Appendix

The Photo-Instrument
The manual
Introduction

The Photo-instrument is a manual or protocol for implementing a set of interventions with the medium of photography in a health care setting. It describes the stages that are needed to have patients or clients make photos of their life world. There are two rounds of 8 group sessions, that are conducted by 2 facilitators (one nurse and an occupational therapist). At the start of both rounds the participating patients get a disposable camera and an assignment that instructs them what to photograph. Photographs are made in between sessions and only in the beginning. From the set of photographs that were shot at the beginning participants proceed to compose their own individual photo story. In the end this photo story will be exhibited and shown to others outside the photo group. In this manual we describe how we use disposable analogue cameras. They have certain advantages over digital cameras: they are less vulnerable for damage because they lack functions that even simple digital cameras do have. They are therefore easier in use. A therapeutic advantage is the fixed number of photographs one can shoot. This compels participants to make choices and it makes the assignment easier to handle.

We think that the optimal size of a photo group is 6 persons, with a minimum of 4 and a maximum of 8 persons. The criterion for inclusion is that participants are no longer in the midst of a psychiatric crisis and also have left behind them the hectic feelings associated with the first period of recovery: anger, denial and possible opposition towards caregivers. On entry into the photo group their psychiatric symptoms may still be present, but these symptoms must not dominate behaviour in a manner that precludes reflection on how they can accept a certain vulnerability while still thinking on how life must go on. An exclusion criterion is a florid psychosis as this often interferes with communication and group interaction. Persons with a severe depression may profit from the intervention focus on what one values in life, but only when the group is composed of persons with diverse backgrounds and psychiatric states of mind. Especially with grave mood problems one runs the risk of self-confirmatory behaviour and of revelling in grief over all good things of value that one has lost if everyone in the group shares the same perspective of being beyond hope. This being stuck in the mud does not mean that grieving and claiming recognition for it cannot be a transitory phase during the sessions of the photo group. It is often a first step before one can get on and find the connection again with hopes and wishes.
FOTOGRAFIE PROJECT

Doel van het project.

Dit project heeft tot doel om je meer bewust te laten worden van je omgeving. Dit kan zijn de omgeving waarin je woont, wat voor (vrijwilligers) werk je doet, waar je uitgaat of waar je jouw behandeling krijgt, enz.

Kortom alle plaatsen / plekken die voor jou belangrijk zijn, maar ook de mensen die daarbij horen en misschien de dingen waar je aan gehecht ben.

Wat gaan we doen?

1. Je krijgt een wegwerp fototoestel waarmee je foto’s gaat maken. Je krijgt een opdracht met een onderwerp dat we gaan fotograferen.

2. We gaan met elkaar praten over de foto’s, bijvoorbeeld wat er mooi is of niet mooi, maar ook wat de foto’s vertellen over wat jij belangrijk vindt in je leven.

3. Iedere deelnemer kiest 3 foto’s uit die uitvergroot worden en ingelijst. Deze foto’s gaan we tentoonstellen. We nodigen familie en misschien vrienden en bekenden uit om te komen kijken. Je beslist zelf wie je uitnodigt.

4. De laatste keer praten we met elkaar na. De foto’s worden daarna je eigendom.

Wie doen er mee?

Er kunnen 6-8 mensen meedoen die het Deeltijd Support Programma van Jong Volwassenen volgen.

De begeleiding wordt gegeven door: …….(naam) en …….(naam).

Hoe lang duurt het?

We komen 15 keer bij elkaar op de woensdagochtend van 10.00 – 11.30 uur in het Amphitron in Doetinchem

Het project start op

Met de tentoonstelling beëindigen we dan de reeks bijeenkomsten. Daarna kun je intekenen voor een vervolg.

Wat gebeurt er met de foto’s?

Alle foto’s zijn jouw eigendom. Je beslist zelf welke foto uitgekozen wordt voor de tentoonstelling

Vragen?

‘Ik weet niet wat ik op de foto moet zetten?’

Dat hoeft ook niet. We spreken in de groep af wat we op de foto gaan zetten.

‘Wat gaat me dat kosten?’

