

## Appendix F: Training Workshop Session Curriculum

(Duration: 1-1½ hours; Location: Convenient community location chosen by participants)

The individual dialogue session will include an overview of the goals and purpose of photovoice and the procedures of the project; underlying issues about the use of cameras, power, and ethics; potential risks to participants; and how to minimize these risks. Participants will be given a camera with film and will be given camera tips to keep in mind while taking photographs. There will be discussion about themes to focus the photographs on. The training workshop will last approximately 1-1½ hours.

### Prior to Beginning:

- Consent forms will be reviewed with participants 15 minutes prior to start of training workshop.
- Key elements will be highlighted with participants (i.e. project rationale, study procedures, timeline, risk, safeguards, voluntary nature of the study and rights to withdrawal without penalty)
- Individual questions will be answered and then those individuals interesting in participating will sign the consent form prior to beginning Training Workshop Session.

### Introduction & Purpose of the Project:

- Introductions of Principal Investigator and Co-facilitator
- Project Summary Handout (Appendix E)
- Emphasis on the *shared power* that the community advisor/co-facilitator and I have with participants. This shared power will entail a joint ownership of the research project, a collaborative, participant-based analysis of the photographs, group efforts for organizing an art exhibit of their photographs, and a collective orientation toward community action
- Ice breaker activity: Sex workers making a difference- perhaps ask them if they think they are making a difference- why, how, why not...

### Dialogue and Discussion:

- Establish group ground rules for discussion
- Ask group what is photography, what does it mean to them- conveys information, captures point in time, etc.
- Brief background of photography as a mechanism for social change
- Power, authority and responsibility that one has with holding a camera
- Importance of respecting the rights and privacy of others
- Always obtaining verbal approval from an individual before taking their photograph
- Ways to approach someone with a camera (Wang & Burris, 1997)
  - a) What is an acceptable way to approach someone to take his or her picture?
  - b) Should someone take pictures of other people without their knowledge?
  - c) To whom might one wish to give photographs, and what might be the implications?
  - d) When would one not want to have a picture taken?
- Giving back photos to the community and always obtaining verbal approval from those individuals who may appear in the photographs

Distribute:

- One used 35mm film-based camera with a flash feature to each participant
- One roll of 36-exposure black-and-white (C-41 processing) film to each participant
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Discuss and Review:

- Mechanical aspects of camera and photographic tips to successfully take pictures (Appendix G)
- Discussion on close-ups and angles, different ways to photograph a group of people, posed and un-posed pictures, and how symbols of the community or culture might be photographed
- Appropriateness of the two themes: *needs* and *aspirations* for taking their photographs (Participants will have the option to refine, substitute, eliminate, add, or redevelop any or all of the themes posed)
- Reasonable timeline for taking their photographs
- Any final questions?