



FACILITATION GUIDE FOR AN INTEGRATED EVALUATION METHODOLOGY: MOST SIGNIFICANT CHANGE AND PHOTOVOICE

LEARNING FOR GENDER INTEGRATION

In 2012, Lutheran World Relief (LWR) and its local implementing partners launched the Learning for Gender Integration initiative (LGI), an innovative program to address gender inequality in the context of food security. LGI's goal was to address inequalities to ensure that men and women have equal opportunities to benefit from LWR's food security work. LGI focused on learning about good practices in gender integration while piloting three gender-integrated food security programs in India, Nicaragua, and Uganda. These projects, which ended in 2016, were designed to create and adapt tools for use in future LWR projects.

In June of 2016, LWR won a Program Improvement Award from TOPS to conduct a final evaluation of LGI's three projects. Under the grant, Cultural Practice, LLC (CP) designed and led a participatory evaluation using two qualitative methodologies, Most Significant Change and PhotoVoice, to capture changes in food security and gender inequalities. The evaluation teams were made up of CP, LWR, and other peer organization staff. CP worked with the evaluation teams to produce this facilitation guidance on the combined methodology.

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1. OVERVIEW OF THE FACILITATION GUIDE

A. WHO IS THE FACILITATION GUIDE FOR?

The Facilitation Guide is for anyone who is interested in an evaluation technique that promotes and facilitates equitable discussion and analysis among different types of stakeholders, with a particular focus on project participants and implementers.

B. WHAT KNOWLEDGE AND SKILLS ARE REQUIRED?

The MSC-PV team should include people with a variety of skills. At least one person should have experience in training on qualitative research and evaluation methods. The team should also include a person with good facilitation skills. It is useful to have people who are attentive and thorough note takers, who have good listening and observational skills. Although the MSC stories and PV photos are valuable sources of data, the most important data from both processes emerge from the discussions among participants. It is also useful to have a team member with strong photographic skills.

C. WHAT RESOURCES ARE NEEDED?

- **Time:** The entire process takes place over one to three months, depending on how many sites are evaluated and the timing of data collection and analysis.
- **People:** A minimum team of three people is needed.
- **Materials and cost:** Materials include standard workshop materials, such as flip charts, paper and markers, as well as digital cameras, batteries or chargers, and photographic paper. A photo printer and laptop are needed for selection and printing of photos. In addition, paper, pens and notebooks are useful for note taking, and name tags and sign-in sheets are useful for keeping track of participants and getting to know one another. Costs depend on the number of participants and cameras needed.
- **Infrastructure:** Indoor spaces are preferable for the workshop portions for training facilitators and conducting the MSC process, and for the first, second and third days of training and downloading of photos during PhotoVoice. For the final day of the exhibition, a space with walls where photos can be hung is ideal, but when that is not possible, facilitators should devise creative alternatives.

The LGI Evaluation teams found creative ways to display photos.



2. INTRODUCTION TO THE TWO METHODS

The Most Significant Change (MSC) technique, originally developed by Rick Davies and Jess Dart,¹ is a participatory qualitative approach designed to identify key drivers for success and to better understand how such successes can be accelerated and sustained. MSC is a bottom-up process of generating stories/narratives of change brought about by a project. Participants share their stories and come to consensus on a single story that best illustrates the MSC.

MSC enables evaluators to create a contextual story that illustrates project impacts on individuals, groups, organizations and implementers. By engaging multiple types of stakeholders in a multilevel evaluation, MSC Technique helps evaluators understand key domains, areas of focus and impacts while removing some of the problematic power structures typically present in evaluation data collection.

PhotoVoice (PV) was developed by Caroline Wang and Mary Burris (1997) as a participatory action research method designed to empower its users and participants to identify and solve problems in their communities. PV is particularly useful for engaging participants with different literacy capacities in needs assessments, monitoring and evaluations. Data collection in PV is through photography and oral narratives about the photos, rather than interviews or surveys. Through the use of the cameras to capture images in response to a question, participants maintain control over the data collection. By engaging them in discussions with one another about the descriptive and interpretive meanings of the photos, the participants also maintain control over the analysis. When used in the context of program design, planning, monitoring or evaluation, they also have control over application of the research through the development of solutions to perceived problems, suggestions for course adjustment or recommendations.

For more information on MSC and PV, see the list of resources at the end of this Facilitation Guide.

3. RATIONALE FOR THE INTEGRATION OF THE TWO METHODS

There is a critical gap in the understanding of the influence of sociocultural context and stakeholders' perspectives on changes in men's and women's roles, decision making and asset building as a result of food security programs. A number of reasons exist as to why the complexity-aware methods are useful for evaluating gender-integrated food security projects. Chief among them: Gender outcomes are often difficult to attribute to or associate with specific interventions, as the sociocultural context and enabling environment mediate the effects and trajectory of interventions on gender roles and relationships.

Complexity-aware monitoring and evaluation methods offer an expedient and cost-effective approach for examining the interplay of context, relationships and outcomes. Complexity-aware methods, such as MSC and Outcome Harvesting, are useful for examining context, the perspectives of different stakeholders and the complex interplay of different factors that contribute to changes in gender relations.

While most of these methods are also participatory, they are not equitable. Evaluators and project implementers retain control of the extraction and analysis of information. The assessment of participants of both genders of their experiences of change during the project remains untapped as a source of information on project performance and changes in gender relations or food security.

To better engage men and women and boy and girl stakeholders, and to ensure that they had the opportunity to speak to one another equitably about the project and its effects, we needed a method that left most of the control over implementation in the hands of the direct participants. We also sought methods that could breach the power gap between implementing organizations and project participants. We looked for methodologies that could be applied across multiple countries in different parts of the world, while still capturing context-specific learning.

The MSC technique addressed many of these criteria, but it is limiting because of its dependence on writing. PV offered a good option for engaging participants, but it was less attuned to the needs of project staff who were no longer in the project areas after the project had ended and therefore would not be able to easily take photos there.

The integration of the two methodologies addressed both logistical limitations and unequal power dynamics among project participants, project implementers and evaluators.

¹ Rick Davies and Jess Dart, "The 'Most Significant Change' (MSC) Technique: A Guide to Its Use." (April 2005) mande.co.uk/docs/MSCGuide.pdf

PV is a planning and evaluation methodology that women, men, boys and girls with little or no literacy skills can use as a powerful tool to represent their experiences. Photos taken by men and women serve as the basis for a dialogue within their communities about the changes experienced differently by the genders as a result of the project. MSC allows implementers to collect stories that reflect their observations of critical changes related to their actions through the project. Discussions about the stories among participants and staff, and with evaluators, reveal the complex interplay of factors that influence change.

An added value of the combination of the two methods is that the MSC stories and the PV photo-linked stories frequently recount the process of change in gender roles and relationships. They provide a rare window into the ideas and actions that stimulate changes in women’s and men’s beliefs about what men and women are capable of and the appropriate set of actions and behaviors for men and women and boys and girls to engage in. The photos are a vehicle for communicating the process and outcomes through symbols meaningful in the local context rather than in the idiom of the evaluator.

The combination of the two methodologies culminates in bringing together men and women participants with men and women implementers and evaluators in a joint discussion.

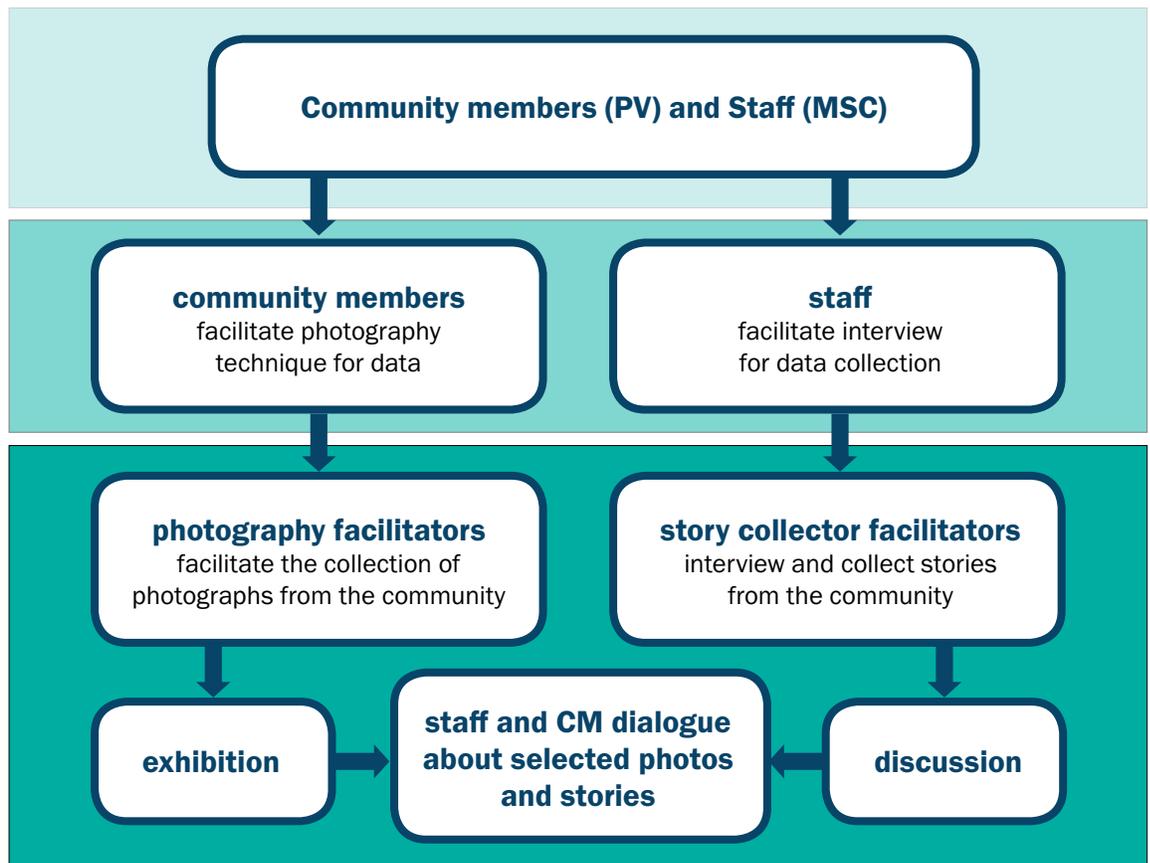
As one man in Nicaragua said while explaining why he had photographed a mule to define his experience on gender work, he was “bajarse de la mula” (getting off the mule). In the community, men are often the only ones allowed to ride mules. It is considered a sign of power and masculinity. So for Mr. Torres, this phrase represents the willingness of men to give women a chance and a space to “ride the mule,” providing opportunities for women to have equal rights and become visible in society (Nicaragua Evaluation Report).

By creating the space for men and women participants and implementers to engage in discussions through photographs and stories to express their different and overlapping perspectives on changes they have experienced, they are able to contribute more equally to analyzing the information for the evaluation. The leveling of the playing field allows for a more nuanced representation and understanding of changes in gender-based power relations in relation to changes in agricultural and nutritional practices and outcomes. The final step in the analysis is triangulation of the separate and joint implementer and community analysis with a comparison of baseline and endline monitoring data.

**PHASE 1
DAY 1-4:
TRAINING**

**PHASE 2
DAY 5-9:
DATA COLLECTION**

**PHASE 3
DAY 10-14:
DATA ANALYSIS**



4. PLANNING AND LOGISTICS

WHAT	PLANNING AND LOGISTICS
Description	<p>Knowledge: Several activities must take place before using the combined MSC and PV for evaluation. These range from preparation for travel to purchase of the cameras and other supplies. In addition, the evaluation team should spend some time familiarizing themselves with the project to be evaluated and the combined methods. It is important to build in time for a review of project documents and other quantitative and qualitative information collected before, during or at after the project.</p> <p>Skills: A webinar series is useful for grounding all evaluation team members in a basic understanding of the project and the combined MSC and PV.</p> <p>Equipment and Materials: The PV portions of the evaluation process require a sufficient number of cameras so that each photographer has a camera, plus a few extra to replace those that may break or malfunction. The cameras should be easy to use and relatively sturdy. Ideally, they should have an automatic setting and a flash to adjust to different light conditions so that photographers can use them both inside and outdoors. It is a good idea to spend time understanding how the cameras work, as the team will have to explain how they work to PV participants. If conducting the evaluation overseas, it is best to procure the cameras in advance, along with photographic paper. A sample Equipment Users Guide appears in Annex 2.</p> <p>Logistics: The methodology entails lots of movement, either of the photographers to where the evaluation team is, or of the evaluation team members to where the photographers are for the PV training of the photographers, collection of the cameras, selection of photos by individual photographers, printing of the selected photos, selection and discussion of the photos with and by the group of photographers, discussion with the communities, and exhibit and discussion of the photos and MSC stories among photographers and project staff. All that movement requires financial resources for reliable transportation. Outreach to the communities before the evaluation team arrives is also critically important. The evaluators should communicate to the project staff that the method works best with an equal number of men and women, and that the photographer group should have both men and women of different ages and, if possible, different socioeconomic statuses. The group of photographers can include direct and indirect participants and nonparticipants from the project area. It is also important to let the community coordinators know to secure a neutral place to meet, like a community center or cooperative center, not someone's house, for all activities, so as to not exclude anyone.</p>
Expected Outcomes	<ul style="list-style-type: none"> • Knowledge of the project, evaluation methods, and process • Acquisition of cameras and knowledge of how they work

WHO	ROLES
Facilitators	The lead evaluator/facilitator guides the webinars that provide an introduction to MSC and PV. In addition to the two methodological webinars, it is useful to have a preparatory webinar on timelines, logistics and background knowledge on the country and project. At least one of these webinars or in-person meetings can be run as a team meeting to plan for the evaluation. The facilitator should also inform the country project staff of the type of support and arrangements that need to be made ahead of time, such as inviting project staff to the MSC workshop, identifying communities and photographers for the PV version, and arranging for transport and lodging for the evaluation team.
Evaluators	Members of the evaluation team are responsible for reading background materials on the project and context in which it is implemented, familiarizing themselves with the MSC and PV methodologies, and understanding the roles they will play on the team.
WHERE	
In Person	If the evaluators are from the same organization and work in the same office, the preparation for the evaluation can be done in person in a team planning meeting.
Virtual	If the evaluation team is in different places, they should interact virtually through webinars before leaving for the in-country portion of the evaluation.
WHEN	
Everyone	Both in-person and virtual team planning events should take place within a month of travel.