Het GGNet betaalt de meeste kosten (wegwerp-camera’s, de ontwikkel- en afdrukkosten enz.).

Van jou wordt een eigen bijdrage van 1 euro per bijeenkomst gevraagd. Dit kun je per keer of in één bedrag bij de start van het project voldoen.

Ik, ............................................................. wil mij aanmelden voor het Fotografie project.

Je kunt je opgeven bij ……. (naam) of via je behandelaar/plancôördinator kenbaar maken dat je mee wilt doen. Ook voor meer informatie kan je bij ……. (naam) terecht.

Figure 1: an information brochure.
First session
• Information is given about the program.
• Disposable cameras are handed out.
• Instruction in how to handle the camera.
• The assignment (appendix 1) is handed out and discussed.
• Arrangements are made for assistance and support with making photographs when necessary.
• Deadline is agreed on for handing in of disposable camera.
• Optional: for the next session participants are invited to bring with them old photographs from private albums and also their own privately-owned cameras. Participants are asked to select photographs they are willing to tell more about.

If photographs have not yet been developed and printed then the next session will be devoted to:
• Evaluation of last week’s experiences with taking photographs.
• Having an opportunity to share one or two private album photographs with others.
• Using these photographs the nurse facilitator will demonstrate how in next sessions participants will be interviewed about their photographs.

Second session
• Evaluation of experiences with taking photographs.
• Photographs have been developed and printed and very participant receives his own set of photographs.
• Taking time for a first look at photographs. First responses are shared.
• Participants spread their photographs in front of them on a table.
• Participants are invited as a group to tour around the room and admire the photographs of other participants. They are instructed to ask each other at least one question about someone’s photographs. The nurse facilitator will do so too, but will shape his question in anticipation of the interview of the next session.
• The instructions that follow are:
  1. Go through your photos and group them together.
  2. Then everyone gets a large-sized sheet of photo-carton and is asked to glue the photos on to the sheet in the groups that have been selected.
  3. The next step is the request to think of a caption for every group of photos on the sheet and to write this down on a memo (the small sized
blocks of sheets one uses in an office to remind you of tasks still to perform). The participants stick their memos to their groups of photos. A caption can be an emotion aroused by the picture or a topographical reference or whatever participants can make up to be the theme or the subject of the photos.

4. Have photographs numbered. Optional: have groups of photographs encadred with a ruler and invite participants to number the encadred groups (this makes it easier to know which photograph is referred to during the interviews).

• The nurse facilitator interviews everyone on his or her labels that were written on the memo sheets for grouping together photographs. The second facilitator takes notes of what every individual participant reports. These notes are processed in between sessions and returned as a print-out to participants in the next session.

2. When the assignment is less open, but is more pre-structured, as in the second round, then the grouping criterion will be premeditated.
Figure 2: an example of a photo-carton used as a worksheet.
Third (and when necessary fourth) session

- Every participant puts his photocarton with photographs on the table in front of him. The nurse facilitator explains the procedure: photographs will be selected from every group of photographs. These are the photographs which show best the intention of the photographer to picture a theme as formulated on the memo sheets. The nurse facilitator explains that a further selection will take place during the next sessions in order to get a set of photographs that will tell a story and which can be used for a photo exhibition.

- Participants are invited to choose one picture per group, namely: the picture that matches best the chosen group caption. The choice is then made visible by attaching a memo-sheet to the picture.

Nota bene:
Why not ask for the best photograph in stead of asking for ‘the photo that matches best the label’? Asking for the best photo invites the participants in selecting photos that conform to standards of technical or aesthetical quality. That’s not what we go for. Even unsuccessful shots, for instance blurred photos that are technically unsatisfactory can be relevant because of the meaning that the photographer project in what’s been depicted.

- When the selection has been done we start rounds of interviewing the participants on their choices. Everyone gets a turn. The relevant things the participants tell about the photos are noted down by one of the two group facilitators.

