

Freetown through a citizens' media lens – Neighbourhood planning using participatory photography



**Alexander Macfarlane
(DPU)**

**Alexander Stone
(SLURC)**



SIERRA
LEONE
URBAN
RESEARCH
CENTRE



dpu
Development
Planning Unit
The Bartlett
UCL



NJALA
UNIVERSITY
P.M.B. Freetown, Sierra Leone

1. Introduction

1.1. Context and background

The one-week collaborative workshop held in Freetown in February 2018 was built on the Bartlett Development Planning Unit's recent engagements in Rio de Janeiro and Lagos that focussed on the incorporation of participatory visual methodologies into research and advocacy. Developing from the communication for development and social change (CfDSSC) field of inquiry, the workshop aimed to bring together a group of ten participants from two Freetown informal settlements, Cockle Bay and Dwarzack, in order to utilise a participatory photography (PP) methodology that could feed into the ongoing SLURC research on 'The Role of Action Area Plans for Inclusive City-Making in Freetown'.

In order to do this, the workshop design encouraged participants to consider issues of their choosing faced by their communities, to explain the context of these issues and their impact on residents, consider both current and potential solutions, and finally to include barriers to these. This design was based on the ASF-UK CbD methodology of diagnosis, dreaming, developing and defining, whilst still remaining true to the requirements of a PP workshop. The consideration of issues at the different scales of home, neighbourhood and city is also a feature of both this workshop and the CbD methodology.

The workshop also emerged from consideration of the role that citizens' media could play in urban planning, and how groups of citizen journalists could use photography as a tool to self-represent, tell their own narratives, recodify collective identities and interact with mainstream media discourses. A long-term intention for the legacy of the workshop is to begin developing a network of potential citizen journalists who could continue to produce audio-visual outputs for SLURC.

2. Theoretical background

The workshop was rooted in the theoretical traditions of participatory action research (PAR) and communication for development and social change (CfDSSC).

2.1. Participatory action research (PAR) and communication for development and social change (CfDSSC)

Participatory action research (PAR) forms part of the tradition Action Research (AR) tradition, an integral part of which is the inclusion of participants as co-researchers who engage in cycles of action and reflection. With PAR also aiming to encourage dialogue through the creation of new 'communicative spaces' (Reason and Bradbury, 2008: 3), there is considerable overlap between the literature on PAR and on participatory approaches to communications for development (Gumucio-Dagron and Tufte, 2006).

Fraser & Restrepo-Estarada, cited in Quarry & Ramirez, 2009 define CfDSSC as:

"the use of communicating process, techniques and media to help people toward a full awareness of their situation and their options for change, to resolve conflicts, to work towards consensus, to help people plan actions for change and sustainable development, to help people acquire the knowledge and skills they need to improve their condition and that of society, and to improve the effectiveness of institutions".

Storytelling methodologies that use digital media as part of a research process form part of the body of literature on participatory communication for development. Participatory photography (PP) is one such methodology that falls within the scope of PAR and will be detailed further in the methodology section.

2.2. Media discourse and Citizens' media

Much of the literature concerning the mass media highlights the power imbalances inherent in the top-down process of traditional news production. However, alternative forms of communication practices have emerged in response to these imbalances, providing the possibility to challenge the dominant representations produced – known as citizens' media.

Citizens' media can be understood as occurring when “the people are responsible for gathering content, visioning, producing and publishing the news product,” wherein “professionals are not involved at all” (Nip, 2006:218), and “when the people formerly known as the audience employ the press tools they have in their possession to inform one another” (Rosen, 2008). It is an alternative to mainstream media, allowing people to “create their own knowledge and alternative sources of power” (Pettit et al, 2009:444).

The workshop drew on the body of literature that exists on media discourse and citizens' media to begin to consider the extent to which photography could be used as a communications tool that, when in the hands of members of the public, could constitute a form of citizens' media. The workshop, in turn, aimed to explore how photography could be used by residents of informal settlements to challenge dominant representations and discourses produced through the mainstream media, to tell their own story and to consider the type of home, community and city in which they would like to live.

