**Regional Network for Equity in Health
in east and southern Africa (EQUINET)**

Keeping an eye on Equity: Community Visions of equity in health

HANDOUTS ON PHOTOGRAPHY SKILLS

Training and Research Support Centre (TARSC)
**With the EQUINET pra4equity network and
Ifakara Health Institute**

**February 2009, Updated 2016
Bagamoyo, Tanzania**

1: How Does a Camera Work?

Adapted from Stephen Whitt, September 1, 2008
http://web.islandnet.com/~yesmag/how_work/camera.html

A Bit of History

"View from the Window at Le Gras" is the first permanent photograph and was taken by Joseph Niépce in 1826.

Public Domain

Cameras have changed a lot in the past 400 years. "Camera" means "chamber", and in fact the first cameras really were chambers. Artists used the camera obscura, or pinhole camera, to project an upside-down image of a brightly-lit scene onto a canvas. The artist could then trace the outlines of the scene.

The next step is to remove the artist. Was there a way to make the image permanent? Using photographic film, inventors tried to permanently record images made by light. With the introduction of the "Brownie" camera in 1900 photography was no longer just for professional photographers; and lots of people began to take un-posed images of everyday life. Versions of the Brownie were still being sold into the 1960s.

Any school-boy or girl can make good pictures with one of the Eastman Kodak Co.'s **Brownie Cameras** $1.00

$1.00

Digital cameras today are changing photography as much as the Brownie did over a hundred years ago.
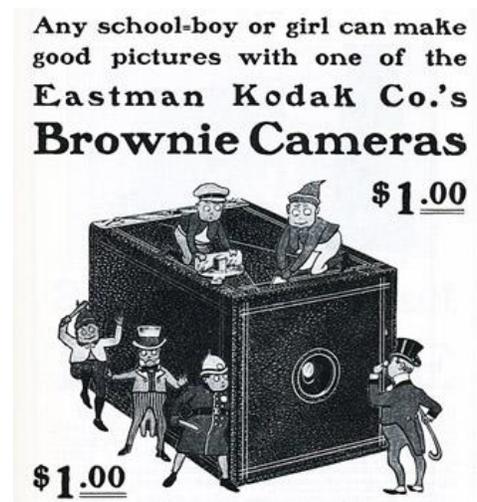
With digital photography, not only can pictures be taken at will, but they can be downloaded to a computer and sent all over the world with just a few clicks of the mouse.

How It Works

Every camera is essentially a lightproof box, with some method of letting in just a small amount of light at just the right time. Once the light is in the box, it forms an image, causes a chemical reaction on photographic film (like in the Brownie camera), or energizes a photocell (like in a digital camera). To find out how the light gets in to do its thing, let's imagine what happens when you snap a picture, maybe of a footballer scoring a goal.

One kind of camera — which can be either a digital camera or a traditional film camera — is called a **single-lens reflex** (SLR) camera. In this camera, there is only a single set of lenses for both viewing and photographing an image. Let's say you spot your footballer and lift your camera to your eye. What happens?

First, light bouncing off the footballer passes into the camera, through a set of lenses, and onto a mirror. From there, the light bounces up and into a funny-shaped piece of glass called a pentaprism (penta means five, and the pentaprism has, you guessed it, five sides). Once light enters the pentaprism, it bounces around in a complicated way until it passes through the eyepiece and enters your eye.
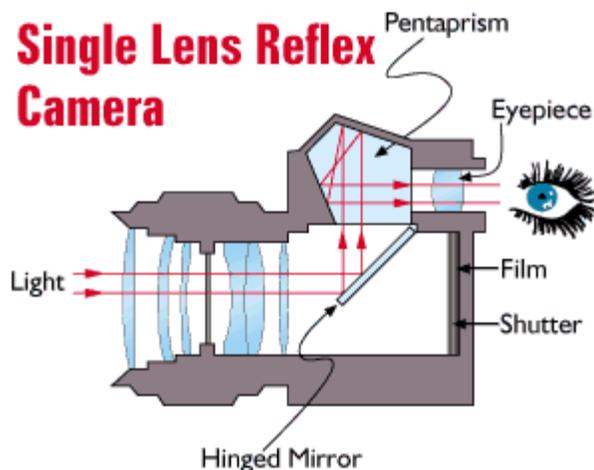
When you press the button on an SLR camera, the mirror flips up exposing the film to the light coming through the lens.

by David Garrison

When you press the button on the camera to snap the picture, the mirror flips up out of the way. Instead of bouncing into the pentaprism, light from the footballer passes directly to the back of the camera. There, it either hits photographic film and starts a chemical reaction, or else it impacts an array of light-sensitive cells that release a tiny electric charge in each activated cell. Either way, even though the goal is over, you've captured the moment. Congratulations!

