

participant's manual

struggles
children's
rights

for War Child's advocacy project
in Sierra Leone

corporación sumarse - War Child Holland, Bogotá, Colombia
War Child Holland, Makeni, Sierra Leone

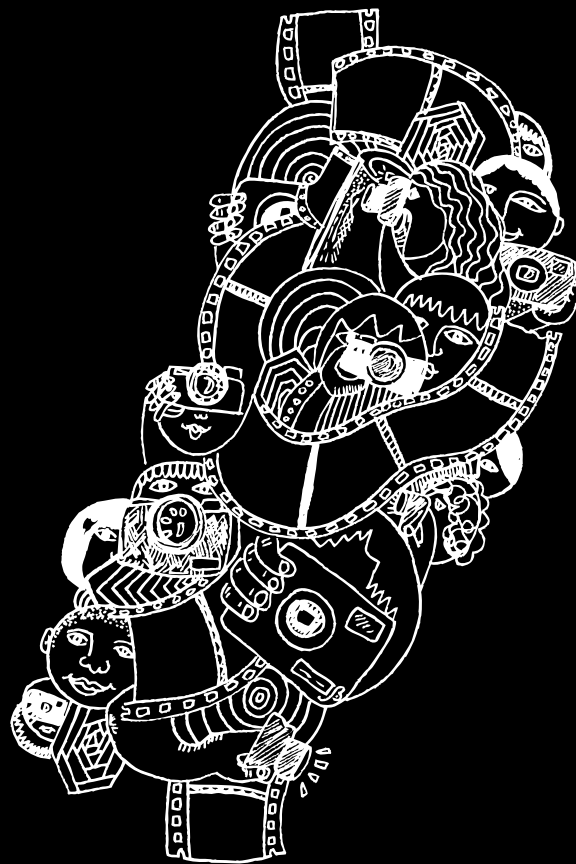
Photography

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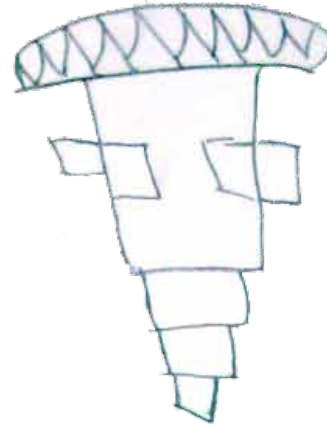
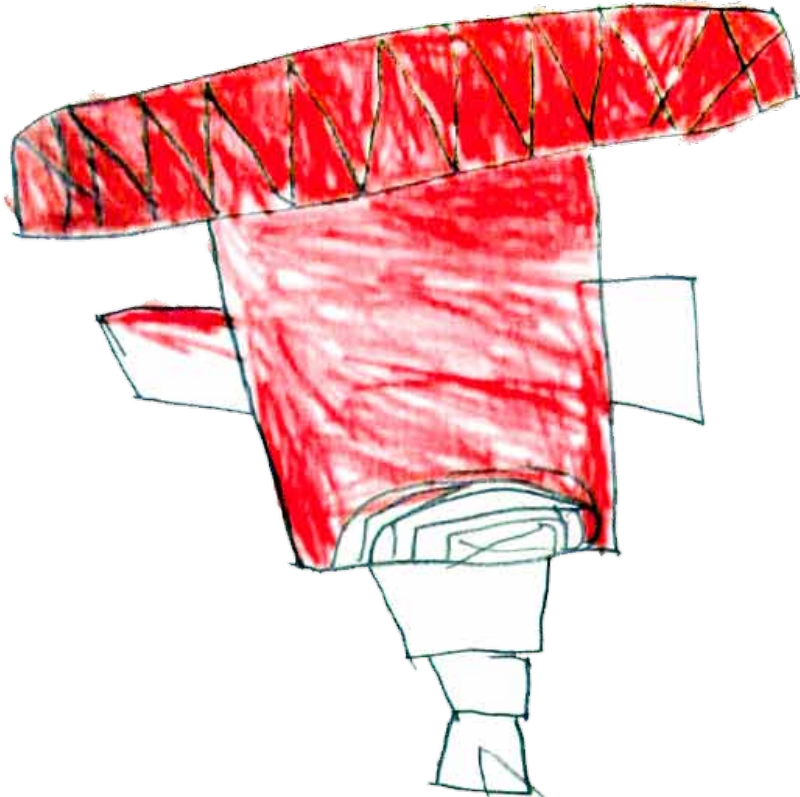
participant's manual

Photography for Children's Rights

for War Child's advocacy project
in Sierra Leone

corporación sumarse - War Child Holland, Bogotá, Colombia
War Child Holland, Makeni, Sierra Leone

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Photography for Children's Rights
War Child's advocacy project
in Sierra Leone



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OVERVIEW

OF THE INTRODUCTION TO ADVOCACY FOR WAR CHILD'S ADVOCACY PROJECT IN SIERRA LEONE

WHAT IS THIS GUIDE?