3. Methodology

3.1. Participatory photography

Emerging from the theoretical background outlined in the section above, the workshop utilised PP as a PAR and CfDSSC methodology.

Like PV, which was established previously, PP draws on PAR and CfDSSC in that it encourages individuals and communities to utilise a visual methodology in order to tell their own story. It can be defined as:

“a process by which people can identify, represent, and enhance their community through a specific photographic technique. It entrusts cameras to the hands of people to enable them to act as recorders, and potential catalysts for social action and change, in their own communities. It uses the immediacy of the visual image and accompanying stories to furnish evidence and to promote an effective, participatory means of sharing expertise to create healthful public policy.” (Wang & Burris cited in Blackman & Fairey, 2014: 10)

3.2. Workshop Design

The workshop was designed with activities that fit into five stages, namely:

- 1) Diagnosis
- 2) Planning
- 3) Production
- 4) Curation
- 5) Sharing

The workshop began with an introduction to the main aims and intentions of the workshop, which included explaining the ideas of mainstream and citizens' media, before building some basic visual literacy and camera skills through a series of activities, with the cameras in the hands of the participants from the start of the week, a core philosophy of PP. From the first afternoon, participants were set photo tasks in the area around the SLURC office, which were then shared and discussed as a group.

The diagnosis phase involved a collective exploration of the main issues that participants could identify in their communities, which was joined by Dr. Joseph Macarthy, SLURC co-director and one of the leaders of the action plan research.

The planning phase considered how photography and visual imagery could be used to tell a narrative. Participants were then tasked with planning their own photo stories, initially in groups, and then individually.

The production phase involved producing the photographs, which participants undertook themselves, independently, in their communities.

The curation stage was based around exercises that emphasised the importance of editing your photo series in order to most effectively tell the story, and also considered the ways in which text can complement the story.

Finally, the sharing stage involved an exhibition of participants photographs, with members of the public and the media invited to view the photographs and take part in a discussion that aimed to interrogate the ways in which informal settlements of Freetown are portrayed by the mainstream media, and the extent to which citizen media photography initiatives could be used to challenge these representations, create new knowledge, and feed into planning processes.

3.3. Workshop Design and ASF-UK Methodology

A main aim of this workshop was for it to contribute towards the ongoing Neighbourhood Action Plan project, recently undertaken between ASF-UK, SLURC and the DPU.

It was planned so as to follow the ASF-UK Change by Design Methodology (CbD), and so contribute towards information gathering stages of the above research project, whilst still remaining true to the PP methodology, including placing importance on storytelling and narrative.

The CbD methodology is made up of four stages; Diagnosis, concerned with understanding and analysing the nature of issues faced by the community; Dreaming, where different design methods are used to unlock creative aspirations; Developing, aimed at developing and assessing a number of potential planning and design options; and Defining, which includes discussing priorities for action and revealing challenges and opportunities for implementing action. These stages are undertaken at three different scales – home, neighbourhood, and city. Groups work

separately at their scale until coming together for the final stage, where shared challenges and opportunities are identified (ASF UK et al, 2017).

In terms of this workshop, participants were asked to consider the issues from their respective neighbourhoods at the three scales; think about the changes they might like to see; include either something they would like to see happening or something that was already happening to combat the issue identified; and show any potential barriers to this change.

4. Analysis

4.1. Analysis of Photo Stories

As has been noted, participants selected particular issues in their communities, mostly identified during the collective discussion session, that they wished to document. The intention was to unpack the issue through a clear narrative arc, and to finish the story on a more positive note through a consideration of what a solution or way forward could, or does currently, look like.

The photo stories provided a compelling diagnosis by considering the associated impacts that result as consequence of the issue. Many of the photo stories were quite explicit in the acknowledgement to linkages with other issues.

One story by Joana Kaine from the Cockle Bay community, for example, focussed on the identification of the lack of good quality toilet facilities. An identified barrier to hygienic toilet use was a fear of using toilets in more dangerous areas. This resulted in the sanitary issues associated with people using buckets and plastic bags as alternatives. By showing an NGO funded high-quality toilet, the story imagined what an alternative option could look like, with a desire to see an increase in similar facilities.