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2: Taking better pictures

Warren Nelson January 2009

Approach

Exploring digital photography can be a joyful experience. This medium allows us to express our feelings and ideas. A picture that works gives one a great sense of satisfaction. Effective photos can produce emotions in the viewer. A picture can make us feel uplifted or dispirited, nostalgic or repulsed, serene or agitated. Every picture conveys a message. *The trick is to make it the message you intend.*

Photojournalists take a number of pictures from different distances or zoom settings. The three basic shots are:
• The long shot
• The medium shot
• The close shot
Together, these tell a story. Developing this habit forces us to see the same scene in different ways.

The long shot

The medium shot

The close shot

Practice with Digital Feedback

As with other skills, your skill as a photographer will increase the more you practice. Using a digital camera makes it easy to learn by trial and error. By switching to preview mode you can look at your picture on the LCD screen. If you don't like it take another and try again. You could make adjustments to lighting, angle and composition if necessary. This exercise will cost you nothing so don't be afraid to experiment.

Understanding How the Camera Will Record the Photo

The first step to becoming a good photographer is learning to see the world the way the camera sees it. When we look around us we automatically and unconsciously screen out a lot. Clutter seemingly disappears from our view. Not so with the camera; it will record everything in a scene.

When we look at the world we see it in 3 dimensions. The camera sees it in 2 dimensions. Our eyes adapt to the lighting, but the camera does not. The photographer learns to recognise and make adjustments for these differences. Look around you with a fresh eye. Good photos can be taken anywhere. You don't have to travel the world to find great pictures. Close to home, at work, in your social life there are many images that can be captured with the eye of a photographer.

Previsualization

This the skill of imagining how the photograph will look. This you will be doing once you've learned how the camera 'sees' and how it will capture the image.

Previsualization requires that you understand composition, light and the mechanics of your camera.
The camera sees the world differently than you do. Colours are different, highlights blow out to show nothing, details are lost in shadows. It takes lots of practice to understand how the real world translates into the world of pixels. After a while you will be able to look at a scene and make the right choices.

Where to Find Pictures-Taking Opportunities

Combine your other interests with your photography, whether it be dance, sport, music or just going to the market. When you start seeing

like a photographer you'll find pictures everywhere. Don't wait for special occasions. Start carrying your camera wherever you go. You'll get more practice this way and will sooner achieve your goal of becoming a competent photographer. Plus you'll be building up a collection of images that you never had before. Take your camera to work with you. Workplaces have many interesting things to shoot. On your way to work on the bus, taxi or train or walking along the street you will find many opportunities to document the life of your town or village. Use friends and family as subjects as they are comfortable with you. When your camera becomes your partner people forget about being self conscious around you as you are always looking through a camera. If you have a talent for doing portraits people will love having their pictures taken by you.

Get Inspired

Go to the library to find books on photography. Search the internet using Google or Flickr to look at photos taken by other photographers. Study them to understand why you are attracted to certain pictures (What make them good pictures). Find online classes and workshops for free content if you have access to internet. Most libraries have internet access where you could print out useful material. There are dozens of online digital photography courses. Some are free!

MorgueFile.com
www.morguefile.com/archive/classroom.php
Morguefile offers a free course and images that you can download for use

BetterPhoto.com
www.betterphoto.com
Offers many courses on photography including Photoshop

Why do you find a photo striking?

Some pictures get your attention but you may not know why. Study them carefully and soon it will be obvious. It could be the composition, the moment in time, the lighting, the colour, the subject matter, or the emotions, but something makes the shot stand out.

3: Common mistakes in photography
Warren Nelson, January 2009

There are a number of initial mistakes that we all make when learning. With the advantage of digital photography we can quickly learn from our mistakes and start taking striking pictures.

Take Time to Compose your Shot
When you look through the viewfinder or at the LCD screen remember the basics of composition covered in this workshop. Try to get the best possible shot and don't think you could fix it later on the computer.

Get Close
Most photos don't work because the photographer did not get close enough to the subject. Try to fill the frame. This will result in better composed pictures and provide more visual information. Walk closer or zoom in for tighter framing of your image. A closer shot creates a greater sense of intimacy between the viewer and the subject.

When shooting vertical images–people, buildings, trees–turn the camera to vertical orientation.

A common error for beginners is to mentally zoom into the subject and imagine that the picture will look the way they see it. You often see people at a football game taking pictures from halfway up the stand only to be disappointed when the pictures come back from the shop and the players look like ants on a green carpet.

Get close and keep it simple (clean background)

Make sure you fill the viewfinder with your subject.