This participant's manual is for participants in the Photography for Children's Rights advocacy activity. It can be used during the training to seek examples of the work they are required to make. The training material consists of a mixture of practical exercises and photographs so that participants learn how to use visual materials to address the issues that concern them in their society.

OVERALL GOALS



At the end of the module learners should be able to:

- gain a deeper understanding and experience in using creative arts, in particular drawing, painting and photography,
- understand what situations the learners feel safe and unsafe in relation to their family and social environment,
- present the issues in an exhibition designed to influence the perceptions of stakeholders as part of a strategic advocacy plan,
- strengthen personal relationships with fellow advocates, learning from each other's experience, and encourage autonomy, team work and creativity,
- participate in discussions about the issues that affect them in the community,
- create images (especially photographs) which show different situations relating to children's rights and specifically situations where these rights are violated.

EXPLANATION OF ICONS

The following icons mark certain kinds of information in the text of this guide:



Exercise



group Talk
& discussion



assignment

OPENING SESSION: INTRODUCTIONS, WHAT CAN WE EXPECT



1. Introductions

In this exercise you should take a name tag from a bag. Look for the person whose name is on the tag and place the tag around his or her neck.



Photo 1. Participants wearing name tags around their necks of the first day of the activity.



2. Theory/Principles

Through a short discussion, the facilitator will present the objectives of the workshop.

3. Personal goal / body map

In this exercise you will tell other what you expect to learn from this activity

4. Observation/Reflection

You are each asked to give one expectation and concern. They are written on a flip chart (or noted by the facilitator).

5. Timekeeping and rules

Together with the facilitator you make agreements about the process of the work shop. Quite often these are called ground rules.

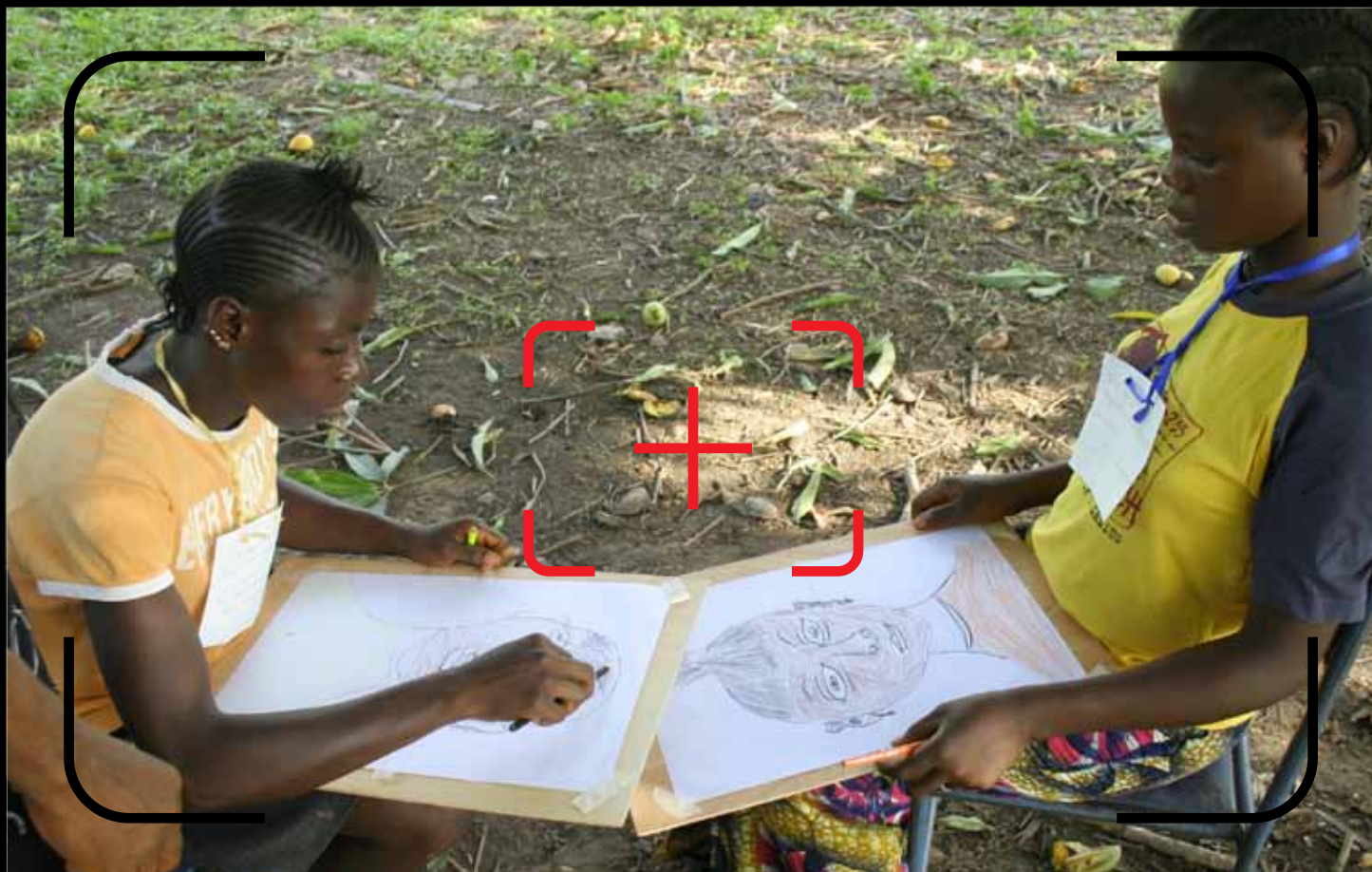
A separate session will be held with your parents to get their permission for you to participate. Make sure you invite them on the date that the facilitator tells you.