In Dwarzack, Tina C Kamara chose to focus her story on the issue of garbage disposal. She documented the way in which people dump their garbage in the river due to a lack of clear alternatives. There was a clear link to health issues outlined through the story, as garbage dumped close to water where people wash and bath has caused itchy rashes and excessive mosquito presence, bringing further health risks. Residents have had to clear garbage of their own volition due to the lack of provided alternatives.

Sallieu Kamara, also from Dwarzak drew linkages between the risk of flooding with the poor construction quality of housing. Flooding damages homes and infrastructure, particularly during the rainy season. The story was explicit in the need for better constructed housing as necessary for protection by showing an example from the community of a home that has been able to withstand heavy rains and damage from soil erosion. Sallieu was therefore able to envisage what a better constructed house would look like, and why it would be a solution to this issue.

A full summary of the ten photo stories are included in appendix 1.

In terms of relating the PP workshop and ASF-UK CbD methodologies, there was some success, in particular with how the outputs produced by the participants can potentially contribute towards the 'diagnosis' stage. The stories produced include information on various pressing issues, and their impacts on different groups living in the communities in question. For example, Fatmata Kamara, described the density of Cockle Bay, and how it had an impact on families at the home level, with large families living in one room. She went on to describe the problems at community level, explaining how a lack of space for roads meant there was poor emergency

vehicle access. There were also multiple photo stories that described possible solutions and next steps, which can potentially be used to contribute towards the dreaming and designing stages.

Challenges arose through the time pressure and desire to balance the CbD methodology requirements, establish skills and confidence within the participant group to develop a photo story, consider the citizens' and mainstream media discourse, and host an exhibition within five days. However, there is strong potential for future work to be done with this group of participants following the CbD project, or other methodologies, more closely.

5. Monitoring and Evaluation

In order to monitor and evaluate the impact and potential legacy of the workshop, a series of activities were undertaken.

5.1. Expectations

From the beginning of the workshop the expectations of participants were gauged, and in turn the intended aims of the workshop and the expectations of the facilitators were also communicated. This was conducted through a discussion, first in pairs and then as a collective feedback session.

The expectations outlined by the participants focussed on a desire to develop a grounding in photography, including how to take better photographs and developing basic camera skills. There was also an express desire to continue to use photography as a documentation tool in the future. The full list of participant expectations are listed in appendix 2.

On the final day a follow up session was held in order to assess the extent to which these had been met to realistic possibilities. It was agreed that all had been met, though the facilitators communicated the fact that it was unrealistic to become an expert or professional level in photography within a week. Participants agreed that instead a solid photographic foundation had been achieved, and could be built upon through subsequent workshops.

5.2. Workshop Reflections and Future Aims

*“We worked as a team, both the participants and the facilitators”
(Bashiru Brima, workshop participant)*

An additional reflective session was held on the final day in which participants anonymously answered four questions. Participants were asked to consider what went well at the workshop, what could have been improved (or aspects that they would have liked to have spent more time on), what had been learnt, and what the next steps could be.

There was a strong sense that participants were pleased with the knowledge gained and photographic skills required. There was also an acknowledgment that the workshop had successfully allowed them to consider how a narrative can be constructed through imagery. There was also a feeling that the workshop had been a collective endeavour undertaken between a team comprised of participants and facilitators. This is essential aspect of the PAR and CfDSSC theoretical approaches outlined in Section 2.

In terms of improvements, participants agreed that more time would have been required to fully grasp the material introduced throughout the week and to produce better photographs. In particular there were multiple mentions of the need for more time to develop a deeper understanding of caption writing and storytelling techniques.

The learning generated through the workshop largely met expectations (see above), fundamentally allowing participants to develop all aspects of their technical and theoretical photographic knowledge. Participants noted aspects relating to visual literacy (such as colour combinations, angles, patterns, composition), camera basics (such as using light, focusing, cropping) and documentary photography (telling stories through images). Participants also noted the importance of learning about ethics in photography.