Keep It Simple
Avoid clutter in your pictures. To achieve this, change your angle of view or get closer to your subject. Try to create one strong focal point in your composition. Rely more on close-ups and simple compositions. These simple tips will make a big difference to the strength of your images.
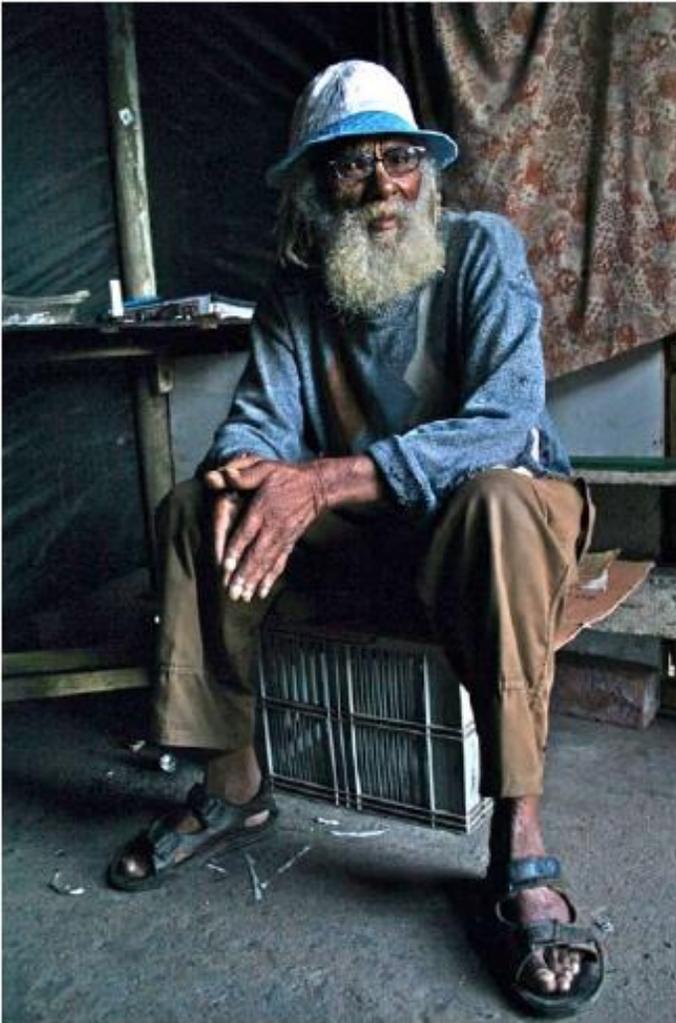
Experiment with Lighting
Try shooting at different times of the day to see the effects on your subjects. Avoid shooting directly into the sun.

Technique
Make sure that you have a good grip on the camera and that you don't have your fingers obstructing the lens. Hold the camera steady.

Avoid stiff portraits

Indoor portrait using the open door as a light source

When taking pictures of a group of people, your pictures will be more natural if they are involved in an activity or interacting with each other. Allow people to sit or lean against something so they will feel–and look–more relaxed.

Be sure you don't catch them squinting into the sun.

- Use flash outdoors in the midday sun to avoid dark shadows in faces. If possible, ask your subject to remove their hat if it throws dark shadows onto their face. Sometimes head-wear adds to the character, in these situations use flash unless the sun is at a low angle in the sky.
- Avoid wide angle distortion. For portraits use a little bit of zoom to flatten out the features.
- Don't always place people in the centre of the frame. Use the Focus-Lock feature to avoid this problem. Focus–Hold–Compose–Click.
- Partial images can be very dramatic. Shoot close-ups or crop to to provide interesting images
- At night, sometimes turn off auto flash and use a tripod or stabilise the camera against a solid object like a pillar or a chair-back.
- Don't fall into the trap of thinking that you can correct bad photos in Photoshop.

Think about the composition when setting up the shot.

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4: Visual literacy
Barbara Kaim, January 2009

"Any photograph has multiple meanings; indeed, to see something in the form of a photograph is to encounter a potential object of fascination. The ultimate wisdom of the photographic image is to say 'Now think – or rather feel, intuit – what is beyond it, what the reality must be like if it looks this way'. Photographs… are inexhaustible invitations to deduction, speculation and fantasy."
'On Photography' by Susan Sontag, 1973