Photography

STEP 1: LET'S GET TO KNOW EACH OTHER IN A DIFFERENT WAY

Photography and drawing as tools to express oneself, others and daily surroundings



3.5

50



SESSION 1: WHO AM I?

1. Group Talk: Experience (10 minutes)

A self-portrait of your body is briefly explained through the questions:

- What do I look like?
- What do I like about myself?
- What do I not like?
- What is my favourite colour?
- What animal do I identify myself with?



2. MY faces: Self-portrait of face using digital camera (40 minutes)



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In this activity you are asked to take a series of photographs of yourself showing 5 different emotions: happy, sad, angry, tired and scared. These pictures of yourself are referred to as self-portraits.



Photo 2. Digital self-portraits of participants expressing the 5 emotions (happy, sad, angry, tired and scared).

3. Symbolic self-portrait of the inner self (60 minutes)



Use a paper, pencil, and eraser to draw yourself. Use your favourite colour, favourite animal and favourite thing in the drawing. You may use words to write and explain what it is you have drawn and coloured. You may explain what you do and do not like about yourself (body, personality and behaviour). These images that represent your inner-self through symbols are called a symbolic self-portraits.



Photo 3. Examples of symbolic self-portraits of inner self

4. Needs (10 minutes)



Explain what a “need” is based on the following questions:
What do we need for our body to be well?
What do we need to feel well?
To be happy?



When you go home, make a list of the needs if you can write them on the drawing at the places that are appropriate for them. For example if you like to eat sweets, you can write that near your mouth. Think about good and bad relations you have with people in your community. Also think about what safe and unsafe areas or objects are in your community.

Write the answers here bring it with you to the next session.

1) What do we need for our body to be well?

2) What do we need to feel well?

3) What do we need to feel happy?



4) Safe areas:

5) Unsafe areas

SESSION 2: HOW DO OTHERS SEE ME?

1. *The Knot of Hands* (30 minutes)

Follow the instructions of the facilitator. Close your eyes and hold hands.



Photo 4. Participants trying to disentangle themselves from a knot of holding hands.

2. *Silhouette exercise (body outline maps)* (30 minutes)



Split into pairs. Using large sheets of craft paper, one person lies on the paper posing in a way he or she feels will suit him or her. Then, with a pencil, the other person in the pair should first draw the outline or “silhouette” of the other person on the paper. After this the person will use paint to draw along the pencil line emphasising the silhouette.