5. EVALUATION METHODS WORKSHOP FOR THE EVALUATION TEAM

WHAT	PLANNING AND LOGISTICS
DAY 1 Learning Objectives	<ul style="list-style-type: none"> To learn about the project objectives and design To learn about the results of the project and the factors that contributed to those results To introduce the MSC technique and to begin to develop skills to use the technique for the evaluation To understand the components or essential elements of an MSC story and how to elicit stories from project staff in small groups through written narratives or drawings To identify domains of change related to the project and to understand why they are important To learn how to develop and apply criteria for the selection of MSC stories as the most significant stories To understand the validation process so as to guide the staff in validating their stories with the people the stories are about and to strengthen interviewing skills
DAY 2 Learning Objectives	<ul style="list-style-type: none"> To gain an understanding of PhotoVoice (PV) and how it can be used for evaluation To understand the flow of PV activities and support functions To understand how to analyze the change stories for the evaluation and to develop a research question to guide the MSC process with the project staff To understand the process during the joint photo exhibit and storytelling to facilitate discussion between community project participants and project staff and to plan for the meeting
WHO	
Facilitator	The role of the facilitator is to facilitate learning among the members of the evaluation team.
Participants	<ul style="list-style-type: none"> Evaluation Team members Facilitators of specific sessions (if not members of evaluation team)
WHERE	
Location and Space requirements	<p>The workshop on the methodology for the evaluation team can take place either before travel or once in-country.</p> <p>Space: Depending on the number of participants, the space should have a table, chairs, at least two flipcharts, a data projector, a wall or screen to project on, and a laptop. The space should accommodate putting chairs in a circle without the table for the fishbowl exercise, for small group work and for role playing.</p>
WHEN	TIMING AND LENGTH
Checklist of Materials and Logistics	<p>Materials, Day 1: Notebooks, pens, markers, name tags, Sticky notes, flipchart paper, PowerPoint presentations on the methods (MSC and PV), forms for recording and validating MSC stories, laptop and overhead projector</p> <p>Materials, Day 2: In addition to the Day 1 materials, cameras, USB drive, printer, photo paper, batteries (or chargers), camera instructions, PowerPoint on the PV process and photographic composition and lighting, camera registration list and sturdy shipping container for cameras</p>
HOW	FACILITATION GUIDANCE
AGENDA	TWO-DAY MSC AND PV FACILITATORS WORKSHOP

DAY 1: MOST SIGNIFICANT CHANGE	
TIME	WORKSHOP SESSION
8:30-9:15 a.m.	<ul style="list-style-type: none"> Welcome and Introductions
Session 1 9:15-9:45 a.m.	<ul style="list-style-type: none"> Overview of the Project in [Country] Presentation Questions and Answers (Q&A)
Session 2 9:45-10:30 a.m.	<ul style="list-style-type: none"> Fishbowl Discussion of Project Discussion with broader group Q&A
10:30-10:45 a.m.	Coffee/Tea Break
Session 3 10:45-11:30 a.m.	<ul style="list-style-type: none"> Introduction to Most Significant Change Technique Presentation Discussion/Q&A
Session 4 11:30 a.m.-12:30 p.m.	<ul style="list-style-type: none"> Essentials of Storytelling: Breaking News Drawing Writing Critical Elements
12:30-1:30 p.m.	Lunch
Session 5 1:30- 2:30 p.m.	<ul style="list-style-type: none"> Essentials of Identification of Domains of Change
Session 4 11:30 a.m.-12:30 p.m.	<ul style="list-style-type: none"> Essentials of Selection of MSC Stories
3:30-3:45 p.m.	Coffee Break
Session 7 3:45-4:45 p.m.	<ul style="list-style-type: none"> Essentials of Story Analysis and Definition of the Research Question
Session 8 4:45-6:00 p.m.	<ul style="list-style-type: none"> Validation and Publication of MSC Stories Interviewing Skills Story Writing
DAY 2: PHOTOVOICE	
TIME	WORKSHOP SESSION
Session 1 8:30-10:00 a.m.	<ul style="list-style-type: none"> Introduction to PV: Methodology and Schedule
10:00-10:15 a.m.	Coffee/Tea Break
Session 2 10:15 a.m.-12:30	<ul style="list-style-type: none"> Photography Basics
10:00-10:15 a.m.	Lunch
Session 3 1:30-3:00 p.m.	<ul style="list-style-type: none"> Photography Logistics (Prepping, Distributing, Registering, Training, Downloading, Printing and Exhibiting) Role Play: Coaching Community Photographers to Use the Camera

² Cameras using AA batteries are probably a better option than those requiring charging, as they can be used in places without electricity.

10:00-10:15 a.m.	Coffee/Tea Break
Session 4 3:15-4:15 p.m.	<ul style="list-style-type: none"> Facilitated Discussion Guide for Sharing and Selecting Best Photos Development of Research Question
Session 5 4:15-5:30 p.m.	<ul style="list-style-type: none"> Facilitated Guide for Final Exhibition of Photos and MSC Stories and Discussion Between Farmers and Project Staff Assignment of Roles and Responsibilities on the Evaluation Team

DAY 1/ WELCOME AND INTRODUCTION

Objective: To introduce the evaluation team members to one another and to identify the skills they can contribute to the evaluation

Responsible Person: Workshop Facilitator

Time: 45 minutes

Materials: Name tags, pens/pencils, notebooks, flipchart paper, masking tape, sticky notes and markers.

Setup: Have participants pair off and set up two flipcharts with paper. On one write “Skills” and on the other write “Learning.” Hand out two different color blocks of Sticky notes.

Facilitator Instructions: The facilitators should introduce themselves, then ask each person to write his or her name on a name tag. Have everyone form pairs. Have each person in the pair take five minutes to tell the other person their name, organization and position, along with their special knowledge and skills and what they hope to learn from the evaluation. The listener in the pair should jot down the speaker’s skills on one color Sticky and learning objectives on the other color. After the pairs have interviewed each other, they should post the skills and learning objectives on the separate flipcharts. The pairs should introduce each other to the group when it reunites after the 10 minutes. At the end of the introductions, the facilitator should review the skills listed and ask the group to keep them in mind as they learn about the different methodologies, to match the skills to the respective roles on the evaluation team. The facilitator should also ask if any skills are still needed to meet the learning objectives and how the team expects to compensate for the gaps. After reviewing the team members’ skills, the facilitator should review the agenda for the two-day workshop with the team by briefly explaining the objectives of the workshop and the different sessions.

DAY 1/ SESSION 1: OVERVIEW OF THE PROJECT

Objective: To learn about the project objectives and design

Responsible Person: LWR country project director

Time: 30 minutes

Materials: Flipchart paper, masking tape, markers, presentation, computer and projector

Facilitator Instructions: Ask the presenter to give his or her presentation on the project objectives, design and participants, including information about the project activities (about 20 minutes). The presentation can be a slightly longer version of the one given in the evaluation introductory webinar. Afterward, allow participants 10 minutes to ask questions about the elements of this presentation only; let them know that there will be a later discussion about the project outcomes and results. Designate a sheet of flipchart paper as a “parking lot,” or holding space, and write down any questions that deal with the results or outcomes of the project so that they can be addressed after the next session.

DAY 1/SESSION 2: “FISHBOWL” DISCUSSION OF PROJECT

Objective: To learn about the results of the project and the factors that contributed to those results

Responsible Person: To learn about the results of the project and the factors that contributed to those results

Time: 45 minutes

Materials: Flipchart paper, masking tape and markers

Facilitator Instructions: Select panelists, or “fish”, (at least two) who are familiar with the project. Before the workshop, provide them with three or four questions to answer about the project so that they can think about what they would like to say ahead of time. Some examples:

- What were the key elements of success?
- What were the most difficult moments?
- What was most rewarding? (This is a personal reflection question.)
- What would you have done differently?

Before starting the session, ask at least two people to take notes. Note-takers should record who is part of the discussion, where it takes place and the topic. To the extent possible, in addition to recording what is said, they should note how people interact with one another and how they react to different questions and statements.

Documentation of the discussions throughout the application of MSC and PV is a very important part of the evaluation process. Have one or two evaluation team members practice note-taking during this session.

Arrange the chairs so that they form a circle around the discussants, who are in the “fishbowl.”

Facilitator Instructions: Introduce the panelists for the fishbowl. Explain that they will have a conversation and the audience is “listening in.” Panelists converse with each other without interruption from the audience (as though they were in a fishbowl). Schedule the panel discussion for approximately 20 to 30 minutes, and allow 15 to 20 minutes for questions and observations from the listeners afterward. To get the discussion going, ask the listeners:

- What surprised you most about the project successes?
- What surprised you most about the project difficulties?
- What do you think are the most significant changes that resulted from the project, and why do you think they are important?

Record the observations and Q&A on the flipchart paper. Close the session by asking one of the observers to summarize the most important things the audience learned about the project.

COFFEE/ TEA BREAK (15 MINUTES)

DAY 1/ SESSION 3: INTRODUCTION TO MOST SIGNIFICANT CHANGE TECHNIQUE

Objective: To introduce the MSC technique and to begin to develop skills to use the technique for the evaluation³

Responsible Person: Workshop facilitator

Time: 45 minutes

Materials: PowerPoint presentation titled “MSC for ToT”

Facilitator Instructions: Explain the purpose of using MSC and how it will be used in the project evaluation: We are combining two different but complementary participatory research/evaluation methods, MSC and PhotoVoice (PV). We will use MSC with project staff to capture stories about the most significant changes in gender relations in agriculture (or other relevant sector) that they believe have occurred as a result of the project.⁴ PV is a method we will use to ask

the same question of the project participants. At the end of using both methods with different people, we hope to bring everyone together to share their stories and photos to

discuss the similarities and differences among the changes identified by the staff and participants.

After explaining that the two techniques will be used together, begin the MSC PowerPoint presentation. It is up to the facilitator whether to allow participants to ask questions during the presentation or to have them wait until the end. When the session finishes, tell the participants that in the afternoon they will have an opportunity to practice facilitation of the different steps in the methodology.

DAY 1/ SESSION 4: ESSENTIALS OF STORYTELLING: BREAKING NEWS

Objective: To understand the components or essential elements of an MSC story and how to elicit stories from project staff in small groups through written narratives or drawings

Responsible Person: Workshop Facilitator

Time: One hour

Materials: Flipchart paper, markers, notebooks, pens or pencils, MSC for ToT PowerPoint presentation

Facilitator Instructions: Have participants get into pairs. Ask them to tell a story about the most significant change in their work on gender equality within their organization in the last three years. They should follow the criteria for the MSC stories:

- Time-bound: specifies a discrete period of time
- What happened?
- How did it happen?
- What factors contributed to the change?
- Where did it happen?

Participants should first take 10 minutes to draw or write down a few thoughts on blank sheets of paper. After that, offer 15 minutes total for the partners to tell their stories to each other; listening partners should take notes. Have each participant write a descriptive title for their story, then have them share their partner’s story with the rest of the group (25 minutes total).

LUNCH (ONE HOUR)

³ The PowerPoint presentation is available at www.lwr.org/gender.

⁴ The particular question will vary with the focus of the project. What is important for the rationale for putting these two methods together is to identify changes in gender roles and relations related to project-sponsored interventions. Questions must follow the basic criteria discussed above.

DAY 1/ SESSION 5: ESSENTIALS OF IDENTIFICATION OF DOMAINS OF CHANGE

Objective: To identify domains of change related to the project and to understand why they are important

Responsible Person: Workshop Facilitator

Time: One hour

Materials: Flipchart Paper and markers

Facilitator Instructions: Before starting this session, ask two people to volunteer to take careful notes on the discussion.

Explain what domains of change are: categories or arenas that encompass the types of changes that have taken place and provide the basis for comparing and analyzing different stories. Ask participants to come up with some categories or domains that describe the types of changes illustrated in their stories. After reaching a point when the group seems to be satisfied with the categories they have generated, get consensus from the group that they agree that all the domains on the list are relevant to their stories. Ask the participants to sort their stories by domain. If there are domains without stories, ask the participants if they should eliminate those or if they think there should be stories that fit.

DAY 1/SESSION 6: ESSENTIALS OF SELECTION OF MSC STORIES

Objective: To develop and apply criteria for the selection of MSC stories as the most significant stories

Responsible Person: Workshop facilitator

Time: One hour

Materials: Flipchart paper and markers

Facilitator Instructions: Tell the participants that the next step in the MSC process entails selecting one or two stories that reflect the most significant change as a result of the project. Ask the participants to determine criteria that best illustrate the most significant changes they have experienced in the past 3 years in their professional or personal life. They should agree upon the criteria by vote, consensus or any other selection process they choose. Write the agreed-upon criteria on the flipchart. Participants should then select stories based on this criteria. As practice in this workshop, participants can think about criteria for identifying the most significant change that can occur in one's life or career. After selecting one to two stories, participants should reiterate their selection criteria and why they decided on a particular process. Ask if they are satisfied with the result, and why or why not.