Questions to be asked are:

-What can be seen on the picture?
-What does the picture mean to you?
-What makes this photo special for you?
-What does this photo (or what is been depicted in the photo) stand for?(explore)
-What is the situation that we can see in the picture?
-Which other picture belongs with this picture?(compare)
-In what respect do the two pictures agree or differ?
-What picture shows best what you intended to tell us?
-Is there another picture that shows an opposite meaning for you?
-Are there pictures you wanted to make but couldn’t and for what reasons?
Nota bene:
Use a build-up in interviewing: go from the more concrete level of what can actually be seen on the photos (who is portrayed, what objects, animals, setting, etc are photographed) to the level of what the portrayed persons or the objects, animals etc. photographed mean to the person who made the pictures. Explore this meaning. From this level you can try and probe even further (see appendix 2) to find out what motivates and drives the photographer in life, or more passively, when the photo depicts or refers to a situation he or she lives in:

-What consequences are there for you?
-How do you cope with this situation?
-Can you give other examples of this situation or how you cope with it?

From this level you can try and step over to the level of fundamental values, ethical norms or basic principles and beliefs. Not everyone will be able to verbalize what he or she believes to be a fundamental value. Sometimes you as interviewer can help the photographer by summarizing and checking whether this is what he or she tries to say, or by reformulating it in more intelligible words (note of caution: be aware of crossing the line where you impose ‘fine answers’ on respondents who want to oblige you and therefore don’t protest).

Remember that the actual photograph and that what it depicts grounds the interview. Don’t hesitate to go back to the realities of the material world and the lived experience associated with it when the photographer goes astray and wanders off in speculations and fantasies. When you notice that your respondent explains his photographs in vague or abstract terms, then ask him to illustrate what he means with examples (here you reverse the build-up from the concrete situatedness to more abstract and instead step down form the aloofness to what it means more practically).

Be careful with ‘why’-questions as these tend to stop the exploration and ask for accounting. People often feel forced to take a stand and that is likely to shortcut further reflection. Moreover people feel uncomfortable when asked why they think this or that and want to get away from the situation. They will easily answer in a desirable manner, just to have the asking done and over with. When you notice this, then avoid the why-question and use another formulation, for instance: ‘what does this photograph mean to you?’
• The facilitators stimulate interaction between group members by creating opportunities to put forward questions to fellow group members or to comment on photographs (however, negative qualifications are not allowed).

• A new assignment: everyone gets a set of so-called emotion cards (small cards with one word referring to an emotion. On the reverse side the opposite meaning). Every participant is invited to select a number of cards and match them with photographs. The cards are put down on the photocarton beside the photographs.

Titles on the emotion cards:

<table>
<thead>
<tr>
<th>Cosy</th>
<th>Hostile</th>
</tr>
</thead>
<tbody>
<tr>
<td>Safe</td>
<td>Unsecure</td>
</tr>
<tr>
<td>Confidential/intimate</td>
<td>Unprotected</td>
</tr>
<tr>
<td>Happy</td>
<td>Sad</td>
</tr>
<tr>
<td>Harmonious</td>
<td>Unbalanced</td>
</tr>
<tr>
<td>Comforting</td>
<td>Lonely</td>
</tr>
<tr>
<td>Caring</td>
<td>Uncaring</td>
</tr>
<tr>
<td>Warm</td>
<td>Reserved</td>
</tr>
<tr>
<td>Trusted</td>
<td>Strange</td>
</tr>
<tr>
<td>Funny</td>
<td>Dull</td>
</tr>
<tr>
<td>Exciting</td>
<td>Boring</td>
</tr>
<tr>
<td>Calming</td>
<td>Unsettling</td>
</tr>
<tr>
<td>Proud</td>
<td>Shameful</td>
</tr>
</tbody>
</table>

• Every participant is invited to elaborate on his or her choice why a certain emotion card matches a particular photograph. One of the group facilitators takes notes of the participants’ responses. The procedure can be repeated with more photographs. If one of the emotion cards with ‘shameful’ is used, then the facilitator asks why this photograph evokes shame.