We are bombarded by visual images every day of our lives – pictures on billboards, on many of the consumer products we buy, in education leaflets or posters, in books, on TV, and on the computer. Every day we unconsciously interpret and respond to these images, influencing our attitudes, beliefs, values and life style. Sometimes these images are straightforward, giving out a clear message that most of us will interpret in the same way. Street signs, for example, have a certain universal quality about them. Although, as we know, even these can be confusing at times…
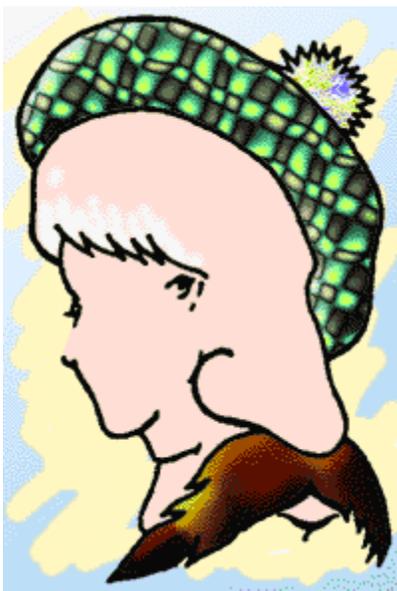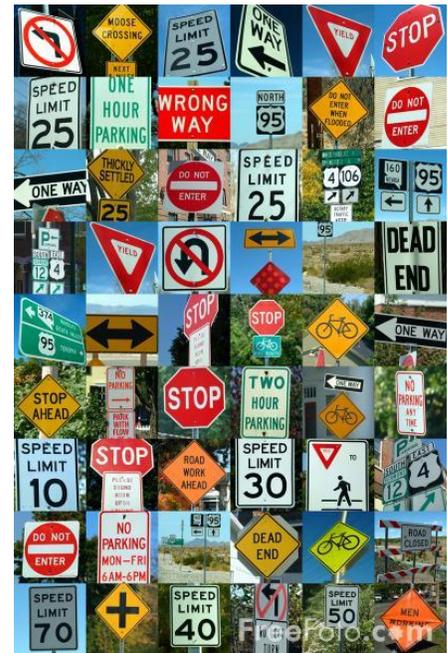
In other instances, an image can be quite ambiguous, intentionally so, as a way of generating discussion and debate. Or it can be designed to challenge people to look at something in a new and different way. Look at this example – can you see the 3 faces? They are there, but it takes time to see them with the eye and give meaning in the mind.

Visual literacy is about interpreting and giving meaning to the myriad of images that confront us every day. Visuals, however, are not only about the individual interpretation of content; they are also a reflection of a particular social context that produced the image, and the social relationships within which the image is embedded. Seen this way, photographs are concerned as much with the social as with the individual construction of meaning. They have the potential to move people into action. Take, for example, a photograph of a group of women washing clothes in an open sewer. Such an image can potentially generate a range of questions when seen by the viewer/s: why are these women washing their clothes in dirty, unsafe water? Why are there no clean and healthier alternatives in this community? Leading to the most important questions: is this happening in our communities too? And: what can we do about it? In our work as health facilitators and activists, we aim to move people from a point of questioning and reflection, to thinking about what change is needed. This is the power of the visual – to play a part in this process.

Health literacy

Health literacy refers to people's ability to obtain, interpret and understand basic health information and health services, and to use such information and services in ways that promote their health. Literacy is not simply the ability to read and write. It is also the ability to understand, communicate and use information to support action.

Civil society (CWGH) members discussing health actions, Zimbabwe   Source TARSC 2008

In our session, we will work as a group to develop a comparable definition of visual literacy that you can fill in the box below:

> '*Visual literacy for health, including the use of photography, refers to……*

Our definition of visual literacy communicates our desire to understanding how to strengthen the message/s of our photographs so that they are not only technically good, but also have the potential to inform and motivate action.

5: What makes a photograph memorable?

Warren Nelson, January 2009

Taking a basic shot is simple–just point and shoot–taking a really striking picture requires that you understand a number of variables and be able to put them together in fast changing situations. Virtually all types of photography require the photographer to act quickly and decisively. A landscape can change rapidly as clouds shift and light changes. Even a portrait requires the photographer to choose the moment that reveals fleeting expressions. With practice you will easily combine all the necessary elements in your photographs to create pictures that convey the message you intended.
These elements are :

- Light
- Angle of view
- Composition
- Colour
- Depth of field
- Shutter speed

Light

Light is the most important element in a photograph (Photo=light and Graph=picture). You are making light pictures. Without light there is no picture. Light creates shadows when it falls on a subject, giving it form. The interplay of light and shadow is what creates your picture. It is learning to see and capture this phenomenon that a photographer must do to become proficient.

Left: Hard light with deep, dark shadows. This is a problem you will encounter with the midday sun.

Right: Hard light with deep, dark shadows. This picture was taken using fill-in flash.

Far right: Soft light–the picture was taken in a shady area.

Light has many qualities. It can be soft with light shadows or hard with deep dark shadows. (see photo's above).

Backlit subject with fill-in flash

Light creates mood

Low angle isolates the subject against the sky

This high angle shot has a message

The direction of the light
The light can be coming from behind the photographer, from the side or from behind the subject. Position yourself in relation to the light. There is no hard and fast rule about where to stand as it depends on how you pre-visualize the picture. If the light is coming from behind the subject then it is advisable to use your fill-in flash.