COFFEE/ TEA BREAK (15 MINUTES)

DAY 1/SESSION 7: ESSENTIALS OF STORY ANALYSIS AND DEFINITION OF THE RESEARCH QUESTION

Objective: To understand how to analyze the change stories for the evaluation and to develop a research question to guide the MSC process with the project staff

Responsible Person: Workshop facilitator

Time: One hour

Materials: Flipchart paper and markers

Facilitator Instructions: Explain to participants that the process of analyzing the stories involves comparing stories with one another to look for similarities and differences, and other patterns with regard to who they are about, what they are about, where they take place and the factors that contributed to the change. Reiterate that the MSC process is guided by an initial question that the stories respond to. The question must be time-bound, include language to elicit the storyteller's opinion and be sufficiently specific to get beyond broad generalities, but not so specific as to predetermine the responses.

Ask the participants to devise a question that meets these criteria and focuses on changes in gender relations with respect to the focus sector of the project, as that is the focus of this part of the evaluation.

For the pilot of the combined MSC-PV methodology, the question developed by LWR in consultation with Cultural Practice LLC was this: "In the last three years, what was the most significant change experienced by men and women in the communities of ___ as a result of the project?" The LWR evaluation team refined the question to be "What was the most significant change in men's and women's roles and relationships in agriculture as a result of the project?"

DAY 1/SESSION 8: VALIDATION AND PUBLICATION OF MSC STORIES

Objective: To understand the validation process so as to guide the staff in validating their stories with the people they are about

Responsible Person: Workshop facilitator

Time: One hour, 15 minutes

Materials: Projector, laptop, images called “Port Image” and “Romare Beardon” on slide 11 of the powerpoint presentation MSC for ToT,” flipchart paper and markers

Facilitator Instructions: During this session, the participants will review the template for story validation. To enhance their interviewing and listening skills, they will participate in an exercise where the group describes a picture or painting to one person who is hidden from viewing the picture. The hidden person tries to replicate the picture based exclusively on the verbal instructions of the group. If enough people are in the workshop, there can be two groups and two drawers with either the same or different images. The exercise takes about 20 minutes to half an hour.

1. Divide the participants into two groups. Have each group select an artist. The flipcharts should be positioned so that when the artists stand in front of them, their backs are to the screen and they cannot see what’s on it. The rest of the group should stand facing the screen, but on the other side of the flipchart, so that they cannot see what the artist is drawing.
2. There will be two different images on the screen. Each group will be assigned to draw different images and will need to describe the picture that appears on the screen. The artist will draw what he or she hears. The facilitator will review the rules below, making sure that everyone is clear about what they can and cannot do. Ask the participants to repeat the rules.

Rule #1: The artist is only allowed to draw and is not allowed to speak

Rule #2: The artist cannot turn around and look at the screen.

Rule #3: The rest of the group cannot look at what the artist is drawing.

3. The artist and his or her group will have five minutes to describe and draw what they see.
4. When the time is up, ask the artists and the group the questions below. The facilitator can ask the questions first, then have participants look at the picture or have everyone come and look at the pictures right away.
 - What was difficult about the drawing (or describing) the picture?
 - What do you notice about the drawings?

The artist may have difficulty drawing objects to scale or correctly positioning them in relation to other objects in the painting. You may select one image that is more abstract than the other, making one of the pictures more difficult to draw than the other.

The final exercise in this session is for the participants to discuss the stories they told one another about the most significant change in their lives in the last two years. In small

groups of three to four, they should discuss what elements are missing from their stories to ensure that a wide audience would easily understand what the change was and how it came about. Use the validation template as a reference. After 15 minutes of identifying gaps, they should create a list of questions to ask the person that the story is about. The groups can share their insights and questions in plenary.

DAY 2/SESSION 1: INTRODUCTION TO PV METHODOLOGY AND SCHEDULE

Objective: To gain an understanding of PhotoVoice and how it can be used for evaluation

Responsible Person: Workshop facilitator

Time: One Hour

Materials: PowerPoint presentation called “PhotoVoice”

Facilitator Instructions: Reiterate that PhotoVoice is the second methodology that will be used in combination with MSC. The facilitator should show the PPT presentation “PhotoVoice,”⁵ allowing time for workshop participants to ask questions. It may be helpful to end the discussion by reviewing the timeline for PV while briefly describing what happens each day. Close the discussion by reminding the workshop participants that we have added a unique twist by combining an exhibition of the photos with MSC storytelling on the last day as a way of stimulating a discussion between the project participants and project staff. PV builds the confidence and public speaking skills of the community members before their joint meeting with the project staff and organizes the discussion of change around visual images.

DAY 2/SESSION 2: PHOTOGRAPHY BASICS

Objective: To understand how to use the cameras and how to explain how they work to the community photographers. It is also to explore and discuss the basics of composition and light in photography.

⁵ The presentation can be found at lwr.org/gender.

Responsible Person: Workshop facilitator

Time: Two hours, 15 minutes

Materials: Flipchart paper, markers, “Photo Tips” PowerPoint, “Overview of Concept and Composition” PowerPoint and composite PowerPoint presentation

Facilitator Instructions: The facilitator should draw on the learnings from the MSC validation session to note that different people see very different things in images. The Rutgers presentations are meant to be interactive to

stimulate participants into thinking about how to convey ideas through pictures. The facilitator should scroll through the slides, asking participants what they see and how they feel.

The “Photo Tips” and “Concept and Composition” slides will help the team better prepare themselves to take good photos of the process. Ensure that all the concepts explored are clear, and allow the team members to share their own best practices for photography. These tips can also help them guide PhotoVoice photographers, but they will need to be made considerably simpler for beginning photographers. Depending on the number of layers of translation, it could be nice to discuss some of these concepts with the community photographers by using printouts of some of the images to elicit what they see there.

LUNCH (ONE HOUR)

DAY 2/SESSION 3: PHOTOGRAPHY LOGISTICS

Objective: To gain an understanding of how to manage the logistics to effectively support the PV process and to plan for the first PV session in the communities

Responsible Person: Workshop facilitator

Time: One Hour, 30 minutes

Materials: Flipchart paper, markers, Day 1 facilitation guidance, “Equipment User” guide and cameras

Facilitator Instructions: This session has two parts. The first is to help participants understand what happens on the first day of the PV process with the photographers. The facilitator should share the facilitation notes for the photographer training day and explain to the community that together with them, you are conducting an evaluation of the changes that have taken place in their communities as a consequence of their participation in the project. To capture the changes, they will photograph the most important changes in **[insert focus topic of research question from MSC, or develop a different one]**.

Before working with the community photographers with the camera, participants will engage in an exercise to describe what men and women do from the time they wake up to the time they go to bed now and before the project started. The exercise provides an opportunity to discuss changes in men’s and women’s roles between when the project started and ended.

Before handing out the cameras, it is necessary to prepare and register the cameras.

Role Play: This is the second part of the session. Have participants pair off. One person in each pair should play the role of a community photographer and the other the role of an evaluation team member. The evaluation team member should show the community photographer how to use the camera, including how to turn it on and off, and how to frame, focus and take the picture. Finally, the evaluation team member should try to help the photographer understand how light affects the photo. Ask the person playing the community photographer to take a few photographs so that they can be used in the next session to simulate session two of the PV process, which entails downloading and selecting photos with the community photographers. For an extra challenge, try doing this exercise without speaking a common language. Have the trainer either speak a language the trainee doesn’t understand or do the whole exercise in mime.

COFFEE/ TEA BREAK (15 MINUTES)

DAY 2/SESSION 4: FACILITATED DISCUSSION GUIDE FOR SHARING AND SELECTING BEST PHOTOS

Objective: To understand what happens on the second and third days of PV in the communities and to plan for the sessions

Responsible Person: Workshop facilitator

Time: One Hour

Materials: Flipchart paper, markers, cameras, computer, notebooks, pens/pencils, printer, ink, photo paper and Day 2 facilitation guidance

Facilitator Instructions: This is one of the most important sessions of the PV. In this session, workshop participants will review the activities for having the community photographers select the photos that represent the five most important changes as outlined in the facilitation guidance for Day 2 of the community PhotoVoice phase of the evaluation. Some questions to keep in mind to elicit explanations from the photographers:

- What do you see here (in the photo)?
- What is really happening here (in the photo)?
- How does this relate to our (their) lives?
- Why does this problem, concern or strength exist?

At the end of collecting the photos and stories, take a picture of each photographer for the exhibit and for the final publications.

PV Day 3 with the community involves having the photographers first share their photos with each other, telling the stories behind them. After that, the photographers should identify arenas or domains of change.

- After the photographers choose their final photographs by domain, they are ready to present their findings to the community. The photographers should set up an exhibit of their photos.
- Once the community is assembled, the photographers should explain the photos, what they are about, why they took them and what difference the change they took makes in their lives.
- The facilitator should ask the community if they agree with the categories or domains chosen by the photographers.
- Remember that the discussion and selection of the changes should all be in relation to the research or evaluation question.

Workshop Activity: For the facilitator workshop, have the participants prepare the materials for the three days of PV sessions in the community. For each day, the team should write out an agenda (with start and end times when that is a standard practice of meetings in the local context), list materials for the activities (e.g., cameras, tape, string and clips for hanging photos if walls are not available, flipchart paper and markers) and write down questions for facilitating the discussions.

It is also a good idea to let the community coordinators know that you need a neutral place to meet, like a community center or coop center, not at someone's house. Decide on roles and responsibilities among the evaluation team. Be sure to assign someone, preferably at least two people, to take notes on what happens in the community during the sessions. The facilitator should emphasize to the evaluation team the importance of having note-takers capture the discussion, observations on peoples' reactions to the exercises, discussions and photographs. Stories related to the photos should also be captured, recorded and transcribed.

DAY 2/SESSION 5: FACILITATED GUIDE FOR EXHIBITION OF PHOTOS AND MSC STORIES AND DISCUSSION BETWEEN FARMERS AND PROJECT STAFF

Objective: To understand the process during the joint photo exhibit and storytelling to facilitate discussion between community project participants and project staff and to plan for the meeting

Responsible Person: Workshop facilitator

Time: One Hour, 15 minutes

Materials: Flipchart paper, markers, PV photos and MSC stories, and domain labels for photos and MSC stories

Facilitator Instructions: The facilitator should review the materials needed for this session of community PV. He or she should also provide an overview of what happens at the last session. Making this session as interactive as possible is very important. Participants in this session include evaluation team, community photographers, implementing partner staff, community leaders and other important stakeholders as indicated by the community or implementing partner.

The last session that brings together community representatives with the staff should be planned for about three to four hours. There should be sufficient time for the community photographers to present the photos and the linked stories and for the project staff to share their stories, as well as for discussion about the similarities and differences between the stories and photos. The exhibit takes some time to set up, so 30 to 60 minutes should also be factored into the time for the event.

Based on lessons learned from the LWR pilot of the methodology, this session is best done as a gallery walk (rather than as a series of presentations) where each photographer and storyteller stands by his or her picture or story and explains them to others as they walk around the gallery. In order to give everyone a chance to see and hear the stories, the presenters should be divided, with Group A presenting while Group B walks around, then switching. If presenters have trouble talking about their photos, have an evaluation team member prompt them with the following questions:

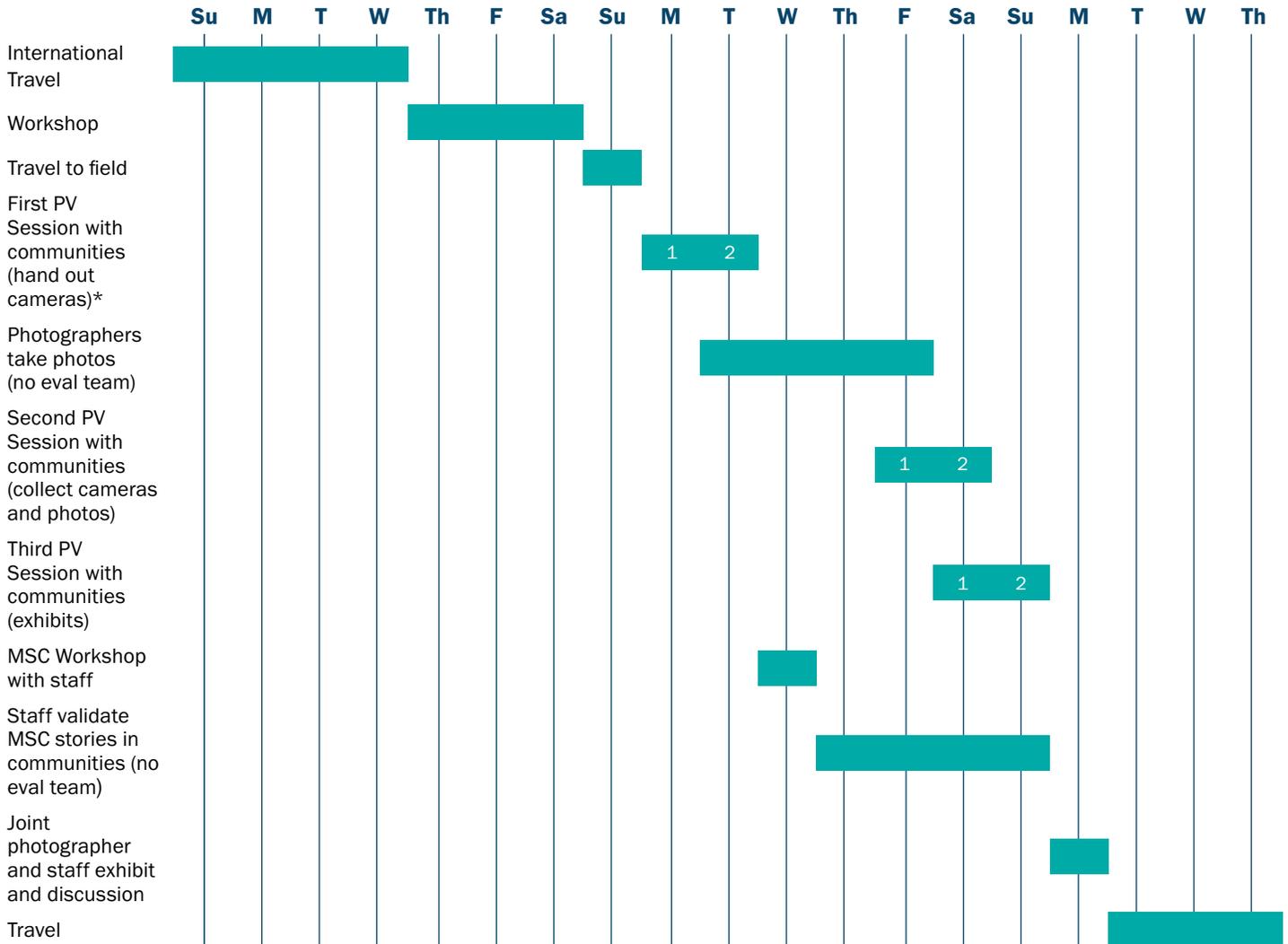
- What did you see here (in the photo)?
- What is really happening here (in the photo)?
- How does this relate to our (their) lives?
- Why does this problem, concern or strength exist?

