawings and cellphilms that were created.

The following are some guiding questions to guide the discussion.

- What was the significance of the drawings, photos, or cellphilms?
- What did all of the cellphilms have in common?
- How were the cellphilms different?
- What is one thing that you could do at your colleges with this process of studying Most Significant Change?



¹⁴ N.d. (n.d.). *MSC Cellphilms Act ivity. Slide 11.* [PowerPoint].

PART 7

VISUAL ETHICS

What are Visual Ethics?
Potential Risks
Strategies to Address Potential Risks
Example of Getting Written Consent

WHAT ARE VISUAL ETHICS?

Ethics means doing the **most good** and the amount of **least harm**. When we take photos and videos it is important that we consider the rights of the people involved.

Everyone needs visual ethics training.

POTENTIAL RISKS

Participants, particularly young filmmakers, may be at risk of physical harm or threat when using tablets, cameras or smartphones in the community.

Participants may be at risk of psychological harm in discussing difficult issues related to gender.

Participants may be at risk in the ATTSVE if they produce cellphilm about their inclusion and exclusion from education, or their negative experiences in education.

STRATEGIES TO AVOID POTENTIAL RISKS

1. Stay in groups when using the equipment.
2. Make sure the participants in cellphilm workshops have also has visual ethics training. They should be sensitive to the local context and whether or not it is appropriate to take photographs or make videos in public spaces.
3. Be sensitive and aware that participants may have personal experience with sexual and gender-based violence.
4. Talk to someone you trust about your experience with others.
5. Get the proper and necessary permissions from people in charge before conducting the workshop.

EXAMPLE OF GETTING WRITTEN CONSENT

Before taking pictures of someone or their property, you may read them the following statement, and allow them to read the statement on their own. They should also receive a copy of the following statement if they agree to participate. Make sure the person really understands what is happening.

MAY I TAKE YOUR PICTURE?

[INSERT]: An explanation of why you are going to take someone's picture.

Permission to take my picture

I, **[PRINT NAME]**, give my permission for a photograph to be taken of me for use in the Participatory Visual Methodologies Training Workshop, taking place at **[LOCATION]**, **[DATE]**. This photograph will be displayed at the "International Workshop on Participatory Methodologies" at the **[LOCATION]**, **[DATE]**. It will be used for educational purposes only (**adapt to the context you are using it for**). No further use of this photograph will be made without your permission.

Signature

Date



Participants cannot change the way they will use the pictures once the contract has been signed. They will need them to sign a new contract if they want to use the pictures in a new or different way.

TERMS & CONCEPTS FOR ADDRESSING GENDER EQUALITY

CAMPUS VIOLENCE

This includes all forms of violence that take place in and around colleges, campuses, and demonstration sites, including gender-based violence and sexual harassment.

GENDER

Gender is a broad term that refers to the roles, behaviors, and attributes that any given society associates with femininity and masculinity. Gender is considered a socially constructed relation, with characteristics that are learned through socialization and that change over time. The terms male and female refer to biological sex, and the terms girl, boy, woman and man refer to dominant gender identities.

GENDER NORMS

Gender norms are the social standards and expectations about how men and women should be and act. These rules are learned and often internalized early in life. These ideas are often so normalized that many people either are not consciously aware of them or consider them to be natural. Gender norms form the basis of stereotypes about gender identity in a particular society, culture, and community at any given point in time.

GENDER STEREOTYPES

These are simplistic generalizations about the gender attributes, differences, and roles of women and men. Stereotypical ideas about men and women often reinforce the idea that women are inferior or less capable than men and are often used to justify gender discrimination. Stereotypes about men and women can be perpetuated through a variety of forms, including songs, advertising, stories, traditional proverbs, radio and television, as well as in theories, laws, and institutional practices.

INTIMATE PARTNER VIOLENCE

Any type of violence committed by a current or former partner (spouse, girlfriend, boyfriend) in an intimate relationship against the other spouse or partner.

SCHOOL-RELATED GENDER-BASED VIOLENCE (SRGBV)

According to UNESCO (2015):

- a. an expression of stereotypes based on gender and gender inequalities in all of our societies
- b. includes all types of violence or threat of violence directed specifically against pupils because of their gender and/or affecting girls and boys disproportionately, as the case may be;
- c. may be of a physical, sexual or psychological nature and may take the form of intimidation, punishment, ostracism, corporal punishment, bullying, humiliation, degrading treatment, harassment and sexual abuse and exploitation;
- d. may be inflicted by pupils, teachers or members of the educational community and may occur: within the school grounds; in its outbuildings; on the way to school; or even beyond, during extracurricular activities or through the increasingly widespread use of ICTs (cyber-bullying, sexual harassment via mobile phones and so forth);
- e. may have serious long-term consequences, such as: loss of self-confidence, self-deprecation, deterioration of physical and mental health, early and unintended pregnancies, depression, poor academic results, absenteeism, dropout, development of aggressive behavior and so forth.

SEX

Sex refers to physical and biological characteristics and anatomy, including hormones, chromosomes, internal and external genitalia, including sexual reproductive systems. The terms male and female refer to biological sex.

SEXUAL VIOLENCE

This includes physical and psychological forms of violence that use sexual acts or attempted sexual acts, regardless of the relationship between the perpetrator and survivor, including sexual assault, rape, intimate partner violence, and all forms of unwanted sexual contact.

TRANSACTIONAL SEX

This term includes both sex work (sex as paid work) as well as sex for other forms of exchange (gifts or services such as food, clothing, phone credit, alcohol or drugs, higher grades, school tuition, and rides). It does not necessarily involve a predetermined payment or gift but is often motivated by some form of material benefit and is often associated with gender inequalities in relation to poverty.

VIOLENCE AGAINST WOMEN

- a. Physical, sexual and psychological violence occurring in the family, including battering, sexual abuse of female children in the household, dowry-related violence, marital rape, female genital mutilation and other traditional practices harmful to women, non-spousal violence and violence related to exploitation;
- b. Physical, sexual, and psychological violence occurring within the general community or perpetrated by the state, including rape, sexual abuse, sexual harassment and intimidation at work, in educational institutions and elsewhere, trafficking in women and forced prostitution (United Nations, 1993).

Note: All these terms adapted from Thompson, J. Mitchell, C. & Starr, L. (2019). *Cellphilm: A Tool for Addressing Gender Equality. Facilitators' Guide*. Ottawa, ON: CODE.

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STORYBOARD

TITLE	1.
2.	3.
4.	5.
6.	CREDITS

MEDIA RELEASE FORM FOR CELLPHILM

Name of Group: _____

Cellphilm Title: _____

Production Date: _____

Short Description of Cellphilm:

We, the undersigned, give our permission for the cellphilm that we produced to be shown for education and outreach purposes. We understand that our cellphilm might be shown in meetings, exhibitions, and workshops.

Name (please print)	Gender (please circle)	Year	Signature
	M F		
	M F		
	M F		
	M F		
	M F		
	M F		
	M F		
	M F		
	M F		
	M F		

Date Signed: _____