Optional: Participants are invited to see one of their photographs as a movie still. Questions to be asked are: what movie is the still part of? Which scene is filmed here? Imagine that you can step into the photograph (or into the movie): what is it that you hear, see, smell and feel now? Facilitators take notes of what is been said, process these notes in between sessions and then return them to participants the next session.
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Figure 3: an example of (a fragment of a) photo-carton with emotion-cards attached to a photograph.

Fifth and sixth session

- The assignment is now to select three pictures for an exhibition. The nurse facilitator discusses with participants aspects of representation they should take into account, for instance: are they aware of any consequences of sharing certain private feelings with a greater public? Text can be adjusted. Some participants may be inclined to disclaim what they have said earlier and use in stead ‘safe’ but may-be less authentic or relevant text fragments. Although the participants determine which photographs and accompanying story will be selected for the exhibition, it remains important to keep up the dialogue and find out whether feelings of shame make a participant withdraw photographs and text and if so, whether there is no other way of coping than avoidance.
- Participants may write an introductory text in which they tell who they are and why they participated.
- Text will be printed and used as captions with the photographs

Seventh session

- The enlarged photographs are handed out and participants frame them themselves.
- This meeting can be used to share the preparations for the exhibition:
  1. Designing and printing of invitations.
  2. Writing the text for flyers.
  3. Designing announcement posters.
4. Preparing the exhibition: arranging the photographs and photo stories in good order on exhibition room walls. Arraying one or two photo cartons (worksheets) on a table because this is instructive as far as the followed process is concerned.

5. Every participant will be the host for invited visitors who like to be guided in admiring his or her particular photo story. This performance can be practised in the 7th session.

6. Delivering an opening speech at the opening night: use this session as an opportunity for practising.

7. The facilitators invite volunteers for an interview in the news organs of the institution or the local press.

8. Arranging who is going to make photographs during the opening night.

9. Taking care of the catering: who bakes a number of cakes for the invited visitors; who will tend to the guests and provide them with coffee and tea?

All these tasks can be collectively done and are part of the project. Nurse facilitators stimulate participants to make an active contribution to the organisation of the exhibition.
Figure 4: an example of an announcement poster.
Eighth session: the opening night of the exhibition

- The exhibition itself is the 8th session.
- The exhibition can be formally opened. The participants guide the visitors along their pictures. Some of them have taken upon them to do the catering.
- Beside personal guests for every individual participant there may be officially invited guests: members of the board, management, client council representatives, etc.
- An opening speech. The nurse facilitator may start with some words on backgrounds and goals of the photo group and then invite one of the participants to tell how he/she has experienced his or her participation.
- Another participant will ask visitors to write their impressions in a visitors’ book.
- An extra possibility is to have collected all photo stories for publication in a book. This is then presented at the opening night of the exhibition.
- The group facilitators thank participants for their hard work and ‘reward’ them by giving each of them one single rose.

Not bene:
Pay attention to the following aspects:
1. Take care that you can receive visitors in another room than where the photographs can be seen.
2. Do not have participants show around their guests before the opening speech. Request visitors to return to the reception hall after having been showed around. Here they can have a drink and a bite and there will be an opportunity for exchanging reflections and ask questions. Facilitators can use this occasion to highlight positive responses, thus maximally reinforcing participants for the courage and openness to share their life world with us.
Ninth session: evaluation

- Evaluation of the exhibition.
- Evaluatie of the project.
- Sharing and admiring of photographs taken on the opening night.
- Information and warming up for the second round.

Second Round

The same participants are present again. Some participants may have decided not to partake in this round. Others have been dismissed from hospital. It always remains possible to partake in a second round at a later time. The assignment in this round is more difficult, requiring more imagination from participants than in the first round. The assignment now focuses on an anticipation of someone’s future. This may be too much a challenge for some participants who do not dare to think beyond the here and now, because the present is already very much threatening. For other participants however thinking of the future may work as an anchor, giving them the support to survive the present. The assignment has been formulated with options to contain both groups. There are two more group of participants that need special attention. One of them is the group of participants who are so depressed that they may seize upon the assignment to picture their life in sombre and dark images. Images of death, symbolizing suicidal
intentions for instance, however much we may understand where they come from, are highly disquieting and alarming for fellow group members. Within the context of the photo-instrument it would be extremely difficult to handle self-defeating and nihilistic messages and contain them. More psychotherapeutic interventions would be needed for which there is no room within the context of the photo-instrument. This is not what the photo-instrument is intended for. The assignment stimulates hopeful thinking and the longing for a better, healthier and happier life. Where a participant presents images that breathe despair or deep sorrow or a focus on losses, the nurse facilitator will always invite the participant to look for other photographs in which he or she finds consolation and that support him/her to carry on in life.