Finally, participants were unanimous in their desire to continue working with photography beyond the scope of the workshop. Participants want to work more with cameras and associated software through follow-up and continued training in the hope that they improve and continue producing photo stories from their communities.

Participants responses are detailed in appendix 3.

5.3. Potential applications

The photographs produced by participants can be used in a number of ways.

- The photo stories comprising of six photographs could feed into the diagnosis phase of the ongoing SLURC research on 'The Role of Action Area Plans for Inclusive City-Making in Freetown'. One possible way in which the photographs could be incorporated is to share them with participants in order to trigger discussion. Discussion could revolve around reflections of the photo stories, whether they also identify the issues raised in the stories, and also to tease out linkages between different issues in the communities.
- The photo stories could attract other narratives to emerge from people who see them, such as future workshop participants, or other potential citizens journalists who could be inspired to tell their own stories. This could occur through the potential scaling up of this one-week workshop to include subsequent workshops with other communities (see section 6 below).
- The twenty photographs taken and selected by the participants will become part of a future SLURC image bank. The image bank could be used in a number of ways:
 - To be used for SLURC, DPU and any other institution's publications, web imagery etc. Photographs would be credited to the photographers, and therefore help to develop the portfolio and reputation of the photographers.
 - In the future once the image bank has grown through subsequent workshops, SLURC could utilise their contacts with the mainstream media to supply imagery (e.g. photographs from Cackle Bay could be used to accompany stories in the newspapers about the community). This would therefore become an example of a collaborative interface between mainstream media and citizens' media.
- It is hoped that many of the workshop participants, by contributing to the SLURC image bank, and undertaking follow-up workshops, could become SLURC photographers who could be called upon for set assignments. Through the fostering of relations with mainstream media, there is also potential for image requests which could be undertaken by SLURC photographers.

6. Conclusion

6.1. Legacy and Next Steps

In terms of next steps, primarily and perhaps most importantly, there was a strong and unanimous commitment from the participants to continue their training and activities as community photographers after the end of this workshop. As mentioned previously, during the evaluation and reflection session, all of their expectations for the week were met (except becoming expert/professional photographers), and all expressed a desire to continue learning. Potentially key to ensuring this happens is capitalising on the energy and positivity generated by this workshop as soon as possible. At the end of the final day, participants had already begun to plan their next stories and projects, some intending to work alone and others to work together.

In terms of legacy regarding SLURC and the DPU, there was also considerable enthusiasm, in terms of not just continuing to work with this group of participants, but also going on to train other residents from Freetown's various informal settlements. SLURC already have extremely strong connections with many of these communities and creating a strong community of photographers from settlements across Freetown, and perhaps Sierra Leone, is an exciting possibility. The potential is there for SLURC, the DPU and the photographers to work together to produce mutually beneficial outputs. Discussions between facilitators and SLURC management planning the next session with this group of participants have already taken place.

At the exhibition that was held on the final day of the workshop, attendees included local Chiefs, FEDURP representatives, and members of the mainstream media. All contributed to the discussion about the future of citizens' media in Freetown, and the importance of more well-rounded stories and a greater diversity of voices emerging from these communities. This first group of trained community photographers, whilst hopefully not being the last, were seen as key to helping these voices emerge.

Bibliography

ASF UK, SLURC ad UCL. (2017). *Innovative Research Methods. Participatory Planning and Design: Can neighbourhood planning bring about inclusive city making?* SLURC Workshop Training Pack

Blackman, A., & Fairey, T. (2014) *The PhotoVoice manual. A guide to designing and running participatory photography projects*, PhotoVoice, UK. Available online: <http://www.photovoice.org/photovoice-manual/> [last accessed 19/08/2016]

Boni, A., Leivas, M., De La Fuente, T. and Belda-Miquel, S. (2016) Grassroots Innovation for Human Development: Exploring the Potential of Participatory Video. In *International Journal of E-Politics*, Vol. 7, Issue. 4

Frediani, A. A. (2015) Space and capabilities: approaching informal settlement upgrading through a capability perspective, in Lemanski, C. and Marx, C. (Eds.) *The City in Urban Poverty*. London: Pelgrave.