While people are viewing the photos and stories, provide them with a sticker to place on the photo and story they think represents the best answer to the research question. After the gallery walk, form small groups of five to six people and have them identify common themes and differences between the winning stories and photos. Ask the groups to present their findings in plenary. The facilitator of the exhibit should ask the photographers, community participants and project

staff what they learned from taking and viewing the photos and writing and hearing the stories. What were the surprises? What do they think people will continue to do, and what might they not continue?

Note-takers should capture the discussion as carefully as they can. If possible, it might be worth recording electronically.

LGI EVALUATION TIMELINE FOR INDIA PROJECT



*The 1 and 2 show which of the two villages were visited.

COMMUNITY PHOTOVOICE FACILITATION GUIDE

WHAT	COMMUNITY PHOTOVOICE (PV)
Description	PhotoVoice is a participatory research and evaluation method developed by Caroline Wang. The objective of PV is to empower participants to powerfully communicate issues they confront in their lives. When used for evaluation, participants can portray changes and express their opinions about how those changes have affected their lives. It is an empowering approach because it allows people with different levels of literacy to have an equal voice. It is also emboldens participants by giving them a public voice through the exhibition and explanation of their photos to different stakeholders.
Expected Outcomes	<ul style="list-style-type: none"> Community members/project participants express their views about changes in gender relations as a result of project initiatives. Through photography, a group of participants initiate a dialogue with their communities about the changes in gender relations and what differences it has made in their lives and that of others in their communities. Communities, through member photographers and other leaders, converse with project staff to compare and contrast their respective views on project outcomes related to gender equality and other project objectives.
WHO	<ul style="list-style-type: none"> COMMUNITY/PARTICIPANT PHOTOGRAPHERS EVALUATION TEAM (SEE ROLES BELOW) OTHER COMMUNITY MEMBERS
Roles	<ul style="list-style-type: none"> Facilitators Note-takers Photographers
WHERE	COMMUNITY-BASED
Day 1	The Day 1 space should accommodate a larger group than just the photographers. The first part of the day involves other members of the community so that they understand the purpose of PV. They can also take part in the exercise about women's and men's daily activities. It is possible to conduct the meeting with the wider community outdoors. After completing the exercise and the discussion, it is useful to thank the wider community participants and ask just the photographers to remain behind. The sessions with the photographers can be done indoors or outdoors.
Day 2	Collection of the cameras and downloading of the photos on a laptop is best done in an indoor space, such as a classroom or community center, but it can be done in a shady spot outside, depending on the weather. The space should accommodate room for three people to sit together: the photographer, a person with a laptop to download and label the photos, and a note-taker. Depending on languages spoken, there may also need to be space for a translator. Try to find a place where it is quiet enough to hear each photographer's descriptions and stories linked to their photos. Evaluators should work with the photographers one by one.
Day 3	Two types of spaces are required for Day 3. The first part of the day is just for the photographers to describe their photos to one another and the evaluators. You will need room to put up or spread out flipchart paper to write down themes identified by the photographers. For the second part of the day, you will need a space to exhibit the photos to the community and to host a communitywide discussion about the photos and themes identified by the photographers.
WHEN	TIMING AND LENGTH

Timing	Schedule the PV sessions when participants are likely to have time. In rural areas, it is better not to plan the activities during planting or harvest. In urban communities, it may be necessary to plan the activities at night or on the weekend, depending on participants' availability. Try to avoid holiday periods or periods of intensive work travel, or migration.
Time Needed	Each day's activities require three to five hours with the photographers, depending on how many there are relative to evaluators. Additional time is required for activities that involve the wider community. The time activity takes a couple of hours, exhibit setup takes 30 minutes and the exhibit itself takes 60 to 90 minutes.
HOW	AGENDA AND FACILITATION NOTES

COMMUNITY PV DAY 1

INTRODUCTION TO PV AND INSTRUCTION ON CAMERAS	
TIME	TITLE OF SESSIONS AND PARTICIPANTS
40 MINUTES	SESSION 1: WELCOME AND INTRODUCTION (COMMUNITY AND PHOTOGRAPHERS)
	<ul style="list-style-type: none"> Introductions Overview of the Evaluation and PV
40 MINUTES	SESSION 2: EXPERIENCES OF CHANGE (COMMUNITY AND PHOTOGRAPHERS)
	<ul style="list-style-type: none"> Exercise Discussion
20 Minutes	Coffee/Tea Break (community members leave afterward)
20 MINUTES	SESSION 3: EXPLANATION OF THE PHOTOVOICE PROCESS (PHOTOGRAPHERS)
60 MINUTES	SESSION 4 CAMERA BASICS (PHOTOGRAPHERS)
	<ul style="list-style-type: none"> How the Cameras Work Composition and Lighting
20 MINUTES	SESSION 5: CAMERA RULES AND LOGISTICS (PHOTOGRAPHERS)
	<ul style="list-style-type: none"> Rules and Consent
5 MINUTES	SESSION 6: THE REST OF THE WEEK
	<ul style="list-style-type: none"> Explanation of PV activities for the Rest of the Week
MATERIALS AND PREPARATION	
MATERIALS	
<ol style="list-style-type: none"> Name tags for all participants Cameras ready to be used and registered Computers or notebooks for taking notes Camera for taking pictures of meeting Flipchart paper, tape and markers for agenda, for evaluation question, and for men's and women's groups to draw or list their daily activities now and before the project Registration list for registering photographers and cameras Release forms for photographers (translated in local language) 	

PREPARATION

- A. Prepare an agenda and a list of the schedule for the rest of the week on flipchart paper ahead of the meeting so that they can be posted for all to see.
- B. Write the evaluation question being used for PhotoVoice on a sheet of flipchart paper to share with the community photographers. If possible, it would be helpful to print out copies to give to each photographer, depending on literacy levels.
- C. Write the photo rules on flipchart paper.
- D. Prepare and register the cameras according to the instructions in the Equipment User Guide.
- E. Agree with the implementing partner on if/how to arrange breaks, meals and transportation of participants (if needed).

ROLES

1. Facilitator: Facilitates the exercises and discussions during the sessions.
2. Note-takers: Take notes on the activities and discussions.
3. Logistics Support: Manages the registration and distribution of the cameras.
4. Photographer: Takes head-and-shoulders photo of each photographer, as well as photos of all the steps in the process.
5. Photo Mentors: Assist the community photographers in understanding how to work the cameras; provide tips on composition and lighting when coaching the community photographers as they practice taking photos during the practice session. (This role can be taken on by any other team member for the portion of the day when cameras are being handed out and can overlap with other responsibilities.)

COMMUNITY PV DAY 1: FACILITATION NOTES

SESSION 1-6: PHOTOGRAPHS

Review the schedule with the photographers and what will happen each day. Thank the photographers and wish them luck with the cameras

DAY 1/SESSION 1: WELCOME AND INTRODUCTIONS

Note: The first two sessions are for anyone in the community who wants to participate. The rest of the sessions are only for the photographers.

The dates and times of the rest of the meetings should be written on a flipchart page and hung up where people can see it.

Welcome everyone. Explain that you are visiting their community to learn about the changes that have taken place as a result of the project. The learning process is one that involves using photography to tell stories about the changes, both good and bad, that have occurred. Say that you will explain the process shortly; before doing so, introduce the evaluation team, then ask everyone present to introduce himself or herself.

Explain that the approach to be used for the learning process is called PhotoVoice. It is a way to show changes in their households and community through photographs. It is called PhotoVoice because the photos tell a story.

The stories will be about changes in the type of work that men and women do and about changes in opportunities and rights for girls and boys. PhotoVoice is a way to share stories with [put in name of implementing organization] about expected and unexpected changes that occurred as a result of the project. It is also a way to express what changes you like and what you are not happy about.

Say that you are going to lend selected people in the community cameras to take pictures of these changes. They will have the cameras for [insert number of days].⁶

Explain that the learning method involves the whole community for some sessions and only the designated photographers for others. The community will participate today in an exercise on change (show that the session on

the agenda), then again on [insert the date and time of the community discussion at the exhibit], and community leaders will also join on [insert the date, time and place of the final

discussion between the project staff, photographers and community leaders]. The photographers will meet today, on [put in the time and date] to return the cameras and transfer the photos so that they can be printed; then again to discuss and select the photos and share them with the community on [put in date and time]; and finally on [insert date] to share the photos with the project staff

Conclude by saying that in the next part of today's meeting, the group will explore what is meant by change.

DAY 1/SESSION 2: EXPERIENCES OF CHANGE

Tell the group that you would like them to participate in an exercise. Start by having men form one group and having women form another.

Explain that they need to draw two pictures or write out a list showing what they now do in a normal day, from waking up in the morning until going to sleep at night. They should think of each activity in the order that they do them. If the activities change over the course of the year, they should draw or write what they do this time of year.

Discussion Questions

- What are the differences between this list and your life before the project?
- What do you do now that you didn't do before?
- What don't you do anymore that you used to do?

⁶ For the LWR LGI pilot, the photographers had the cameras for three days. If you have more time to leave the cameras, a longer period of time is better. That lets people take a greater variety of photos, have more time to think about what they want to photograph before taking pictures, and discuss with others what they want to photograph. A possible negative consequence of leaving the cameras longer is that photographers may lose interest or forget to take pictures.

- These are changes. What changes do you like? What changes don't you like?
- Now let's compare the men's pictures/lists with the women's: Are they the same or different? How?
- What are the changes that women are most happy about? What are the changes that men are most happy about? What changes don't women like? What changes don't men like?

End the discussion by summarizing the key changes for men and women. Thank the community members for their participation and say that you look forward to seeing them for the discussion about the photos on [insert date, time and place]. Invite the community for drinks and snacks; when the break is over, say that you are now going to work just with the photographers.

DAY 1/SESSION 3: EXPLANATION OF THE PHOTOVOICE PROCESS

Welcome the photographers and say that you look forward to working with them over the next week. Say that, as we saw in the last session, there are many changes that have occurred over the last three years. Ask: How do you think we can show these changes in photos?

Explain that you are going to ask them to take photos that answer a specific question. Then share the question written on a sheet of flipchart paper. Ask them which of the changes they discussed earlier with the community respond to the question. Explain that we are not interested in all changes and instead will focus on the changes that are most important or significant. Use this process to decide which changes those are:

1. Take 20 photos of changes that relate to the evaluation question.
2. Select five out of the 20 that represent the most important or significant changes.
3. Share the photos and the stories they tell with the other photographers.
4. Discuss with the other photographers the categories or themes of change. Make a list of these categories.
5. Group the photos by theme.
6. Select one to two photos per theme that best respond to the evaluation question and represent the most important changes.

7. Put the themes and photos selected on the wall for an exhibit for the community and discuss them with other community members.
8. Ask the community whether they agree that the changes selected by the photographers are the most significant changes and why.
9. Share the photos and their stories with the project staff to select the one most important change photo.

Ask: What are you going to do with the cameras?
What are you going to take pictures of?

DAY 1/SESSION 4: CAMERA BASICS

Explain that in this session you will learn how to:

- turn the camera on and off
- use the zoom for near and far
- focus and focus lock
- shoot the picture
- view the picture after you shoot it

Hand out the cameras. Ensure that you:

- take a photo of each photographer (head and shoulders) so that you remember which photographer has which camera and can use the headshots later to show who took the photos;
- note which photographer has which camera, each photographer's name (spelled correctly), the photographer's sex, the community where they live and their age (if appropriate); and
- have each photographer sign the release and understand what it says (and answer any questions related to the release clearly and kindly).⁷

Exercise to better understand composition (work in pairs):

- Take pictures of each other where there is lots of light.
- Then take pictures of each other where it is dark.
- How do they compare?
- Take pictures of people in different positions.

DAY 1/SESSION 5: CAMERA RULES AND LOGISTICS

⁷ LWR's release form is included as an annex at the end for reference.