The other group that needs attention is the group of patients who still suffer from a florid psychosis. They have too many problems with structured thinking and working together with others to profit from participation.

The second round follows the same procedures as the first round, but some things are different. We will focus on these differences mainly.
First session

• The assignment is handed out. This session we will focus on part one of the assignment: images of the future.

Assignment: Images of the future

How do you wish your life to be in 1 or 2 years’ time?

• Choose option a or b

a New things:
Whom do you hope to have become then? What do you hope to have attained?

or

b Keeping the old (valuable) things and throw away problems/burdens:
Which good things from the here-and-now do you want to keep and take with you to your future?
Which problems and trouble do you hope to have left behind you in two years’ time?

• Try to make a mental image of this.

• Then find a way to picture this image in a photograph. Maybe you need to stage the role or person you want to become. Maybe you will find it necessary to go somewhere else to make photographs as you intend to work there in the future, live there or follow an education.

• If you choose for keeping the good old things, then make photographs of these things and also of problems and trouble you want to dispose of. But also wonder how your world looks like without these problems. How would you notice that things have changed? Make at least one picture of this new reality.

1. The group facilitators give examples of how participants can use attributes to stage an image of a wished for future, which otherwise would be difficult to visualize because our expectations of the future are sometimes abstract and diffuse. The group facilitators organize a brainstorm-session with participants to share possible solutions to the problem of staging one’s future. They share with participants photographs from magazines that illustrate how to picture an emotion or a professional role. Have these photographs go around among participants and have them write down what their interpretation is of what they see. Emphasize that every individual may recognize something else in the same photograph and that these interpretations are all true. Explain that photographs need amplification to make clear what the photographer meant to express with them.
2. Participants who find it threatening to anticipate their own future can be directed into the option of keeping the good things of the present.

3. Participants are handed out a sheet on which they can fill out key words related to their images of the future. This is a kind of outline with four columns: one column for one or two wishes or images of the future and for every wish one row specifying skills, obstacles and sources of support (these cells will be filled out during sessions of the next weeks).

4. The nurse facilitators invite participants to exchange their images of the future. One question is leading: how will you picture the image into a photograph? All group members can contribute their ideas on this how-to-do question. Participants make notes of these practical advices on their outline. This outline then becomes a guiding plan for the actual photographing action in between sessions.

5. The assignment for next week is: make 7 photographs of how you imagine your future will look like (wishes). The remainder of the photographs of the film roll will be used when part 2 of the assignment comes up for consideration.

Outline as aid with the assignment: filled out by participants.

<table>
<thead>
<tr>
<th>Images of the future: goals and wishes</th>
<th>What do you need for realizing? (part 2 of the assignment)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1: ...............................................</td>
<td>Skills and talents 1 1</td>
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<td>...............................................</td>
<td></td>
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<td>...............................................</td>
<td></td>
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<tr>
<td>...............................................</td>
<td>Obstacles 1 2 3</td>
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<td>...............................................</td>
<td></td>
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<tr>
<td>...............................................</td>
<td>Resources? 1 2 3</td>
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<td>...............................................</td>
<td></td>
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<tr>
<td>Execution/performance: ..................</td>
<td>Execution: Execution: Execution:</td>
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<tr>
<td>2: ...............................................</td>
<td>Execution: Execution: Execution:</td>
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<td>...............................................</td>
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<td>...............................................</td>
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<td>...............................................</td>
<td></td>
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<tr>
<td>Execution: 1 2 3</td>
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<td>...............................................</td>
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<td></td>
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</tbody>
</table>
Two weeks are reserved for doing the whole (part 1+2) assignment (execution). In the third week the cameras are handed in. This may seem a relatively short time, but it compels participants to make choices and set an agenda for making photographs. Take notice of the fact that developing and printing photographs may result in delay if you do not reckon with it in your planning.