Frediani, A. A. (2015b) 'Participatory Capabilities in Development Practice' *DPU Working Paper 178 (2015)*.

Freire, P. (1996) *Pedagogy of the Oppressed*, Penguin Books: London

Gwinn Wilkins, K., Tufte, T. & Obregon, R. (eds.). (2014) *The Handbook of Development Communication and Social Change*, John Wiley & Sons, Inc.: Chichester

Gumucio-Dagron, A. and Tufte, T. (2006) *Communication for Social Change. Anthology: Historical Contemporary Readings*. New Jersey: Communication for Social Change Consortium, Inc.

Lunch, N. and Lunch, C. (2006) *Insights into Participatory Video: A Handbook for the Field*, InsightShare: Oxford

Macdonald, M. (2003). *Exploring Media Discourse*. New York: Arnold Publishers

McFarlane, C. (2001) *Learning the City: Knowledge and Translocal Assemblage*, Wiley-Blackwell

Mefalopulos, P. (2008) *Development communication sourcebook : broadening the boundaries of communication*, The World Bank: Washington D.C

Melkote, S & Steeves, H.L., 2001, *Communication for Development in the Third World: Theory and Practice for Empowerment*, 2nd Ed, Sage Publications: New Delhi

Nip, J.Y.M. (2006). Exploring the Second Phase of Public Journalism. In *Journalism Studies*, Vol. 7:2. Pp. 212-236.

Pettit J. et al. (2009). Citizens' Media and Communication. In *Development in Practice*. Vol. 19. No. 4/5, (Jun 2009). Pp. 443-452. Taylor & Francis, Ltd, on behalf of Oxfam GB

Reason, P., and Bradbury, H. (2008) Introduction. In Reason, P., and Bradbury, H. (eds). *The Sage Handbook of Action Research: Participative Inquiry and Practice*, Second Ed. London: Sage Publications

Rodriguez, C. (2001). *Fissures in the Mediascape: An International Study of Citizens' Media*. Cresskill: Hampton Press Ltd.

Servaes, J. (2008) 'Introduction' in Servaes, J. (ed.) *Communication for Development and Social Change*, London: Sage Publications Ltd. Pp. 14-28

Swantz, M.L. (2008) Participatory Action Research as Practice. In Reason, P., and Bradbury, H. (Eds). *The Sage Handbook of Action Research: Participative Inquiry and Practice*, Second Ed. London: Sage Publications. Pp. 31-48

Wheeler, S. (2011) Seeing like a citizen: Participatory and action research for citizen action. In Nishant, S & Fieke, J. (Eds.) *Digital (Alter)Natives with a cause? Book 2 – To Think*. Hivos & Centre for Internet and Society. Available online at Online http://issuu.com/hivos/docs/book_2_final_print_rev

Appendices

Appendix 1

Bashiru Brima

Bashiru Brima comes from Cockle Bay, in the western area of Freetown, Sierra Leone. He describes it as an area “where the people live together as one”. He quickly identified one of the main issues that residents of his community experience is access to clean water, with many people using community taps.

Young children are often asked to collect water for their families, and they often have to walk for long distances carrying heavy buckets.

It is not just young people that have to do this - residents often have to wait a long time to collect their water. They then carry this to their place of residence, where they use this water for many tasks, including washing and cooking.

The full photo story is available here:

<https://www.flickr.com/photos/dpu-ucl/albums/72157693390606934>

Abdulai Conteh

Abdulai Conteh comes from the coastal community of Cockle Bay in Freetown, Sierra Leone. This community hasn't got enough fishing boats which poses a problem due to a lack of fish, which they both sell and eat. Fishermen use nets which are very effective for catching fish. They also have other means for catching fish like ropes and lines. Fish are bought by traders in the evening after the men have been fishing all day. Fishermen find it difficult to repair their boats, with repairs mostly done manually by members of the community which is very difficult. Abdulai interviewed one fisherman, Samuel, who said that due to bad weather he was unable to catch many fish on this day, and this happens every time there is bad weather.