Rules

- The camera is not yours to keep. You are only borrowing it, because we need it for other evaluations.
- You are responsible for the same camera for the whole time you have it.
- You will return it on [insert date], when we will help you choose five out of the 20 pictures you take.
 - You will not hand the camera to anyone in your family or others.
 - You will always put the strap around your wrist when using the camera.
 - You will ask permission before taking pictures of a person or their property/belongings. Before taking pictures of children, you will ask their parents or another responsible person for permission.
 - Each photographer will need to sign a release stating that the organization can use the photos taken in its materials. Explain clearly how their photos might be used by your organization, and give them the option to quit if they are not comfortable with any of the rules.

Logistics: How to Explain Why You Are Taking Photographs

- You will say, “I am part of PhotoVoice. We are taking pictures to show changes in women’s and men’s lives as a result of the project.”
- You are the boss of the camera. You are the only one who decides what pictures to take.
- If someone does not want his or her picture taken, then respect their wish.
- If someone wants to borrow the camera, say that this is not possible.
- If everyone wants to be in the picture, say that this is not possible because you have a specific task to do with the camera.

DAY 1/SESSION 6: PV ACTIVITIES FOR THE REST OF THE WEEK

Review the schedule with the photographers and what will happen each day.

Thank the photographers and wish them luck with the cameras.

COMMUNITY PV DAY 2

COLLECTION OF CAMERAS AND PHOTOS, DOWNLOAD AND INDIVIDUAL SELECTION OF PHOTOS	
TIME	TITLE OF SESSION AND PARTICIPANTS
30-60 MINUTES	SESSION 1: MEETING WITH PHOTOGRAPHER 1
30-60 MINUTES	SESSION 2: MEETING WITH PHOTOGRAPHER 2
30-60 MINUTES	SESSION 3: MEETING WITH PHOTOGRAPHER 3
30-60 MINUTES	SESSION 4: MEETING WITH PHOTOGRAPHER 4
30-60 MINUTES	SESSION 5: MEETING WITH PHOTOGRAPHER 5
30-60 MINUTES	SESSION 6: MEETING WITH PHOTOGRAPHER 6
MATERIALS AND PREPARATION	
MATERIALS	
<ol style="list-style-type: none">1. Name tags for all participants2. Computers for downloading the photos3. Computers or notebooks for taking notes on photographers’ descriptions of their photos and what they represent4. Camera for taking pictures of meeting5. Four to five chairs arranged for conversation among the photographer, the person downloading the photos, the interviewer and one to two note-takers.6. Registration list of photographers and cameras	
PREPARATION	
<ol style="list-style-type: none">A. Set up the file structure for downloading the photos (see suggested structure in the Equipment User Guide). Each photographer should have a file.B. Bring the list of prompts for interviewing the photographer.C. Coordinate with the implementing partner for translation, snacks, meals and transportation, as necessary.	
ROLES	
<ol style="list-style-type: none">1. Interviewer: Prompts the photographer with questions to elicit a description of the photos (works with translator if the interviewer does not speak the language of the participant).2. Logistics Support: Downloads, labels and files the photos from each community photographer. Collects, inspects and marks the camera returned on the registration list.3. Note-takers: Take notes of what the photographer says and how he or she reacts while talking about the changes captured in the photo (e.g., enthusiastic, proud, happy, sad, etc.).4. Photographer: Takes photos of the presentations, discussions, exercises and reactions of the participants during the meeting.	

COMMUNITY PV DAY 2: FACILITATION NOTES

SESSIONS 1-6: COLLECTION AND SELECTION OF INDIVIDUAL PHOTOGRAPHERS’ PHOTOGRAPHS

NOTE-TAKERS RECORD THE DISCUSSION.

- Greet the photographer and ask him or her about their experience with the camera.
- Ask the photographer for the camera and remove the SD card. Insert it in the computer.
- Download the pictures the photographer took.
- Once downloaded, view each picture on a laptop screen with the photographer and ask him or her to

describe what each photo is.

- After viewing and discussing all the photos, ask the photographer to choose the five photos that represent the most important changes to them.
- Upon selection of a photo, the interviewer should ask the photographer:
 - What do you see in the picture?
 - Who or what is in the picture and what are they doing?
 - What type of change is captured in the picture?
 - Why is this change important to you?
- How is the change captured in the photo related to the evaluation question?
- The note-taker should record the photographer's answers for each of the five chosen photos. Include, to the extent possible, the names of anyone in the photos.
- Give each photo a short label (one or two words and/or a numeric code) to make them easy to identify.
- Repeat the process for each photographer.
- After finishing with all photographers, thank them and ensure that they know when you will come back for the next part of PhotoVoice. Explain that you will print out their photos and that after the evaluation is over, they will be able to keep the printed photos.
- The download and discussion with the photographers can take 30 to 60 minutes each.

Note: After completing Day 2 of Community PV in the communities, it is recommended that the evaluation team take a day to print the photos, as printing is quite time-consuming. It is worth considering whether the team wants to collect photos from both communities on two consecutive days and then print photos for both communities, or collect photos from one community, print them and then take two days to do the same in the second community.

COMMUNITY PV DAY 3

PHOTOGRAPHERS' DISCUSSION, SELECTION AND COMMUNITY DISCUSSION	
TIME	TITLE OF SESSION
120 MINUTES	SESSION 1: PHOTOGRAPHERS SHARE PHOTOS AND STORIES BEHIND PHOTOS
15 Minutes	Coffee/Tea Break
30 MINUTES	SESSION 2: PHOTOGRAPHERS IDENTIFY THEMES
40 MINUTES	SESSION 3: PHOTOGRAPHERS SELECT ONE TO TWO PHOTOS FOR EACH THEME
20 MINUTES	SESSION 4: PHOTOGRAPHERS SET UP A COMMUNITY PHOTO EXHIBIT
60 MINUTES	SESSION 5: COMMUNITY PHOTO EXHIBIT AND DISCUSSION
15 Minutes	Coffee/Tea Break
MATERIALS AND PREPARATION	
MATERIALS	
<ol style="list-style-type: none"> 1. Name tags for all participants 2. Five printed photos per photographer 3. Flipchart paper for recording themes 4. Paper and markers for making theme name labels 5. Wall space for exhibit or clothesline with clothespins and tape for hanging the photos and labels (or some way to display many of the photos at once) 6. Stickers or other markers (such as candies) for selecting photos 7. Notebooks and pens for note-takers (or laptops) 8. Camera for taking pictures of meeting 9. Chairs arranged in a circle 	
PREPARATION	
<ol style="list-style-type: none"> A. Ahead of time, print out the five photos selected by each photographer in the previous session. B. Arrange chairs in a circle so that photographers can share and discuss their photos with one another. C. Assign roles to evaluation team, as note-takers, facilitators and for logistical support. D. Coordinate with the implementing partner for translation, snacks, meals and transportation, as necessary. E. Coordinate with the implementing partner about the need to convene only the photographers at first, then at a fixed time to invite the broader community to reflect on the photos and experience. 	
ROLES	
<ol style="list-style-type: none"> 1. Facilitator: Facilitates the sessions. Different people can facilitate different sessions. 2. Process Guide: Assists the facilitator with making sure he or she is following the process. 3. Timekeeper: Keeps track of time so that sessions don't go beyond the designated time. 4. Note-takers: Take notes on the sessions to capture what is presented, as well as all discussions, comments and questions. 5. Photographer: Takes photos of the presentations, discussions, exercises and reactions of the participants during the meeting. 6. Logistics Support: Helps the facilitator with handouts, materials and equipment. 	

COMMUNITY PV DAY 3: FACILITATION NOTES

DAY 3/SESSION 1: PHOTOGRAPHERS SHARE PHOTOS AND STORIES BEHIND PHOTOS

NOTE-TAKERS RECORD THE DISCUSSION.

1. Explain the objectives of the day:
 - To share photos and discuss changes related to the evaluation question depicted in photos with other photographers
 - To identify themes of change related to the evaluation question
 - To sort photos by theme and choose one to two photos that best illustrate the most important change in the theme related to the evaluation question
 - To share the photos and descriptions of change with the broader community
 - To elicit comments from the community about the photos and changes they represent
 - To have the community select the photos that represent to them the most important change related to the evaluation question
2. Write each of these questions on a flipchart:
 - What do you see in the picture?
 - What does it represent?
 - How does it answer the evaluation question?
 - Is the change a change in women's or men's roles, or both?
3. Go around the circle. Ask each photographer to present their photos. Ask them to answer the questions as they relate to that photo, beginning with their first picture only.
4. Keep going around the circle until everyone has presented all five of their photos, one at a time.
5. At the end, ask the photographers what the most important changes for men were and what the most important changes for women were. Record these in the notes.

DAY 3/SESSION 2: PHOTOGRAPHERS IDENTIFY THEMES

NOTE-TAKERS RECORD THE DISCUSSION.

- Separate the men and women into different groups for this exercise. Once they have met and discussed the themes in separate groups, they can come together in plenary to present to and discuss.
- Explain that they are going to identify types of changes that have taken place so that they can be grouped in similar categories or themes of change. Give an example of categories or themes, such as different food groups (e.g., meat, vegetables, fruit, grains) or different types of clothing (e.g., pants, skirts, shirts, coats). Explain that the categories should not be either too specific or too general.
- Ask the groups if they understand what they are supposed to do and if someone can think of an example of a theme of change that relates to the evaluation question. Then ask them to suggest others and write them all on flipchart paper so that everyone can see.
- Once a list has been generated, ask them if the themes on the list relate to the evaluation question. If not, have them remove the theme. Ask them if they think any are missing.

DAY 3/SESSION 3: PHOTOGRAPHERS SELECT ONE TO TWO PHOTOS FOR EACH THEME

NOTE-TAKERS RECORD THE DISCUSSION.

- Write the theme names on pieces of paper and display them in a way that allows the photos to be arranged under them. (Write the names in both the language the photographers speak and the language the evaluators speak, to help with analysis later.)
- Ask the photographers to work together and sort their photos by theme.
- After they are all arranged, ask them to take a second look and decide if they all still agree that the photos are arranged correctly by theme. If anyone disagrees, ask them to explain where they think the photo should go. Ask the others if they agree or disagree.
- Once there is consensus, ask the photographers to pick the one to two photos that best illustrate the most important change in each theme.

DAY 3/SESSION 4: PHOTOGRAPHERS SET UP A COMMUNITY PHOTO EXHIBIT

NOTE-TAKERS RECORD THE DISCUSSION.

- Ask the photographers if they are in agreement and

satisfied with the selection. If yes, remove the photos that were not selected from the display. Explain that they will still be used for the evaluation and any other deliverables of the evaluation. Try to encourage the photographers to include at least one photo from each photographer.

- Ask them to come up with a title or caption for each photo selected and post it under the photo with the theme name above.
- Ask them to decide how they will present the photos so that each photographer has a chance to present.

DAY 3/SESSION 5: COMMUNITY PHOTO EXHIBIT AND DISCUSSION

NOTE-TAKERS RECORD THE DISCUSSION.

- Invite members of the whole community to the exhibit. Arranging a specific time beforehand may facilitate this.
- Greet the community members and let them walk around to look at the photos.
- After they walk around, ask them to sit in a semicircle.
- Ask one of the photographers to explain all the steps that led up to this exhibit, including how the photos answer the evaluation question.
- Then have a different photographer explain the photographs in each theme.
- Ask the community members if there are any other changes that the photographers did not identify that are pertinent to the evaluation question. If so, ask the photographers what they think and to decide if there were other photos that illustrate those themes. Then ask the community members if there are any themes that they don't think are relevant or important. If so, ask why.
- Finally, give each person present five stickers or candies and ask them to use them to vote on which change is most important or significant to them. They can put all five on one photo or distribute them across different photos.
- After counting the stickers and identifying the most selected photo, ask the community why they chose the one they did.
- Thank everyone for their participation.
- Explain to the photographers that they will be able to keep their printed photos after the final day's session.

MOST SIGNIFICANT CHANGE FACILITATION GUIDE

WHAT	MOST SIGNIFICANT CHANGE (MSC) WITH PROJECT STAFF
Description	<p>MSC, originally developed by Rick Davies and Jessie Dart,⁸ is a participatory qualitative approach designed to identify key elements of success and to better understand how such successes can be accelerated and sustained. MSC is a bottom-up process of generating stories of change brought about by a project. Participants share their stories and come to consensus on a single story that best illustrates the most significant change. MSC enables evaluators to create a contextual story that illustrates project impacts on individuals, groups, organizations, and implementers.</p> <p>Through MSC it is possible to:</p> <ul style="list-style-type: none"> • Understand significant changes in women's and men's lives over the course of a project or program • Understand social, political and economic impacts on individuals, institutions, and communities • Identify key themes of change from women's and men's perspectives as proxies for impact (when an impact evaluation is not possible or desired)
Expected Outcomes	<ul style="list-style-type: none"> • Transfer of the methodology to the project staff • Participants understand basic elements of a story and are able to use them to write a story about a significant change to a project stakeholder or groups of stakeholders • Identification of key themes of change (sometimes also referred to as "domains of change") related to the project and to understand why they are important • Improved interview skills to validate stories
WHO	<ul style="list-style-type: none"> • PROJECT IMPLEMENTING STAFF AND OTHERS IN THEIR ORGANIZATION • EVALUATION TEAM (SEE ROLES BELOW)
WHERE	GENERALLY BEST TO DO INDOORS, BUT POSSIBLE IN A PROTECTED OUTDOOR SPACE
Day 1	An indoor space that has ample room to allow for break out groups, drawing or writing on flipchart paper, and to move around. It is also helpful if there is a wall on which to project slides and other wall space where participants can post stories and drawings.
Day 2	Day 2 onward is used for validating stories and, time permitting, for analysis. If time constraints only permit one day to validate stories, then the morning should be used to validate the stories with the person or people the stories are about. In the afternoon, participants should return to the workshop space to discuss changes in their stories. If the group has more time available, the suggestion is to use it for further validation and for preparing the stories for the exhibit.
Day 3	Time permitting, after the exhibit with the PV participants, project staff can return to participate in the analysis.
WHEN	TAKE ADVANTAGE OF THE TIME WHEN THE PHOTOGRAPHERS ARE PHOTOGRAPHING
Timing	The MSC should take place after the first PV session to take advantage of the time when the photographers are occupied with taking pictures in their communities. If timed well, the two initial days of MSC can coincide with the days immediately following the distribution of cameras but before collecting the photographs. Scheduling can be challenging, so the more the Evaluation Team can schedule the activities ahead of time, the better. The team will also have to plan for the logistics of getting the MSC participants out to the communities to interview the protagonists of their stories.