Moods of light
The sun is the most common source of illumination. During the course of a day the sun's light shifts from the soft pastels of dawn to the harsh midday brightness and later to the delicate rosy glow of sunset. Sunny days are good for capturing brilliant images while overcast days produce soft, evenly lit pictures with delicate colours.
Generally the best times to shoot outdoors is during the morning hours and late afternoon. During the midday shoot indoors or in the shade. If you need to shoot outdoors at midday, use flash.

Angle of view

By changing your angle of view, you can change the tone and impact of your picture. Sometimes you may want to lower your angle to eliminate a cluttered background effectively using the sky to isolate your subject.

Different points of view

Because we usually view the world from eye level, photos taken at normal eye level angle look most natural. If we want to give power or hero status to the subject we can lower our angle for dramatic effect. Raising our angle makes the subject appear less powerful. When shooting children, try to get down to their eye level for a more realistic looking picture. When shooting an event you could find a high place such as a balcony or roof to get a good overview shot. A landscape picture taken from a low angle will show more sky as the horizon is lowered thus giving the impression of space and vastness. When the angle is changed to a higher point it seems to stretch out the land size.

Experimenting with different points of view can put your pictures at the next level. Take many pictures of the same subject using different points of view. It makes a difference!

Framing

Remember that you are slicing a piece of your world to be captured forever. Your viewfinder is a rectangular shape into which you fit the picture before you CLICK. Be mindful when preparing and remember that you are producing a picture that may be framed and hung on a wall. This will improve with practice so become acquainted with your camera. Make the necessary adjustments as you frame the image in your viewfinder by zooming in or out, changing the angle, moving backward or forward, left to right

Subject placement

Balance can easily be achieved by placing the subject in the middle of the frame. This does not encourage the viewers eye to move around in the picture and makes a static composition. Before taking the picture take your time to decide how you will place the main subject in the

picture. Look at the background–many people get so involved with the main subject that they forget about the rest of the picture. This will help to avoid the mistake of having trees and lampposts growing out of peoples heads when you finally look at your prints.

The Rule of Thirds
These are imaginary lines in the viewfinder. The main subject is placed slightly to the side instead of bang in the middle of the picture. The picture has different areas of interest and allows the eye to flow within the frame…
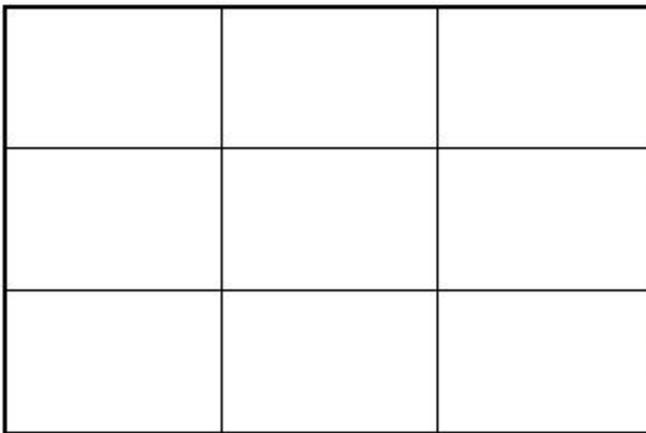
The Decisive Moment
The moment when the photographer presses the shutter button is determined by what is happening within the frame at that moment. Anticipate the action to get the best picture possible. You anticipate the turn of the head which will make eye contact or as someone walks into the frame in a street scene.

These are decisions you make while looking at the viewfinder. In the picture on the right, the photographer waited for the dog to reach a certain point in the frame before releasing the shutter. The process of anticipating a picture is similar to firing an arrow from a bow–the time of concentration increases as you pull back the string on the bow and hold it back as you take aim–releasing the arrow only when *you decide that the moment is perfect*.

Wait for the decisive moment

Line
You can use line to direct the viewers eye into or around the picture. Line also conveys emotion, for
example, horizontal lines convey a feeling of calm, stability
or weight. A sloping line will create a tension in the picture,
while vertical lines will convey strength or power.

Line leads your eye around the picture

A Summary of basic design techniques

- Simplify content
- Vary the the use of horizontal and vertical formats
- Limit static composition by placing subjects off centre within the frame
- Explore different angles from which to shoot your subject (don't take one picture and think that the job's done, it costs nothing to shoot more)
- Arrange lines within your frame to create a more
- interesting picture

Depth of Field (DOF)
You can control how much of the image remains in sharp focus. The reason for doing this might be to focus attention on a particular part of the image while blurring the rest. Control DOF by adjusting the aperture number.
A busy background can be blurred, making your main
subject stand out, set your camera to AV mode and choose
a low f number eg. $f2$ or $f4$. The camera will do the rest
and you will have a picture with a simplified, soft, blurry background.
If you want the background and foreground in focus, choose a high f number eg. $f8$ or higher.