The full photo story is available here:

<https://www.flickr.com/photos/dpu-ucl/albums/72157664370925967>

Yusufu Conteh

Yusufu Conteh comes from the hillside community of Dwarzack in Freetown, Sierra Leone. It is a densely populated area, and lacks sufficient water facilities. There is the tank that supplies the community, but it has run empty during the dry season. Because the tank has dried up, people from the community have to wake up early in the morning to fetch water. Some people even have to walk long distances to different communities to fetch water. One interviewee, Sinnah Turay, said that the community really needs help. A new solar pump attached to a water tank was built by an NGO but it is unclear if the community will get more of these.

The full photo story is available here:

<https://www.flickr.com/photos/dpu-ucl/albums/72157692396534361>

Sallieu Barba Kamara

Sallieu Barba Kamara lives in the Dwarzack community, which is located in the western area of Freetown, Sierra Leone.

Residents of the community face the risk of flooding which damages houses and infrastructure.

The potential of this happening is increased because some houses in the community are poorly constructed.

During the rainy season, which runs from May until October, houses often get badly damaged by flood water and erosion.

On August 14th, 2017, the community experienced heavy rains which caused many problems. In an informal interview, this local resident spoke of the damage to properties and loss of life. Properly constructed houses in the area are better protected against the heavy rains and damage from erosion.

The full photo story is available here:

<https://www.flickr.com/photos/dpu-ucl/albums/72157693393407164>

Joana Kaine

Joana Kaine is a resident of the Cockle Bay, a waterfront community in the Western area of Freetown.

Joana identified the lack of good quality toilet facilities in the community as a major issue. As a result, long queues are evident where there are better facilities.

Residents regularly complain about the situation. Part of the problem is the fact that many of the toilets they use, known as 'hanging toilets', are located in more dangerous areas. This situation has led to another of alternative solutions, many of which are unhygienic and can lead to disease. Due to the dangerous locations of the hanging toilets, many residents have begun using buckets as toilets. This particularly occurs amongst small children who cannot climb to the toilets. In other cases people use plastic bags as toilets, which are known as 'DHL'. There is a particular area in Cockle Bay where residents dispose of their waste, which makes them prone to disease.

However, there is a high-quality toilet that has been constructed in Cockle Bay by FEDURP with support from the YMCA. Local resident Abdulai G Barrie, said "We would like more NGO and government support to build more of these toilets to create a better sanitary environment and reduce our exposure to disease".

The full photo story is available here:

<https://www.flickr.com/photos/dpu-ucl/albums/72157688483078250>

Tina C. Kamara

Tina Kamara comes from the Dwarzack community in Freetown, Sierra Leone. The people living in her community have turned the drainage into a place for garbage disposal, as there is no where else to put their garbage. One woman that she interviews, Amnata Samura, said the water affects the bodies of her and her family and causes rashes that are itchy. While taking her photos, she observed one lady throwing garbage into the draining while many people were taking their bath. The people who live beside the drainage areas are really affected by

mosquitos. These residents decided to take matters into their own hands, and clean the drainage close to their homes. When they removed the garbage from the drain, they burnt it.

The full photo story is available here:

<https://www.flickr.com/photos/dpu-ucl/albums/72157693393902354>

Elssanatu Kargbo

Elssanatu is a Dwarzack community member who identified a number of issues in the community. Initially she had decided to tell the story of low school attendance in the Dwarzack, though eventually opted to focus on the poor construction of bridges.

A number of bridges in the community are unreliable due to their poor quality. This can, in turn, lead to accidents and disasters. One bridge, for example, collapsed in November 2017 during the rainy season.

A local schoolboy, Abu, said that residents really struggle and take risks whenever they go to or from school. He said "I always have worries whenever I pass this bridge".

Some bridges in the community are too small or don't have safety rails, and so don't effectively protect the people that use it.

Elssanatu photographed the kind of bridge that her and other residents of Dwarzack wish to see. The photographed showed a well-constructed bridge which allows people to pass freely, and that children can play on happily with no worries.