Change roles after the first silhouette is drawn.



Photo 5. Silhouettes draw of participants lying on brown paper (left). Participant posing on his silhouette (rights).

3. *Portrait exercise (face masks)* (30 minutes)



In this exercise you draw the face of the other using paper, colour pencils and markers. After that cut the mask out of the paper give it to your partner and take a picture.



Photo 6. Portraits of the faces of the others.

4. *Map of things affecting me*
(60 minutes)



1) Name 3 people who you like (e.g. my mom, my friend, my neighbour).

(1)

(2)

(3)

2) Name 3 people who you don't like (e.g. uncle, police, store keeper).

(1)

(2)

(3)

3) Think about an object that represents the people you named and draw them (e.g. my mom is the food, my neighbour is the stick he or she hits me with).

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4) Explain the type of relationship you have with that person (I care for them, they make me happy, they make me mad, etcetera). This should be drawn on the card.

5) Place the six cards that now have drawings of things that affect them on the silhouette that was made in exercise 2.

6) Explain to the group why you place the card where you did.



Photo 7. Maps of things affecting me.

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5.

Disposable camera assignment (60 minutes)



Take pictures of safe and unsafe objects, people and areas and write the in the table on the next page



Photo 8. Examples of photos taken by disposable cameras.

Don't forget to bring the disposable camera back with you to the next session!!!

What, who, where is safe or unsafe?

DATE

Your name: _____

First picture number: ☐

Your community: _____

This is self!!!

Portrait of your

number
of Photo

Safe
(people, objects, places)

number
of photo

Unsafe
(people, objects, places)

WAR
CHILD



corporación
sumarse

SESSION 3: EXPLORING MY COMMUNITY



1. Draw map of community (90 minutes)

Draw your village as a map on a large sheet of paper. Imagine you are a bird flying over your village and draw what you see from this point of view. Draw their houses, paths, roads, stables, significant places –including school, garden, government seat, church, stores, and where the chief or healer lives, scary places, nice places, where you play and feel well, and where you feel safe or unsafe.

Think about this when you are drawing:

- What is a problem?
- Why and how does it affect us?
- Who else is involved beside ourselves?



Photo 9. Social map of community

2. Symbols of safe and unsafe areas, people and things (60 minutes)



A symbol is found to represent safe and unsafe area and it is placed on the map. Try to think of your own symbol and draw it on the map to indicate safe and unsafe areas.



Photo 10. Red cross symbolising unsafe areas of bridge and river on map.

W MONTHS
R...



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AL NA



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HAS A PLACE TO
TOILET...



Photography
MY CH

STEP 2:

ANOTHER WAY TO TELL STORIES

Through the social map, the participants describe where they live (community) and their relationship with people, objects and places in these communities. Based on this, they tell stories about situations where they have felt unsafe.

SESSION 4: PLACES AND PROBLEMS



1. *Selecting the problem* (15 minutes)

Look at the social map.

Make a list of the 5 most important safe areas, people or objects:

1)

2)

3)

4)

5)

Make a list of the 5 most important unsafe areas, people or objects:

1)

2)

3)

4)

5)

2. Creating scenes (30 minutes)



Choose a problem you would like to work on, by thinking of a solution to the problem.

What is the problem?

What is the solution?



Photo 11. Creating figures relevant for scenes.

3. Feedback (30 minutes)

Who will present your problem and solution to the group.

Who will point to the maps?



4. Creating images of the problem (30 minutes)

Choose a technique to explain the problem: 1) mural, 2) photo story, or 3) body painting



Photo 12. Examples of body painting.

Draw the people and objects you feel are necessary for the problem you will describe.

Make a list of materials you will need.

_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____



Photography



Photo 13. Some scenes in a photo story (comic) about drug abuse.

5. Developing work plans (30 minutes)

Decide where and when you are going to work on the problem.

When:

Where:

Who is doing what?

6. Commitment for next session (5 minutes)

Bring the things required for the scenes to the next session.



SESSION 5: GETTING TO WORK

1. Getting to work (150 minutes)



Work according to your plan.



Photo 14. Example of photo story about drugs abuse.



Photo 15. Murals drawn by participants.