Narrow depth of field puts the background out of focus

6: Captioning and communicating message

Rene Loewenson, Warren Nelson, January 2009

Sourced from:

http://blogs.photopreneur.com/the-champions-guide-to-captioning-and-keywording-your-photos

http://web.ku.edu/~edit/captions.html

There's an old cliché about a picture being able to speak a thousand words, so you'd imagine that having shot a great image, you wouldn't need to say any more. You could just edit it, make it available for sale and let the eloquence of its colors and composition do the talking.

But in fact, a caption can tell us so much more, or provoke discussion on the photo
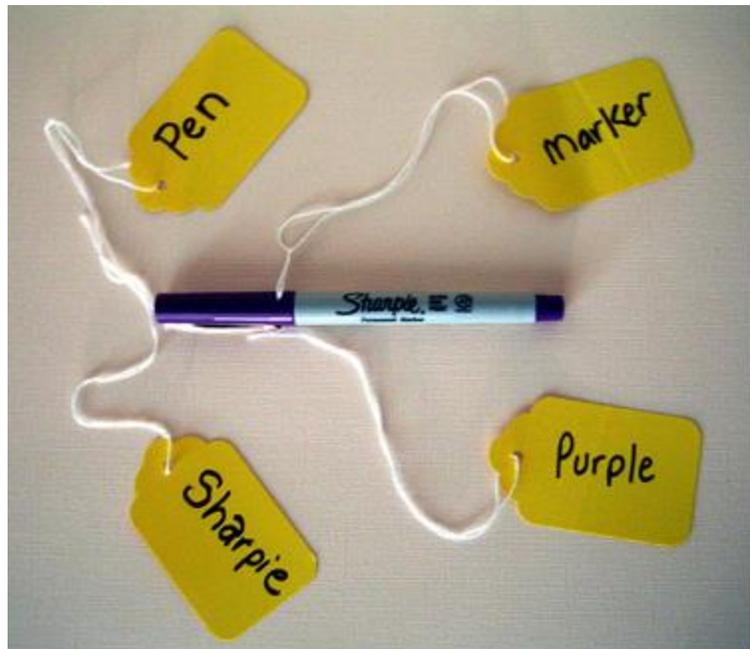
Photography: cambodia4kids.org

Captions are a phrase, sentence, or short paragraph describing the contents of an illustration such as photos or charts. Photo captions are usually placed directly above, below, or to the side of the pictures they describe. After headlines and graphics, photo captions are the third most looked at portion of most printed pages.

What to put in a caption

When writing a caption, it is useful to have clearly in mind how people will look at your photos…

- First, the reader looks at the photo, mentally capturing all or most of the most obvious visual information available. Often this is a glance, so subtle aspects of the picture may not register.
- If that look at the photo sparks interest, the reader typically looks just below the photo for information that helps explain the photo. That's when captions must perform.
- Then, typically, the reader, after digesting the information, goes back to the photo (so be sure you enhance the experience and explain anything that needs explaining).

The specific information required can vary from one photo to the next. But for most pictures a reader wants to know such information as:

- Who is that? (And, in most cases, identify people from left to right unless the action in the photograph demands otherwise.)
- Why is this picture in the paper?
- What's going on?
- When and where was this?
- Why does he/she/it/they look that way?
- How did this occur?

After reading it viewers should be satisfied with their understanding of the picture. They need not — and should not — tell what the picture has made obvious. It should supply vital information that the picture cannot. For example, a picture can show a football player leaping to catch a pass, but it likely does not show that the result was the winning touchdown. The caption can give that information.

Captions can also ask questions, to provoke debate and dialogue around a photo, as long as they have also drawn out the information that you think is essential to communicate about the photo.

Sample Photo Caption (fictional)	
Category	**Notes**
• File Name/Reference ID: hotline.jpg	**File Name:** We must be able to make a clear connection between each image and its corresponding caption.
• Caption: Community counselor Patricia Ndhlovu answers questions from young people in Kibare camp about where they can find treatment for sexually transmitted infections	**Caption:** The first sentence describes the photo in the present tense, using an "action" verb ("answers") and includes WHO, WHAT, and WHERE. The second sentence gives context to the photo and may explain why it's important.
• Date (if not stated in the text of the caption): 2007	**Date:** The year is sufficient (e.g. 2004). However, you may be as detailed as you like.
• Country (if not stated in caption): Kenya	**Country:** You may also want to include additional information such as the village, town, district, or region.

Tips for captions…

* Be brief, but in clear and flowing sentences
* Don't not point out the obvious
* Avoid phrases like as "pictured above."
* Don't make assumptions about what someone in a picture is thinking or feeling- the viewer should be allowed to decide for themselves what the feelings or emotions are.
* Avoid characterizing a picture as beautiful, dramatic, grisly or other descriptive terms that should be evident in the photograph. Explain something about the picture that is not obvious to the viewer, like the situation you took it in…
* Make sure that the words accurately reflect the picture.
* Always, always, check spelling, including of names if you use them

Photo essay

The purpose of the photo essay is communicate a story through a sequence of images to the viewer. Just as in a written essay you need to first have an idea of what you want to say. So, instead of having one picture, we have many put together to make up a story. For example, if you were showing someone in pictures of where you live, you would first show a picture of your town, then your house, your family, and then more detail, like the dining room or kitchen and so on.