The full photo story is available here:

<https://www.flickr.com/photos/dpu-ucl/albums/72157688481294920>

Fatmata Koroma

Fatmata Koroma comes from Cockle Bay community in Freetown, Sierra Leone. Most people in the community live close to the sea. The area is densely populated, with houses in Cockle Bay clustered too close together. Because of the housing density, many families live together in only one room, meaning that they lack space. The community wants better quality housing structures and space to live. The housing density means that it isn't possible to increase the space within the community in order to build roads. With a lack of roads it is hard for emergency services to enter the community quickly. People are now banking closer to the water which means they are more exposed to hazards.

The full photo story is available here:

<https://www.flickr.com/photos/dpu-ucl/albums/72157694146964655>

John Hassan Koroma

John Hassan Koroma come from Cockle bay, a seaside area in Freetown, Sierra Leone. He quickly decided on covering the issue of 'banking', which is when residents reclaim land from the sea. When the tide goes out people go onto the seabed to develop land to build a home. It usually takes more than 6 months to bank enough land in order to start construction. When they

have banked enough land, people start to build their homes. With government support, including resources and funding, communities can develop proper infrastructure, rather than relying on methods such as banking. NGOs including CODOHSAPA come and help in this community by training people and empowering them.

The full photo story is available here:

<https://www.flickr.com/photos/dpu-ucl/albums/72157693393081554>

Ibrahim Foday Sillah

Ibrahim Foday Sillah comes from the northern part of the Dwarzack community, which is a densely populated area, located in the hillside of Freetown, Sierra Leone.

One of the problems with the high population density is that it leads to poor sanitation, relating to poor toilet facilities. This lack of toilets forces people to dispose of their waste into the stream.

The stream water can contaminate the well water, which is the the main source of drinking water in the community.

The first of Sillah's interviews was with Mr Noah, a local resident, complained about how the congested housing and waste disposal pollutes the local air.

Residents hope that the wells can be improved.

In his second interview, Sillah met with Yunisa Kamara, a local youth leader, who explained that construction of improved toilet facilities would improve local sanitation conditions.

The full photo story is available here:

<https://www.flickr.com/photos/dpu-ucl/albums/72157692400434791>

Appendix 2

Expectations

- Take home certificate showing camera skills I have I learnt
- Become an expert in photography
- Receive proper and handouts → proper training!
- Understand participatory photography
- To know the functions of the camera
- To take photos which contain a message
- To learn how to use the camera better
- Use cameras into the future (after the workshop)

Appendix 3

What went well?

- The knowledge gained was useful
- Facilitators were patient with participants

- The training went well, especially with the cooperation of everyone
- We worked as a team, both the participants and the facilitators
- Clear information to us and showing how to use the camera
- Information transfer went well
- Training experts, teamwork, sharing of ideas, how to create photo story

What would you change/improve? What would you spend more time on?

- Additional training days
- Rule of thirds
- I want to improve on captions
- I want to train more than this
- Additional time
- I want to improve on captions, I want to spend more time on taking photos and making the story
- I want to spend more time on photo stories
- To learn more about citizens media and mainstream media
- How to give captions to photo stories, more examples on how to create photo stories, composition and ethics in photography

What did you learn?

- I learnt how to take photos (x2)
- I have learnt the difference between mainstream media and citizens media
- Colour combination
- Creative stories with images
- Ethics in photography
- I learnt so many things on cameras like captions, lights, and shots
- I have learnt about the rule of thirds and how to identify a bad photo
- I have learnt how to take images that can tell a story
- I have learnt about how pictures give information
- I learnt to take a lot of photos
- Composition, angle, exposure, patterns, light, how to create a photo story, in and out of focus, photo editing and cropping.

What do you want to happen next?

- Creating video stories rather than just photos
- Training participants to become professionals and use more professional cameras
- Continue the training
- To learn more about the camera
- To extend the training
- More training on an advanced camera, I want the project to continue in the future
- For us to know more about photography in the community and in the country

- To work on more photo stories in the future, more training on in depth, advanced photography, how to create video stories (documentary)
- I want to learn more about photography, I feel very good for learning about photo story telling. I want to improve on more training days.