2. Commitment for the next session

(10 minutes)

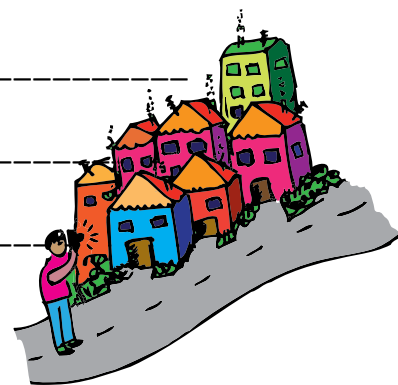
Think about the possible creative solutions to the problems presented by each team during this session.

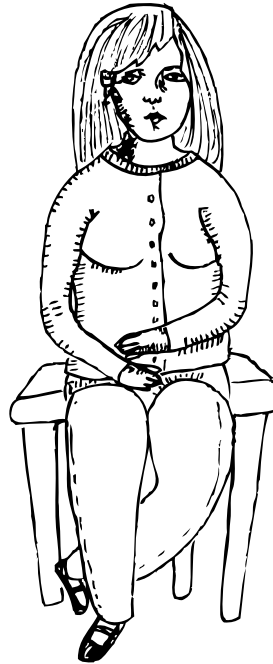
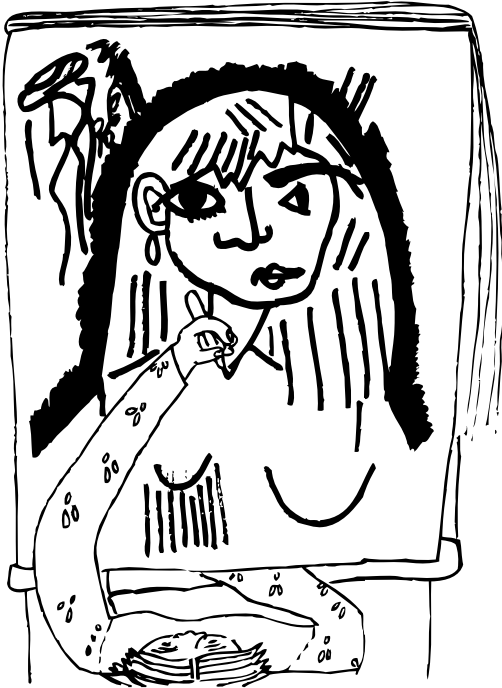
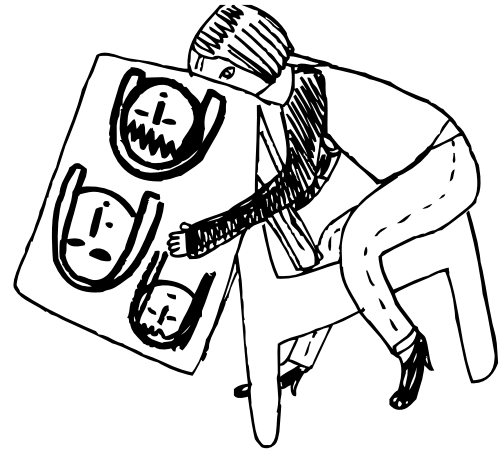
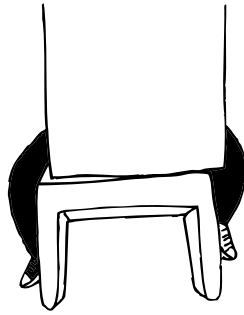
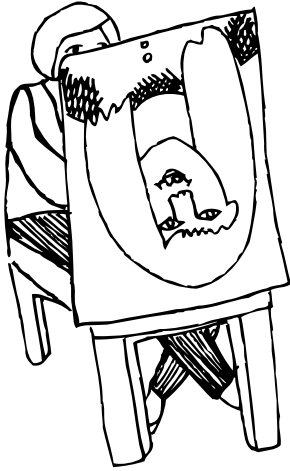
- What may we do to resolve or change this problem?

Who should we go to?

- Who may help us?

Who has the duty to help us?







STEP 3: **LET'S CHANGE OUR WORLD** **THROUGH IMAGES**

Important decisions will be taken on how to display the artwork made during the workshop.