⁸ Davies, Rick and Jessie Dart (April 2005) The 'Most Significant Change' (MSC) Technique A Guide to Its Use. Available: www.mande.co.uk/docs/mscguide.pdf

Time Needed	2-3 days is adequate. If the implementing partner as a whole would like to be involved, the evaluators should schedule a second day of the workshop for them, while the project staff go out to validate their stories.
HOW	AGENDA AND FACILITATION NOTES
MSC AGENDA FOR PROJECT STAFF	
DAY 1: TELLING THE MSC STORIES	
TIME	SESSION
Session1 8:30-9:15 a.m.	Introduction of process for the day
Session 2 9:15-10:15 a.m.	Overview of the process
10:15-10:30 a.m.	Coffee/Tea Break
Session 3 10:30-12:00 p.m.	Storytelling in pairs
12:00-1:00 p.m.	Lunch
Session 4 2:00- 3:30 p.m.	Development of themes and sorting of stories by theme
Session 5 3:30 p.m.- 3:45 p.m.	Sharing and selection of stories in the group
3:30-3:45 p.m.	Coffee/Tea Break
Session 6 3:45-5:00 p.m.	Discussion and practice for validating stories
DAY 2: VALIDATION PROCESS IN COMMUNITIES	
TIME	SESSION
Morning	· Interview subjects of stories
Lunch	
Afternoon	· Return to workshop to revise stories
MATERIALS AND PREPARATION	
MATERIALS	
1.	Projector and laptop
2.	Powerpoint presentation: “MSC Process for Participants”
3.	Handouts–attached as annexes (Annex 3: Checklist for crafting a Narrative; Annex 4: Story Template Option A OR Annex 5: Story Template Option B; Annex 6: Story Validation Template; and Annex 7: Listening Exercise)
4.	Pens, note paper
5.	Markers
6.	Flipchart paper
7.	Masking tape
8.	Name tags

PREPARATION	
A.	Ahead of time, work with the implementing partner to find an appropriate space and arrange for coffee/tea breaks and lunch.
B.	The slides should be tailored to each organization’s needs. In particular, there is a slide with an example of an evaluation question to guide the MSC process. Each organization needs to develop its own question appropriate to the project to be evaluated. MSC is a very flexible methodology. Its strength is that it can be adapted to the needs of its users. Users should take full advantage of the malleability of the method to fine tune it to their specific needs.
ROLES	
1.	Facilitators: provide instructions and facilitate the sessions and guide the discussions
2.	Note-takers: take notes on the stories and the discussion
3.	Photographers: photograph the process; capture any drawings associated with stories for analysis later

DAY 1/SESSION 1: WELCOME AND INTRODUCTION OF PARTICIPANTS

Responsible Person: Workshop Facilitator

Time: 30-45 minutes (time needed depends on the level of depth the facilitator wants to go into about what makes a good story.)

Materials: Nametags, pens/pencils, notebooks, flipchart paper, masking tape, and markers.

Facilitator Instructions: The facilitators should introduce themselves and then ask each person to write his or her name on a name tag. Have participants form pairs with the person sitting next to them. Have each person in the pair tell the other person their name, organization, and position, along with a favorite story they were told as a child and why they liked it. Give them 5 minutes each (10 minutes total). Then have each person in each pair introduce the other person to the group. The facilitator should write the characteristics of each person’s favorite story on the flipchart paper. At the end of the introductions, the facilitator should review the characteristics that make up a good story. Refer to **Annex 3: “Crafting a Narrative.”** This should be a good lead-in to the review of the agenda, which is all about telling the most significant stories. The facilitator should review the agenda for the workshop with the team by briefly explaining the objectives of the workshop and the different sessions.

DAY 1/SESSION 2: INTRODUCTION TO MOST SIGNIFICANT CHANGE TECHNIQUE

Responsible Person: Workshop Facilitator

Time: One hour

Materials: PowerPoint presentation “MSC Process for Participants”

Facilitator Instructions: Explain the purpose of using MSC and how we will use MSC in this evaluation. The Facilitator should explain that for the evaluation, we are combining two different but complementary participatory evaluation methods, MSC and Photo Voice. We will use MSC with project staff to capture stories about the most significant changes in gender relations in agriculture they believe have occurred as a result of the project. PhotoVoice is a method we will use to ask the same question of the project participants. At the end of using the two methods with different groups we hope to bring everyone together to share their stories and photos to discuss the similarities and differences among the changes identified by the staff and participants.

After explaining that the two techniques will be used together, begin the MSC PowerPoint presentation.

It is up to the facilitator whether to allow staff members to ask questions as he/she delivers the presentation or to wait until the end of the presentation to ask questions. Ask someone to take notes on questions asked.

At the end of the session, tell the staff that in the afternoon, they will have an opportunity to practice facilitation of the different steps in the methodology so that they can use the methodology in future evaluations.

- Explain that MSC is based on storytelling in response to an evaluation question.
- Participants write stories that are like newspaper articles about specific people, organizations, or groups of people.
- Go through the points on the slides 2-6

DAY 1/SESSION 3: TELLING MSC STORIES

Responsible Person: Workshop Facilitator, work in pairs, and in plenary

Time: One hour, 30 minutes

Materials: PowerPoint Presentation “MSC Process for Participants,” Flipchart paper, markers, notebooks, pens or pencils

Facilitator Instructions: Ask participants to divide into small groups. Start with slide 7 of the PPT presentation. Review the evaluation question with the group. Ask them for some examples of results of the project that might respond to the question.

Explain that they should think of a story about an individual or group that illustrates the result they identified. For instance: result: “Women now make money selling tomatoes.”

- Ask if they can think of a story about a particular woman who didn’t sell tomatoes before the project and now does. How did it happen that she now sells tomatoes?
- How did the project contribute to that?
- What were some of the challenges along the way?
- How did she overcome them?
- Are there other changes in her life related to her sale of tomatoes?

After working through the example, tell the participants that MSC stories have these key elements. MSC stories:

- Are time-bound: specifies a period of time
- Explain what happened
- Provide a narrative of how the change happened
- Explores the factors that contributed to the change
- Gives attention to context by describing where the story happened

Have the participants get into pairs. They should each take 10 minutes to draw or write down a few thoughts on paper about a story. After organizing their thoughts in written or graphic form, have them tell the story to their partners (15 minutes). Have each participant come up with a descriptive title for their story. After the pairs have finished telling their stories, they should share them with the rest of the people in their small group. If there is only one group in the session, you can postpone sharing the stories until the next session (session 4). The instructions for storytelling in pairs are on slide 8. Participants should use Annex 4 or Annex 5 to write out their story, either during this session or after the workshop.

DAY 1/SESSION 4: THEMES OF CHANGE

Responsible Person: Workshop Facilitator, work in plenary

Time: One hour

Materials: Flipchart, paper, and markers

Facilitator Instructions: Before starting this session, ask two members of the evaluation team to volunteer to take careful notes on the discussion.

Bring the small groups back together. In plenary, explain what themes of change are. They are categories or arenas that encompass the types of changes that have taken place. They provide the basis for comparing and analyzing different stories.

Ask participants to come up with some categories or themes that describe the types of changes illustrated in their stories. After reaching a point when the group seems to be satisfied with the categories they have generated, get consensus from the group that they agree that all the themes on the list are relevant to their stories. Ask the participants to sort their stories by theme. Make sure that the participants note if the story is about a man or a woman, or both. Ask them to examine the stories that fall into different themes. Ask if stories about men fall into different themes than stories about women. If they do, ask why, if they do not, ask if that is what they expected or if they are surprised and why. If there are themes without stories, ask the participants if they should eliminate those or if they can think of other stories that fit. The instructions are on slide 9.

DAY 1/SESSION 5: SELECTION OF STORIES

Objective: To develop and apply criteria for the selection of MSC stories as the most significant stories.

Responsible Person: Workshop Facilitator, work in plenary

Time: 45 minutes

Materials: Flipchart, paper, and markers

Facilitator Instructions: Before starting this session, ask two members of the evaluation team to volunteer to take careful notes on the discussion.

Tell the participants that the next step in the MSC process entails selecting one story that reflects the most significant change as the result of a project. The staff should develop criteria that serve as a basis for selecting stories they believe best illustrate the most significant change. Write the criteria on the flipchart. Ask them to identify the types of criteria they would like to use to select the stories. The criteria they select are entirely within their control: they can determine that the most significant change should be representative of many project participants, or the best story, or the story that includes a certain theme that they deem especially important. The criteria could be that the story has to represent many of the themes. Try not to give them too many examples, however; they should be able to figure out on their own which criteria matter most to them. They can opt to select the stories against these criteria by vote, consensus, or any other selection process they choose.

After selecting 1-2 stories, the staff should reiterate their selection criteria and why they decided on a particular process to select the story or stories. Ask if they are satisfied with the result, and why or why not.

The instructions are on slide 10.

DAY 1/SESSION 6: VALIDATION

Objective: To understand the validation process so as to guide the staff in validating their stories with the people they are about.

Responsible Person: Workshop Facilitator, work in plenary

Time: One hour, 30 minutes

Materials: Projector, laptop, images called "Port image" and "Romare Beardon" on slide 11, Annex 7 as a handout, Flipcharts, paper, and markers

Facilitator Instructions: During this session, the participants will review the template for story validation. To enhance their interview and listening skills they will participate in an exercise where the group describes a picture or painting to one person (the artist) who is hidden from viewing the picture. The artist tries to replicate the picture based exclusively on the verbal instructions of the group. If there are enough people in the workshop, there can be two groups and two artists with either the same or different images. Otherwise, just have one group and one artist assigned to one image. The exercise takes about twenty to thirty minutes.

1. Divide the participants into two groups. Have each group select an Artist. The flipcharts should be positioned so that when the Artists stand in front of them, their backs are to the screen and they cannot see what's on it. The rest of the group should stand facing the screen, but on the other side of the flipchart, so that they cannot see what the Artist is drawing.
2. There will be two different images on the screen. Each group will be assigned to draw different images. Each group will need to describe the picture that appears on the screen. The Artist will draw what he/she hears. The Facilitator will review the rules below, making sure that everyone is clear about what they can and cannot do. Ask the participants to repeat the rules.

Rule #1: The Artist is only allowed to draw and is not allowed to speak.

Rule #2: The Artist cannot turn around and look at the screen.

Rule #3: The rest of the group cannot look at what the Artist is drawing.

3. The Artist and his/her group will have five (5) minutes to describe and draw what they see.
4. When the time is up, ask the Artists and the group the questions below. The Facilitator can ask the questions

first and then have the participants look at the picture or have everyone come and look at the pictures right away.

- What was difficult about drawing (or describing) the picture?
- What do you notice about the drawings?

The Artist may have difficulty drawing objects to scale or correctly positioning them in relation to other objects in the painting.

After completing the drawing and listening exercise, refer to Slide 11. If the participants have not yet written their stories in the form or in another standard format that your organization prefers, ask them to write up their story on handouts made from Annex 4 or 5. Tell the participants that they are going to each validate one story. Have them practice using the validation forms (Annex 6) by interviewing each other.

Step 1: Identify gaps or missing information in the stories.

Step 2: Come up with a list of interview questions: Have each participant come up with a list of questions they need to ask their interviewee to validate or fill in the missing information in the stories.

Step 3: Practice using their interview guides by interviewing each other (role play). Have two people volunteer for the role play. Arrange the chairs in a circle and have the two volunteers sit in the middle. One will play a community member who the story is about. The other will interview the community member to find out more about events and outcomes related to the story.

After the role play finishes, ask the participants sitting in the circle to assess what the strengths of the interviewer were and what could be improved. Ask if they have any questions.

Explain that in the days until the final exhibit they will go to the communities to validate their stories. After getting the new information through interviews, they need to rewrite their stories. The stories will be part of the evidence for the evaluation. They will also share the stories with the photographers and community leaders at the exhibit on the last day of the evaluation.

Based on LWR’s experience, this validation process must be clearly communicated before the MSC workshop takes place, and may be more likely to happen if the evaluation team members accompany staff to conduct interviews.