This is a powerful means of communication because it is the visual image that makes a lasting impression. For excellent examples of photo essays see old copies of LIFE magazine and NATIONAL GEOGRAPHIC.

Look on the web:
http://www.unicef.org/photoessays/index-pe_30008.html (UNICEF)
http://www.magnumphotos.com

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7: Interacting with people for photos

Warren Nelson, Rene Loewenson January 2009

Making a connection

A shift from being a receptive observer to active participant happens as soon as you point a camera at someone. The subject may feel awkward, embarrassed or even hostile because they may be confused or misinterpret your intention. Your own hesitation or awkwardness comes from a fear of rejection. Accept the fact that most people feel insecure when a camera is pointed at them. Being relaxed and confident helps the subject to feel more comfortable. The initial contact with the with the subject is crucial. When people are approached in an open and friendly manner they will mostly respond in a positive way. See the beauty or the best features of your subject because your attitude to the subject shows in the end–your picture. Picture taking without love for what you do is like Xerox copying–your portraits will look like ID pictures.

If you are taking picture at a function or event and you have someone in the frame who is engaged in conversation, wait until they make eye contact with the camera. This is a decisive moment, as the subject is not immediately self conscious. Capture this moment and then lower the camera and offer an open and friendly response. If you don't lower the camera but continue to observe through the camera, the subject's sense of privacy may be invaded and your chances of making a friendly connection will be zero. Most people will gladly cooperate if a friendly connection has first been established.

The subject needs to feel comfortable for you to get successful pictures

Ethics and permission

The photographs used in EQUINET work are for non-commercial purposes so **the information below relates to photography for non- commercial use.**

What requires permission may be governed by national law so please check this.

It is generally legal to photograph or video anything and anyone on *public* property or in public groups, subject to the limits below. People can be photographed if they are in public (without their consent) unless they have secluded themselves and are in a setting where they expect a reasonable degree of privacy.

You don't usually need to get permission for photography of private property that is open to the public or when you take the photograph from a public place in circumstances, unless the owner has explicitly forbidden this (and its good to always check).

The law however may limit or you may need permission to photograph copyrighted buildings, works of art, or other copyrighted items; or specific people and public or private properties. This may include
- Photography of private property where public access is restricted or where the owner has explicitly forbidden photography (and as above its always good to check first)
- Photography inside courts of law, police stations, airports, hospitals and specified/sensitive government buildings
- Photography of accident scenes
- Photography of individual children. (In most countries there is no prohibition of photography of children in public spaces)

Some health photos do demand permission or may not be appropriate
- Inside health facilities or of ill people
- Where they may expose patients or their diagnoses directly or indirectly
- Where they relate to sensitive, personal or confidential health matters.

However beyond the law it is likely to be *ethically correct* to ask permission before taking a photograph in a number of settings where it is lawful, such as when the photograph is of an identified groups of people or individuals, even if in a public space.

Asking permission to photograph people will be mostly be met with suspicion. You will be asked questions like 'Why'? and 'Who are you selling them to'? or 'Who will see them'?.

Be honest–if model release ie Written permission from the subject to publish the picture, is required, ask for it. A simple model release form is shown below:

MODEL RELEASE

In exchange for consideration received, I hereby give permission to [your name here   ] to use my name and photographic likeness in all forms and media for non commercial lawful purposes relating to [health promotion] activities.

Print Name:_____

Signature:_____

Date:_____

If subject is under 18:
I, _____, am the parent/legal guardian of the individual named above, I have read this release and approve of its terms.

Print Name:_____

Signature:_____

Date:_____

One way of handling this is to ask the convenor representing a group of people to obtain collective permission from the group and record this so you are not having to keep asking individuals. But individuals still have the right to opt out of any photography in this circumstance.

Interaction
Putting the subject at ease is dependant on two main factors.
1. The subject is clear about your motive
2. The subject sees value in the photographs being made

Many people see their activity or job as uninteresting or mundane.

He is pleased to demonstrate his work

They may feel that they are not photogenic. You need to explain to people why you find it interesting to photograph them or their activity.

Be interested in the activity and ask questions about it as you go about photographing–it will show that you are engaged and genuinely interested. People will be more than happy to show you what they do.

Directing the subject
Confidence and friendliness are qualities that will make directing your subject easier. Be clear about what you want your subject to do. Don't rush your shoot, your subject has agreed to participate and has enough time for the shoot and therefor deserves your careful attention. Tell your subject that you will be taking more than one photograph–some encouragement will give them confidence.