SESSION 6: PREPARING FOR THE EXHIBITION

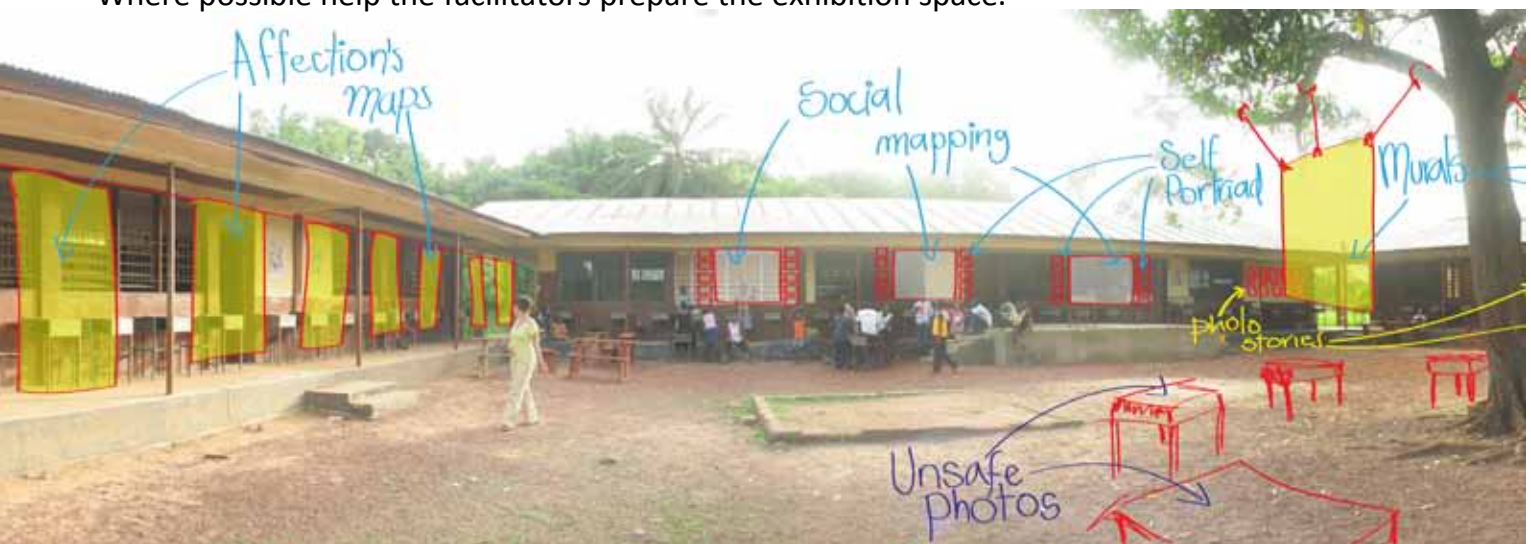
Read the questionnaire below and think about whom you might want to ask these questions

- 1) What is your name?: _____
- 2) What is your phone number: _____
- 3) What is your function / work / position: _____
- 4) What did you see at the exhibition “My Safe Life”?
- 5) Do you think the exhibition “My Safe Life” will help show the need for CWCs? If so, how?
- 32 6) What do you think of the exhibition? (Both positive and negative. Do you think it is entertaining, useful, informative, boring, etc)
- 7) What can you do to help ? (listen to the answer and mark the most appropriate):
 - ☐ visit Rokulan, Rogbureh or Rogbin community to discuss the functioning of CWCs
 - ☐ discuss CWCs with councilors and chiefs
 - ☐ inform more people about the importance of CWCs (through meetings and discussions)
 - ☐ read more about the roles and responsibilities of CWCs
 - ☐ support CWCs if called upon
 - ☐ other, namely



Photo 16. Working on transparent sheets.

Where possible help the facilitators prepare the exhibition space.



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Photo 17. Lay out of exhibition space (outside of school) at Rokulan.

If you are narrator, think about what you are going to tell the visitors of the exhibition.

Make sure you come on time!



SESSION 7: AT THE EXHIBITION

Tell your story.



Photo 18. Top floor at exhibition space (old Makeni City hall), displaying social maps and photo stories.



Photo 19. Murals hanging from balcony at old Makeni city hall.



Photo 20. Top view of tables on which transparencies are placed for interaction with public.
Help people to come up with solutions.



Photo 21. Explaining problems and getting commitments from stakeholders.

Find a stakeholder you would like to interview with the questionnaire you read in the last section.

CLOSING SESSION

1. Personal goal / body map (90 minutes)

1. Think about the personal goal you set at the start of the project
2. After the facilitator claps take position on the line or step that expresses to what extend he or she has reached his/her goal.
3. Make your own opinion. Don't just follow your friends

2. Distribution of photographs (10 minutes)

You may take the picture you took with the disposable camera home with you!