AGENDA AND FACILITATION NOTES FOR COMBINED PV AND MSC EXHIBIT

AGENDA EXHIBIT DAY	
TIME	SESSION
20 Minutes	Session 1: Welcome and Introductions
10 Minutes	Session 2: Explanation of Objectives and Schedule
60 Minutes	Session 3: Gallery Walk (Two walks, each 30 minutes)
45 Minutes	Session 4: Small Group Discussion about Photos and MSC Stories
	Coffee/Tea Break
30 Minutes	Session 5: Rating of Stories and Photos
15 Minutes	Coffee/Tea Break
60 Minutes	Session 6: Plenary presentation and discussion of small group work and of selected stories
30 Minutes	Session 7: Evaluation/Reflections on the Process and Findings
	Celebratory meal among all participants, when feasible
MATERIALS AND PREPARATION	
MATERIALS	
	<ol style="list-style-type: none"> 1. Photos and domain labels 2. Wall space for exhibit or clothesline with clothes pins and tape for hanging the photos and labels; and for mounting stories 3. Name tags for all participants 4. Computer and projector (if feasible) to project additional photos or the stories 5. Flipcharts and markers 6. Stickers or candies for selecting the most significant change story and photo. 7. Notebooks and pens for note-takers 8. Camera for taking pictures of meeting
PREPARATION	
	<ol style="list-style-type: none"> A. Ahead of time (i.e. at first session in the communities, and at MSC workshop with staff) invite participants for this day, tell them the time and place, and arrange transport if necessary. In addition to inviting the photographers and staff, invite community and district officials, and other interested stakeholders, depending on capacity of the meeting place. If scheduling a meal at the end of the sessions, arrange for it ahead of time. It is recommended that participants in the exhibit not have responsibility for the lunch so they can focus on their participation in the exhibit. This is especially important for the women participants. B. Post photos and stories on the walls or on clotheslines, or through other means of exhibiting that allows people to walk around to look at the photos and stories. Prior to the exhibit, have each photographer and storyteller come up with a caption or title for their photo or story. These should be written or printed up ahead of time with the photos and stories. Make sure to allow enough time for set up, approximately an hour or two prior to opening the exhibit to the public. C. Arrange chairs in a semicircle so that people can look at the pictures on the walls but also at a presentation should there be one, and especially to facilitate discussion. D. Assign roles to evaluation team: as note-takers, facilitators, and for logistical support. E. Arrange ahead of time for coffee/tea or lunch, as appropriate. After participating in the process over two weeks, it is fun to end the process with a celebratory meal, if time and resources allow. F. Determine ahead of time if any other community members or representatives who were not photographers or staff should participate, such as elders or chiefs, or community representatives from communities that did not participate in the PhotoVoice component. It is highly recommended that the exhibit be opened to as wide a public as possible.

ROLES

1. Facilitator: Facilitates the sessions. Different people can facilitate different sessions.
2. Process Guide: Assists the Facilitator with making sure he/she is following the process
3. Timekeeper: Keeps track of time so that sessions stay on track
4. Note-takers: take notes on the sessions to capture not only what is presented, but also all discussions and questions.
5. Photographer: Takes photos of the presentations and reactions of the participants during the meeting
6. Logistic Support: Sets up the exhibit and helps the Facilitator with handouts and materials.

COMBINED PV AND MSC EXHIBIT: FACILITATION NOTES

SESSION 1: WELCOME AND INTRODUCTIONS (20 MINUTES)

- Greet people as they come in and ask them to write their name on a name tag.
- Welcome everyone. Explain that today is an opportunity to discuss the project and the changes it initiated in the communities in [insert names]. Explain that [#] photographers in [#] communities have had a chance to take pictures of the changes that were most important for them or the community. The Project Staff from [insert organization] also reflected on the changes and recorded stories about them. The photographers will first share their photos and explain what they are about. The staff will then read their stories. Together we will discuss what the stories and photos tell us about important changes, both good and bad.
- Have each photographer introduce themselves and quickly say one new thing they learned from taking the photos about changes in their communities. Have implementing organization [insert name] staff introduce themselves and say one new thing they learned from writing change stories. Then introduce the evaluation team members.

SESSION 2: EXPLANATION OF THE OBJECTIVES AND SCHEDULE FOR THE DAY (10 MINUTES)

- The objectives for the day are:
 - a. To exchange ideas and conclusions about changes in the communities in the last [#] years related to the gender equality in the Project
 - b. To reach a consensus (agreement) on what these changes are and how they have affected men and

women in the villages

- c. To discuss how to ensure that the changes will be sustainable and continue to allow women and men to prosper in the future

- Review the Agenda

SESSION 3: EXHIBIT GALLERY WALK (60 MINUTES - 30 MINUTES FOR GROUP A AND 30 MINUTES FOR GROUP B)

Based on lessons learned from the LWR pilot of the methodology, this session is best done as a gallery walk (rather than as a series of presentations) where each photographer and storyteller stands by his or her picture or story and explains them to others as they walk around the gallery. While standing by his or her photo or story, ask photographers and storytellers to share their changes, photos, and stories with other participants as they walk around to view their photos and stories during the gallery walk. Post the following questions around the room to remind photographers and storytellers:

1. What change does this photo or story show?
2. What is really happening here (in the photo) or happened in the story?
3. How does this photo or story relate to your/our lives?
4. How did the change the photo or story shows/tells come about?

In order to give everyone a chance to see and hear the stories, the presenters should be divided in half and first group A presents while group B walks around, and then switch.

Note-takers record the key points of the presentation:

Note-takers should stand by photographers or storytellers to listen and capture discussions between the photographer or storyteller and other participants in the Gallery Walk.

Note: An alternative way to do the Gallery Walk is to first have all the photographers exhibit and have the project staff walk around to view the photos and hear the related stories. Then switch and have the project staff exhibit and tell their stories, while the photographers walk around to listen. Other participants can be divided equally among group A and B.

SESSION 4: SMALL GROUP DISCUSSION

After the gallery walk, form small groups of 5-6 people and have them identify common themes and differences between

the winning stories and photos. Ask the groups to present their findings in plenary.

The facilitator of the exhibit should ask the photographers, community participants, and project staff, what they learned from taking and viewing the photos and writing and hearing the stories. What were the surprises? What do they think people will continue to do? What might they not continue? Each small group should have one facilitator and one notetaker. The facilitator should keep the discussion flowing. Additional questions to explore are:

- What themes of change were most commonly represented by the photos and stories?
- What are the changes that occurred in the stories that are not represented in the photos, and what changes emerged in the photos that were not represented in the stories?
- What were the most unexpected changes they found in the photos?
- What additional conclusions can they draw about changes in women's and men's roles in the communities from the photos?

The note-takers should capture the small group discussions and also note observations of nonverbal reactions from the participants. Are men and women equally engaged? About 20 minutes before the end of the session, each group should draw or write the answers to the questions on flipchart paper.

SESSION 6: PLENARY DISCUSSION

- Announce the story and photo with the most stickers. Show the selected story and photo to the participants and remind them what they are about. Then ask them why they think those were chosen and what difference or change they highlight. The Facilitator should ensure that a wide variety of people are able to comment on the selection.
- If there is sufficient time, have each small group present their findings. If not, choose at least two groups to present. Ask people from groups that don't present to add any points that the presenters did not discuss, and to comment on the MSC story and photo selected through the sticker exercise.
- The facilitator should capture the main points on a flipchart paper. At the end of the session, the facilitator should summarize the major findings.

Note-takers record the key points of the presentation:

The notetaker should capture the discussion and also note observations of nonverbal reactions from the participants. Are men and women equally engaged? Are women who were photographers more likely to speak up than other women? Are men who were photographers more likely to speak up than other men?

SESSION 7: CONCLUSIONS AND CLOSING

- Reflections/Evaluation: Ask the Participants
 - What they found most useful about participating in the combined PV and MSC
 - What they liked and what they didn't like
 - What they would change
 - How they can use the information that came out of the discussions in the future
- Say: Thank you. This has been a very exciting discussion. We have learned so much from all of you over the last week about the important changes that have occurred in your communities because of the Project. We also would like to share with you the other ways we will use your photos and stories. We have captured what you have said and will write it up and send it to [enter implementing organization's name] so that you can use it to plan in your communities and households for the future
- If possible, and appropriate to the context, provide all participants with a certificate and return the printed photos to each photographer. Thank them for their time and participation.

GENDER ANALYSIS FOR COMBINED MSC AND PV

1. EVALUATION QUESTIONS:

Quantity of (re: increased production and income) and diversity of food (re: through production and purchase)

- A.** Is the quantity of food grain produced (rice, maize, sorghum, millet, etc.) by men and women farmers participating in the project sufficient to feed the family for the whole year? If not, for how many months is it sufficient?
- B.** Are men or women farmers buying more or less grain from the market to feed the family as compared to before the project?
- C.** Has the diet of men and women farmers and their family members (disaggregated by sex) changed over the project period? What are these changes? Are the changes related to greater diversity of food? Which household members (disaggregated by sex) are consuming these new foods? What new foods are they eating? Are these new foods grown on the farm or purchased in the market?

Access to Land and other Assets

- A.** Has access to the following assets changed for men and women during the course of the project?
 - Land
 - Irrigation water
 - Finance from formal institutions
 - Knowledge and skills related to agricultural technology
 - Institutional service providers
- B.** Can these changes be attributed to project interventions?
 - Is there an increase or decrease in access to these assets?
 - Are the changes greater or lesser for men and women?
- C.** Is there a change in dependence on money lenders by men and women?
- D.** Do men and women have equal access to the assets provided by the project such as agricultural implements and agricultural inputs? What mechanisms are in place to ensure this?

Institutions:

- A.** Has cooperative membership of men and women increased or decreased?
- B.** What are the roles played by men and women members in the local institutions?
- C.** How are decisions made and by whom?

Gender equality:

- A.** How have women's and men's roles in agricultural activities changed? What factors have contributed to the change?
- B.** Do both men and women participate in decision making at the household level? Which decisions are men and women involved in, jointly and independently, in the household?
- C.** What were men's and women's changes in knowledge, attitudes, and practices as a result of the project?

Sustainability:

- A.** Which agricultural practices introduced by the project do women and men plan to continue to use after the project is over?
- B.** Do both men and women continue to use the tools that were introduced by the project? Why or why not?
- C.** Do men and women feel that the local institutions will continue to function in the same way after the project is over?

2. ORGANIZATION OF INFORMATION (CODING AND SORTING INFORMATION BY THEMES)

- A.** Place the themes generated by the photographers in PV and by the staff in the MSC workshop in the left-hand column. The number of rows can be adjusted to the number of themes that emerged in each country. To be clear about the origin of the themes, mark them with PV or MSC and a dash with the name of the theme, such as MSC-Women's control over income or PV-women's and men's decision making.
- B.** The first step in the analytical process involves transcribing and coding the content of the stories behind the photos and the MSC stories according to the final set of themes identified by the photographers and story tellers. Some photo-based and MSC-based stories may

PRE-PROJECT			POST-PROJECT			
THEMES	Baseline Indicator Data	Other Baseline Information	End-line Indicator Data	Other End-line Data	MSC stories	PhotoVoice

link to several themes. When sorting elements of the story by theme, the MSC stories may fit under both MSC and PV generated themes. The PV photo narratives may also link to PV or MSC generated themes. As you read the stories and interview notes about the photos, mark sentences or paragraphs with a theme label. Once all the stories and photo narratives have been marked, the information can be transferred to the matrix below. Develop a system to track where the information comes from, so that you can always go back to check the larger context in the narrative if needed. For instance, assign each photographer and MSC story teller a number or use different background colors for different communities. Also indicate in the code if the photographer or storyteller is a man or woman. For stories, indicating if the story is about a man or a woman may be more useful than the sex of the storyteller. This will help with seeing patterns when you get to the analysis among and across communities and to reveal patterns by sex.

- C.** Go through the same process with the indicator data. Start with baseline to identify indicators designed to measure changes in gender roles and relations. Sort the information by theme in the matrix below. Then look at the end-line survey findings to identify the same indicators recorded at baseline and record the values from endline in the matrix by relevant theme. Finally review the final evaluation reports (if available) to identify other information generated through interviews, focus groups, or other methods. Code this additional information by theme as well, and put the information into the matrix.

3. ANALYSIS TO ARRIVE AT FINDINGS (IDENTIFICATION OF PATTERNS OF CHANGE IN MEN'S AND WOMEN'S ROLES AND RELATIONS BY AND ACROSS THEMES)

- A.** Guidelines for identifying patterns⁹ by:

- Frequency of occurrence: Are there changes in practices, attitudes or beliefs that recur among several photographs or in several stories?
- What participants said: In presenting their photos or stories, are there common phrases or words that participants use? Do they have meanings that may be significant for understanding changes that have occurred?

- What is missing (holes, expected themes that did not emerge): What did not show up in the photos or stories that you might have expected? Were there issues that women spoke about but men did not, or that men spoke about but women did not?
- Similarities and differences: Were there similarities among photographs from women? From men? Were there similarities within communities? Were there differences between the photos and stories from or about men and women? Were their similarities or differences between younger and older participants;

or between young women and young men that did not show up between older men and women? How do the changes identified through photos compare with those identified through the MSC stories? Were the views of staff significantly different or similar to those of community participants? What information came out in the discussion of the photos and MSC stories that were not revealed initially by the photographers or storytellers?

- Co-Concurrence –repetition in different places or among different types of actors (triangulation): Are the changes identified by participants and staff consistent with the indicator/survey data? Do interviews conducted during the final evaluation reveal similar or different information than the PV photos/stories and MSC stories?
- Confirmation (by different sources of information or by different informants): Are there some changes that are better substantiated by different sources of information than others? What are they and how do they relate to project interventions?
- Congruence with a hypotheses or objectives: Are the findings expected or unexpected based on the hypotheses or objectives of the project? Based on the patterns identified by the analysis above, can you explain what accounts for the convergence toward or divergence from the objectives?