Shoot decisively
Exposure, framing and focus should be considered before raising the camera to your eye. If you take too long to snap the picture the subject will feel uncomfortable about their expression and posture as you fiddle and fuss with your camera.
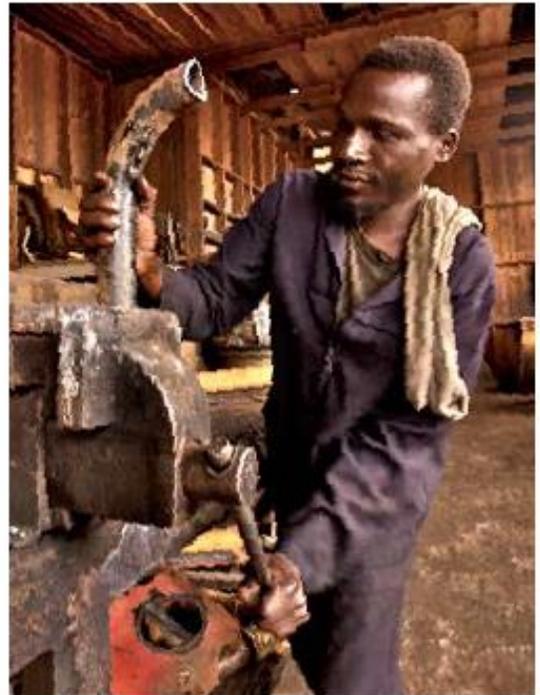
Direct by encouraging your subject to cooperate. Don't let the subject direct you.

8: Setting up the visual story

Barbara Kaim, Thandiwe Loewenson January 2009

Taking a technically good photograph is an important part of becoming an accomplished photographer. But the role of a photographer does not end with the click of the camera. After that comes the important process of critically looking at your photos to assess which ones you want to select for display, whether you want to add some explanatory text - such as a caption, quote or story -, and whether to cluster photos together for stronger effect. This is what we mean when we talk about 'setting up the visual story'.

Selecting photos for display

It is highly likely that you will end up with 100s of photos to choose from. This is not a problem! It is one of the pleasures of digital photography that we can, at no extra cost, take as many photos as we want when in the field. However, once downloaded, you need to take some time to select the best photos, both for their technical quality and in relation to message. Here is a checklist to assist you in this process.

We will also be improving this checklist during the workshop, based on our collective learning. So we have provided you with space to add other items into the checklist:

1. Is the photo pleasing to the eye? Well cropped, in focus, good composition?

2. What do you think is the key message in this photo? Is it clear/understandable to other people looking at this photo?

3. What is the image saying about health equity and justice? Is it clear/understandable to other people looking at this photo?

4. Do you think it is an accurate representation of what people in the image think or feel?

5. Can the photo be improved (both the technical aspects and the message itself)? Is it possible and/or worthwhile to go back to retake this image to make it stronger?

6. What is the relationship between the image and any text? Does the text (quotes, story, etc) deepen our understanding of the message in the image? How can it be improved?

7. Does the image move people to take action on the issue addressed in the image?

8. …………………………………………………………………………………………………..

9. …………………………………………………………………………………………………..

10.   ………………………………………………………………………………………………

The questions can be rated on a scale of 1-5, if you think it will help in selecting the best photos. But also work with your instincts. Which photos do you like the best? Show them to others for their input too!

Diaries and albums

If you plan to print out your best photos, we suggest you keep them in a photo album. Your workshop file contains a few loose plastic folders where you can put the photos. Think about who the album is for – is it simply for you to store your photos? Or are you planning to show your album to others? Decide how to display your photos for best effect.

A photo diary is an important tool for every photographer – it helps you document your photo experiences and can be referred to when adding captions to your photos. We have put into your file some copies of a one-page photo diary sheet for you to use.

And remember! Before you go out on a photo shoot
- check your equipment! Ask yourself the following questions:
    - Do I have spare batteries?
    - Are they fully charged?
    - Do I have space on my memory card?
    - Is my camera set for high quality images?
    - What lighting conditions can I expect?
    - Have I secured permission to shoot?
    - Is my appointment confirmed?
- Think broadly about what type of images you want to photograph and what health issue you are addressing. But don't be constrained by this – if something unexpected and interesting comes up, go with that too. Look around you, interact with your environment, and let your skills and intuition guide you.

Keeping an eye on Equity: Community Visions of equity in health

Photo diary sheet

January 2009

Name of photographer……………..………………… Date………………………….

Location/s:…………………………………………………………………………………………………….

…….

………

3. Name, short description and contact information of the people I photographed and/or talked to:

Name	Short description	Contact Info

4. Interesting quotes from people or sights that may be useful for captioning:

Locator (person or place)	Interesting quote or situation

Please continue on the back if needed...