3. Follow-up (30 minutes)

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Think about the following and discuss.

- Will there be an exhibition for communities?
- What can be done better?.
- Will other materials be developed to continue the advocacy?
- How will the children be involved?
- How many stakeholders were reached?
- What will we do when war child is gone?

some tips

to take good photos



Automatic programming
on Samsung
(coloured) cameras



Normal Flash

Use too when the target
is between the light source and
the camera.



Backlighting Flash

Great for experimenting.
Because backgrounds may shift
while the foreground remains
still.

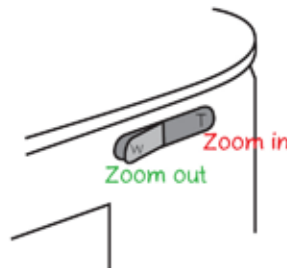


Red Eye Flash

Prepare your eyes for flash
and not red eye reflection.



No Flash



Zoom
on Samsung
(coloured) cameras



Zoom
on Canon WCH
(Grey & slim) cameras

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Automatic programming
on Canon A350
(Grey & fatty) cameras



Manual programming
on Canon EOS Rebel XT
(Black SRL) camera



Automatic programming
on Canon WCH
(Grey & slim) cameras



Zoom
on Canon A350
(Grey & fatty) cameras



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Photography

GLOSSARY

Advocacy: It is a dynamic process of strategically planned actions from civil society (including children and adolescents) to transform or change power relations that prevent children and adolescents exercising their rights.

Child Welfare Committees (CWC): These are committees set up by the Ministry of Social Welfare Gender and Children's Affairs. Their main task is to advise and mediate on child welfare issues in the communities. They monitor and report on child rights violations and refer severe cases to the Family Support Unit of the Sierra Leone Police, the Council or the Ministry of Social Welfare gender and Children's Affairs.

Steps: This refers to the chapters of the manual. Each chapter (or step) focuses on a separate issue or technique. The steps have a general purpose indicating what is to be achieved in each session.

Presentation: This is an action that shows an idea, issue or image through different manners of expression and communication. Examples are photographs, drawings, body movements, written documents, etc).

Team Work Plan: This is a set of images gathered by a group working on a specific issue (e.g. mural, photo story, body painting). This plan defines how the issue will be approached. It takes the following elements into account: roles of the persons in the team, the suggested story, the technique to be used to tell the story, materials, time and places needed for it to be carried out.

Problem: In this manual, 'problem' refers to incidents or circumstances that affect children and make them feel unsafe, and prevent them from having a healthy development. These problems can be referred to circumstance that stop them from enjoying the rights described in the Convention on the Rights of Children.

Issue: A series of problems in the relationship between children, their social environment, territory. It shows the way in which they are perceived by their environment.

Portrait: Image of somebody using drawings, paintings, photography, writing, or other means of presentation.

Photography: It is the process of selecting and capturing images from the real world and transforming them into a two dimensional objects on paper or screen through equipments such a photo camera. Literally photography means “writing with light” (photo = light, graph = writing).

Photographer: This is the person who uses a photo camera to “snap” or “frame” a topic of interest and capture it on a photo camera.

Picture/Photo: This is the end result of the photographic process: a two dimensional image with a specific size.

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Framing: This is the peace of reality the photographer chooses to capture with his or her camera at a specific moment, by isolating it from the rest of the visible world.

Model: This is a person that poses so that he or she is presented in a photograph or other visual aid like a screen.

Pose: Special body position of the model that represents a feeling.

Light: This is the physical phenomenon that allows us to see what surrounds us and is our most important material when taking a photograph. Light comes from a source of energy that may be natural (the sun) or artificial (a flash, a light bulb) and is transmitted in a straight line until it reaches persons, animals, plants and objects.

Flash: Device that produces artificial light and allows taking photographs when there is not sufficient light or when there is backlighting shining towards the camera.

Backlighting: When the object that needs to be photographed is strongly lit from behind, which darkens it.

Silhouette: This is the outline or contour of an object (persons, animals, plants or things.)

(35 mm) Photo Cameras: Cameras that capture photographs and images on a 35 mm wide photosensitive chemical film or “negative”.