**Second session**

- Evaluation of how everyone got along with the assignment. Experiences are exchanged. If necessary part of this session can be used to get help from other group members for making photographs that need attributes or a staging of a scene to picture the image someone had in mind. In this way group members learn to share things.

- In the same way as was done for part one of the assignment part two is discussed and explained:
  - examples are given.
  - ideas how to make photographs are exchanged.
  - the group facilitators hand out photographs that illustrate how a message can be interpreted.
  - outline sheet: all the remaining rows and columns are filled out now by participants.
As the assignment is rather complex and may have an emotional impact upon participants, facilitators can decide to ask participants to select only one image of the future or wish and work this out in what one needs to realize this goal or wish. The selection of the image or wish must be done on the basis of what someone has written down and the memory of which photographs were made as the camera is not yet handed in and prints of photographs are not yet available (with digital photographs this would not pose a problem). The assignment for the coming week will be now to photograph what it takes to realize one’s wish or goal.

**Part 2 of the assignment:**

**What do you need to realize your wish?**

To realize your wish or attain your goal you may need certain skills. Skills that you may already possess or that you still need to learn. May-be there are certain talents or personal qualities that are necessary to attain goals that you wish to happen in the future, for instance perseverance to hold out against set-backs. There may stand obstacles in your way that has to be dealt with first, for instance improving your physical condition. Other people will be needed to help you. They are resources for help and support in your efforts to realize your wishes.

Select from below two (not more) items that apply to the image of the future/wish you have chosen. This will direct the photographs you are going to make the coming week.

**Skills and talents** you need for realizing your wish?

*Try to find an image that fits the necessary skills and talents. What is it that you see in your mind? Can you put it in a photograph?*

- obstacles
- resources

*You can, if you want to, make photographs of all three items, but two will also do, for instance: skills/talents and obstacles or skills/talents combined with resources.*

Outline form (next page): for participants to fill out. One row has been shaded. This is the row that can be selected. Some participants will go for more wishes to photograph and then need more rows to fill out. This outline form is an aid for the actual photographing exercise.
<table>
<thead>
<tr>
<th>Images of the future: goals and wishes</th>
<th>What do you need for realizing? (select the cells and fill them out)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Skills and talents</td>
</tr>
<tr>
<td>1:………………….</td>
<td>1</td>
</tr>
<tr>
<td>Execution:</td>
<td>Execution:</td>
</tr>
<tr>
<td>2:………………….</td>
<td>2</td>
</tr>
<tr>
<td>Execution:</td>
<td>Execution:</td>
</tr>
<tr>
<td>3:………………….</td>
<td>3</td>
</tr>
<tr>
<td>Execution:</td>
<td>Execution:</td>
</tr>
</tbody>
</table>

- Group facilitators make a copy for their own registration. Mark which rows participants decided to make photographs of.
- Week 2 will be used for ‘What do you need for realizing this wish?’ In week 3 the camera will be handed in. Some differentiation is possible in how much effort participants put into the photographing when you allow eager participants to select more than one row in the outline.
- Facilitators arrange individual help and support in between sessions when necessary.
- If skills and talents seem unrealistic then group facilitators will enter upon a dialogue with the participant to find more concrete and more realistic terms.
- Participant who have limited themselves in part 1 to the option of ‘keeping good old things and throwing away problems and trouble’ may find it
difficult to formulate skills and talents in part 2 of the assignment. Keeping things takes no special effort. Part 2 is much more focused on the option of ‘new things’. That is why participants must be urged in part 1 to make at least one photograph of something ‘new’: a yet unknown aspect of the reality they wish for.