4. CONCLUSIONS (INTERPRETATION OF MEANING BY AND ACROSS THEMES—WHAT DIFFERENCE DO THESE CHANGES MAKE AND WHAT CAN BE LEARNED FROM THE EXPERIENCES?). BASED ON THE ANALYSIS ABOVE:

- A.** Both MSC stories and PV photos/narratives responded to broadly defined questions about changes in women's

and men's roles and relations in the household and in agriculture. Then each group of participants in MSC and PV identified themes of change illustrated by the MSC stories and PV photos. For the conclusion section of the report, the evaluators should compare the specific changes illustrated by the stories and photos in each theme, to the evaluation questions developed in the LGI Concept note listed above (see number "1" at the top of the list).

- B.** Methodologically, what dimensions or outcomes did PV and MSC reveal that were not evident from the final evaluation (baseline-endline comparison) alone? What were the pros and cons of using these methods for the evaluation?

5. RECOMMENDATIONS

- A.** Based on the findings and conclusions, what can be improved?
- B.** What can be done differently in the future?
- C.** How can the lessons be disseminated and adapted?

ANNEX 1

PHOTOVOICE EQUIPMENT USER GUIDE

In this guide, you will learn how to:

- Prepare the cameras before distribution
- Support PV participants in learning about the cameras
- Manage the process of distributing and taking back all cameras
- Save photos in a logical structure
- Print photos for participants
- Ensure that the case is ready for the next evaluation



CASE CONTENTS

THE LGI EQUIPMENT CASE INCLUDES THE FOLLOWING ITEMS:	
ITEM	NOTES
15 Nikon point-and-shoot cameras with individual cases and paper manual	Used by project participants to capture photos
15 SIM cards	Used to store camera photos (card storage is 4GB or greater)
Canon PIXMA iP110 portable photo printer with power cord, photo paper, ink cartridges in color and black, and paper manual	Used to print photos during evaluations
LWR Dell Laptop with power cord	Used for selecting, saving, printing and uploading LGI photos
Connection cables/readers: <ul style="list-style-type: none">• USB printer connection cables (2)• USB camera connection cables (2)• SIM card reader (1)	Used to connect camera and printer to laptop
Olympic digital recorder with case and paper manual	Used as optional tool to capture photographer interviews and stories
Batteries <ul style="list-style-type: none">• External battery for Canon printer for backup power (1)• AA batteries for cameras (30; two per camera)• AAA batteries for digital recorder (4)	ALL BATTERIES MUST BE REMOVED FROM CASE BEFORE TRANSIT ON AIRPLANES DUE TO FIRE HAZARDS. PACKAGE SEPARATELY IN CARRY-ON LUGGAGE.

CAMERA PREPARATION AND DISTRIBUTION

For this evaluation, we have purchased easy-to-use point-and-shoot digital cameras. The specific model is the Nikon COOLPIX L31 5x Optical Zoom with 2.7-inch lens compact digital camera. A paper copy of the camera manual, in multiple languages, is included in the equipment case for easy reference.

STEPS TO PREPARE CAMERAS FOR USE

1. Take cameras out of shipping case, and remove each camera from its case.
2. Open SIM card slot and insert SIM card that corresponds with the camera (each is numbered).
3. Turn on camera, set to auto flash and auto portrait.
4. View camera lens and viewfinder. If dirty, clean with a lint-free cloth.
5. Take a test picture.
6. Check battery level. If needed, exchange for fresh batteries (two AA batteries).
7. Turn off camera and place back in camera case.

STEPS TO SHOW PHOTOGRAPHERS HOW TO USE CAMERAS

1. Assign each photographer a camera, and record the camera number on the permission form.
2. Remind photographers that cameras are for their temporary use and will be collected afterward for use at the next evaluation.
3. Focus training on the following elements:
 - Power button: Turn camera on and off.
 - Photo button: Press softly to focus; press firmly to take photo.

- Screen display: Use to view subject matter before taking photo and afterward to preview photo.
 - Wrist strap: Emphasize using this when handling the camera.
4. Do not instruct on how to delete photos, how to change settings or other advanced features.

PHOTO COLLECTION AND FILE SAVING

After photographers have been identified and oriented to use the cameras and take photos, set up a file structure for each country evaluation to archive data.

STEPS TO SAVE PHOTOS COLLECTED FROM CAMERAS:

1. Create file folders on LGI laptop using the structure below. Make sure you create a set of folders for each photographer.
2. Upload photos from camera to laptop. There are two ways to do this; the preferred method is to connect the USB camera cable to the laptop and camera (with the SIM card inside the camera). Only remove the SIM card and insert into the card reader to upload photos if the cable connection doesn't work. It is difficult to remove the SIM cards from the cameras, and using the cable connection is a faster process.
3. Once photos are successfully uploaded to the laptop using the file structure, delete the photos from each SIM card and return the camera and supplies to the equipment case.
4. When internet connection is reliable, upload photos from LGI laptop to the LGI Dropbox. Be sure to keep the file structure for Dropbox uploading.

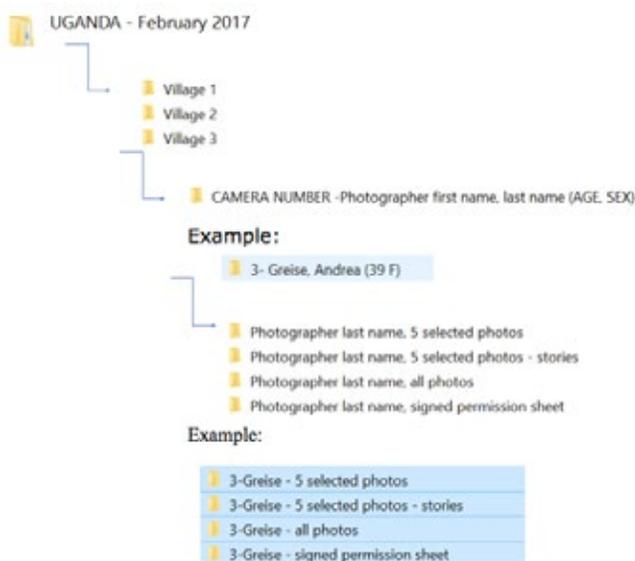


PHOTO PRINTING

For this evaluation, we have purchased an easy-to-use mobile color photo printer. The specific model is the Canon PIXMA iP110 wireless mobile printer with AirPrint™ and Cloud. A paper copy of the printer manual and manufacturer's troubleshooting guide, in multiple languages, is included in the equipment case for easy reference.



STEPS TO PRINT PHOTOS FOR EVALUATION SHARING:

1. Connect the LGI laptop to the mobile printer using the USB printer cable, and connect both devices to electricity using the power cords. Note: There is a permanently attached battery to the printer to avoid print interruptions should the electricity fluctuate. The battery light will flash green as it charges and red when it needs to be recharged. As long as the printer is plugged in using the power cord, you can print regardless of the battery status.
2. Select the five photos from each photographer, and print each photo in color on 8½ x 11 photo paper. It takes approximately 90 seconds to print a full-color photo. Printing works best with two people managing the process—one on the laptop to select the photos to print, and one to record the photographer details on the back of each photo and sort photos by village and photographer. This makes it easier to bring all appropriate photos to meetings for the remainder of the evaluation process.
3. Be sure to write the photographer's last name and village in pencil or light ink on the back of each printed photo. Note: In India, we used Sticky notes on photo paper, which left a sticky residue.
4. After the final community evaluation meeting sharing PV and MSC, give the printed photos to each photographer as their gift to keep for participating in the evaluation. Note: In India, we learned to print only the five selected photos and not print any additional photos taken by each photographer. Attempting to print them all used too much ink and led to inequalities as some people took more photos than others.

INVENTORY MANAGEMENT

To protect equipment during evaluations and transit between evaluations, we have shipped all technical equipment in a special foam case designed for shipping electronics. The specific manufacturer is Seahorse. To verify that all equipment has been returned and to document any equipment damage (broken, lost, stolen), LWR evaluation staff should use the equipment inventory log enclosed in the case. A digital copy of the inventory log is attached to this user guide for easy reference.



STEPS TO PACK UP EQUIPMENT:

1. Using the inventory log, check that all equipment has been returned.
2. Check each item and note any damage or issues on the log.
3. Remove the batteries from each camera, and pack batteries together for staff to carry on in separate luggage to the next evaluation.
4. LWR evaluation staff should be sure to sign off on the condition of all equipment on the log before shipping to the next evaluation.
5. Report any damage or missing items to LWR headquarters staff. LWR staff will order replacement equipment or supplies as needed.

ANNEX 2

This release was translated for use in all three of the LGI evaluations and can be used as a template.



MEDIA RELEASE

I hereby grant Lutheran World Relief (LWR) unrestricted permission to use my (or my minor child's) name, testimonial, photograph and/or video or other likeness (collectively referred to as the Media) for purposes related to promoting LWR's work.

Additionally, I hereby grant LWR unrestricted and unlimited ownership rights, title, and interest, including copyrights and electronic transmission rights, for Media provided or produced by me (or my minor child).

I, on behalf of myself and any minor child listed below, forever release and discharge LWR and any of its directors, employees, contractors or other representatives from all and any claims, lawsuits and demands ensuing from or in connection with the use of the Media, including, but not limited to, any and all claims for libel or invasion of privacy.

I HAVE READ THE ABOVE RELEASE AND AM AWARE OF ITS CONTENTS.

Signature: _____

Print name: _____

Date: _____

Address: _____

City/Country: _____

Phone: _____

SIGNATURE OF PARENT OR GUARDIAN (IF UNDER 18)

I am the parent or guardian of the minor named above and hereby agree that I and the minor named above will be bound by this release:

Signature: _____

Date: _____

ANNEX 3

CHECKLIST FOR CRAFTING A NARRATIVE

5 ESSENTIAL BUILDING BLOCKS OF A COMPELLING STORY:

(from <http://meyerfoundation.org/how-we-work/strategies/stories-worth-telling>)

1. **An Effective Character:** Stories should contain a single, compelling character that is relateable to the audience and who is comfortable relaying specific details, memories and experiences
2. **Trajectory:** Stories should chronicle something that happens — an experience, a journey, a transformation, a discovery — but they don't need to be a linear, sequential recounting every time.
3. **Authenticity:** Stories should show — rather than tell — the audience about the character's transformation, using rich details and featuring the character's own voice, devoid of jargon.
4. **Action-Oriented Emotions:** Stories should convey emotions that move people to act, and marry these with clear, easy-to-find pathways to get them to those desired actions.
5. **A Hook:** Stories should capture the audience's attention as quickly as possible, giving them a sense of whose story it is and what's at stake.

ANNEX 5

STORY TEMPLATE OPTION B: FROM DAVIES AND DART 2005¹¹

Coordinators and Facilitators of organization would like to capture stories of significant change that may have resulted from their work with the name of your project in this region. This will help us to improve what we are doing, enable us to celebrate the successes together as well as being accountable to our funders.

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

- To explore with Coordinators and Facilitators what the project has achieved
- To help Facilitators and Coordinators understand what people in the community value, and support more of these sorts of outcomes
- To acknowledge and publicize 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 communities.

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.)**

¹¹ This template appears in the Most Significant Change Technique Guide. It was adapted from M Malee Landcare.

3. Why was this story significant for you?

4. How, (if at all) has the work of the [Name of Organization] Facilitators and/or Coordinators contributed to this?

ANNEX 6

STORY VALIDATION TEMPLATE, TO BE USED BY STORYTELLER TO VALIDATE STORY WITH THE PERSON THE STORY IS ABOUT COMPLEMENTARY VALIDATION OF STORY THROUGH INTERVIEWS

Name of person telling the story: _____

Name or Pseudonym of Person or Persons the Story is about:

Age: _____ Sex: _____ Marital Status: _____

Time frame when the story happened: _____

Village: _____

Date when Storyteller validated the story: _____

STORY (AS TOLD BY STORYTELLER):

DESCRIPTIONS OF EVENTS AS STATED BY PERSON THE STORY IS ABOUT:

ASK THE PERSON THE STORY IS ABOUT WHAT DIFFERENCE THIS CHANGE MADE IN HIS/HER LIFE?

ANNEX 7

LISTENING EXERCISE: INSTRUCTIONS AND PHOTOS

ACTIVITY: WHAT YOU SEE IS WHAT YOU GET?

Purpose - To reflect upon challenges related to data collection and analysis

Format - Small groups

Timing - 45 minutes

INSTRUCTIONS

1. Divide the participants into two groups. Have each group select an Artist. The flipcharts should be positioned so that when the Artists stand in front of them their backs are to the screen and they cannot see what's on it. The rest of the group should stand facing the screen, but on the other side of the flipchart, so that they cannot see what the Artist is drawing.
2. There will be two different images on the screen. Each group will be assigned to draw different images. Each group will need to describe the picture that appears on the screen. The Artist will draw what he/she hears. The Facilitator will review the rules below making sure that everyone is clear about what they can and cannot do. Ask the participants to repeat the rules.
 - **Rule #1:** The Artist is only allowed to draw and is not allowed to speak.
 - **Rule #2:** The Artist cannot turn around and look at the screen.
 - **Rule #3:** The rest of the group cannot look at what the Artist is drawing.
3. The Artist and his/her group will have five (5) minutes to describe and draw what they see.
4. When the time is up, ask the Artists and the group the questions below. The Facilitator can ask the questions first and then have the participants look at the picture or have everyone come and look at the pictures right away.
 - What was difficult about drawing (or describing) the picture?
 - What do you notice about the drawings?

The Artist may have difficulty drawing objects to scale or correctly positioning them in relation to other objects in the painting. You may select one image which is more abstract than the other making one of the pictures more difficult to draw than the other.