Autonomy: This is the capacity of a person or community to carry out activities on their own using their own tools and criteria (“auto: self” and “nomos: law”).

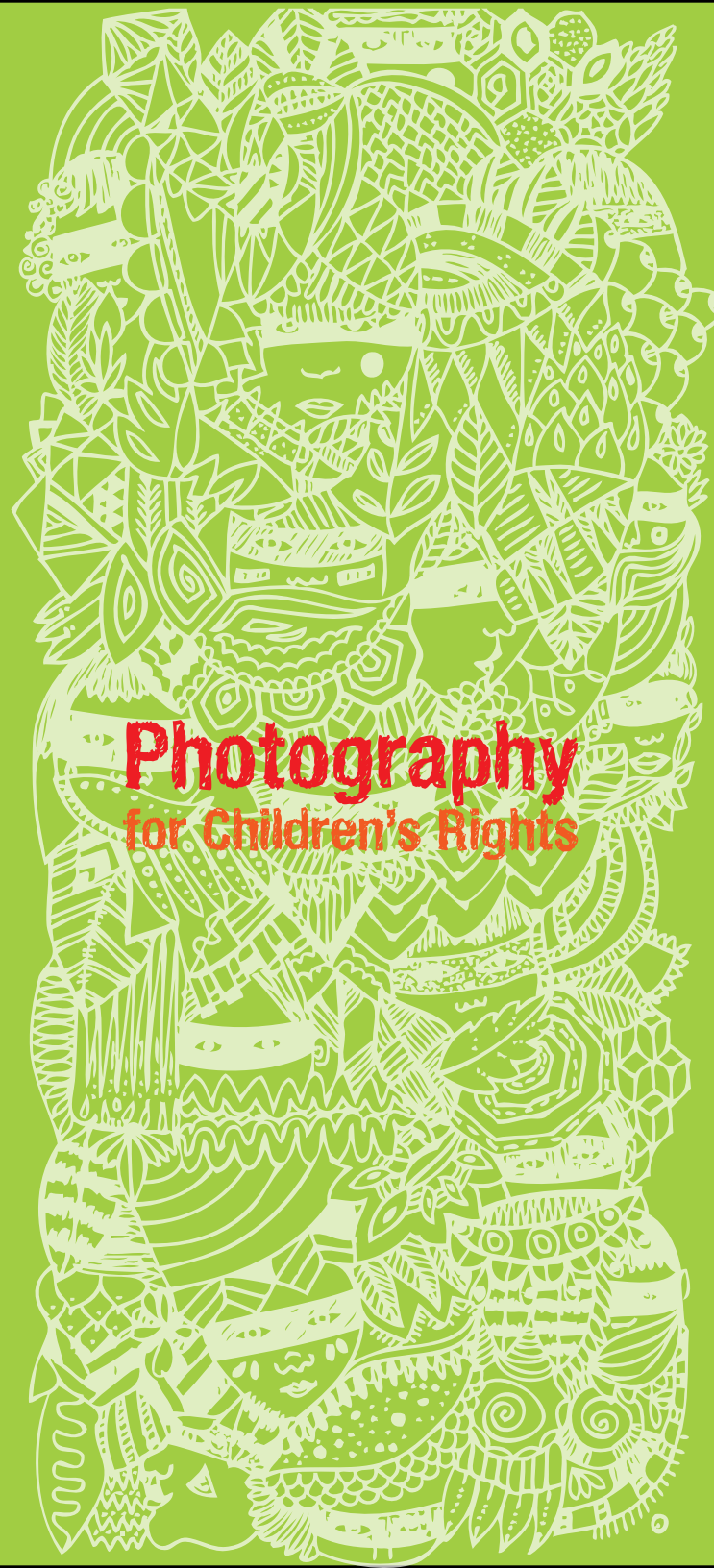
Symbol: This is an image that has a certain meaning which is agreed on or means the same to a group of people.



Photo story: This is a comic using photographs instead of drawings to tell a story. Each photograph tells one part of the story. The frames can be clarified by speech bubbles allowing people in the photographs to speak.

Body painting: It is a technique where the body is used as the medium on which images are painted. It is important to understand how stories are directly related to the body (e.g. the recruitment of child soldiers, teenage pregnancies, rape). When using this technique, the facilitator should analyze and decide which part of the body is going to be used and seen by spectators in order to avoid making the person being used feel uncomfortable.





Photography for Children's Rights

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