- Participants may mention obstacles that have to do with being hospitalized, for instance: side-effects of medication, certain limitations of residential living. Then it may be necessary for group facilitators to try and steer participants to obstacles that lie within their reign of influence to make a change. The same goes for skills and talents if participants have an unrealistic idea of what is needed to realize a certain wish or attain a certain goal. For instance: making a lot of money while someone has a lot of trouble to keep a job. Another aspect that deserves attention is that sometimes rather vague and general or abstract skills and talents are mentioned. These are often difficult to picture. Then it is advisory to help participants to translate them into concrete situations, for instance by asking them how perseverance looks like in their particular situation. Sometimes it is better to transform skills/talents or obstacles in an intermediary goal that first must be met before one can go on with the higher goal that lies more far away.

- Group facilitators fix the number of photographs for the shooting in between sessions: for instance 10 for skills/talents and 5 for obstacles and 5 for resources (if all three items have been selected).

Figure 6: a session of a photo group.
Third session

- Evaluation and exchange of experiences.
- If necessary participants use this session to make photographs they found difficult to make at home. The camera will be handed in at the end of the session.
- In between the third and fourth session the cameras are sent to a photoshop to be processed.

Fourth session

- The photos are returned to the participants and the group shares in collectively admiring of the pictures.
- Participants are invited as a group to tour around the room and admire the photographs of other participants. They are instructed to ask each other at least one question about someone’s photographs.
- Photographic are sorted and grouped together. The criterion for grouping is the selected wish from the second session and the adhering skills/talents, obstacles and resources. The photocartons can be prepared to this aim with a grid that resembles the outline sheet.
- Labelling: the catchwords from the outline sheet can be used here. Have the catchwords written on the photocarton.

Fifth session

- Prioritising of photographs by participants: which photograph in each category (images of the future-skills/talents-obstacles-resources) is the most meaningful? Mark these photographs. ‘Most meaningful’ must be understood as: which photograph shows best the necessary skills and talents to realize the selected wish or image of the future. And which photographs of obstacles and resources suit this train of attribution? For example: getting one’s driving licence (wish), skills needed for getting a driving licence are concentration and perseverance. Obstacles may be: use of medication and an inclination to give up when one is confronted with setbacks. The support that someone gets may come from one’s best friend or one’s parents.
- Preparing for the exhibition: fixing a date, making a list of the invited guests, designing an invitation, etc.
Sixth session

- Group facilitators interview every participant. They invite participants to explain the selected photographs in terms of the imagined wish or goal, the necessary skills/talents, the obstacles that must be overcome and the support needed. Facilitators try to proceed from the concrete aspects (what can we see in the photograph?) to the functional characteristics (what goal/wish does the image represent, what skills, obstacles do the pictured objects and persons refer to?) and from there facilitators can explore what it all means to the participant on a psychosocial level. This eliciting of meanings is done in an explorative way by probing (see appendix 2). Questions may be:
  1. How do you think you will cope?
  2. What does it mean for you?
  3. Can you give examples of this?

The frame for this in-depth interviewing is the set of photographs that participant had selected in last session:

Future wish/goal---what do you need?---obstacles---resources.

The facilitator may steer the interview into the direction of connecting these distinct factors. For example: to make concrete the relation between the support offered by relatives and the wish to improve one’s physical condition the group facilitator can go into more depth by asking which relative does what at what moment to support the participant in his wish.

The participant’s answers may evoke a dialogue on how realistic the final goal will be if the expected support is not certain. In this dialogue it may turn out that it may be wise to identify the support of relatives as an intermediary goal. The facilitators must manoeuvre here between too much steering/directing on the one hand and too much letting go that would allow participants to build castles in the air.

- Facilitators invite other group members to respond to each other.

- Still not attended to is the practical issue of what participants think that they must do to acquire the necessary skills, neutralize obstacles, gain support form others, etc. Therefore the group facilitators now ask participants to formulate where the challenge is in it all. What challenge is there for you in wanting this wish to become reality? How do you go about it? What steps lay waiting? How do you tackle this challenge? For instance: how do you set about improving your concentration skills when you want to take your driving licence? In dealing with the issue of challenge participants must formulate concrete actions that land their story on the ground. The
assignment to formulate what challenge their story poses is prolonged and stretched out into the next session. Participants are invited to take the assignment home and reflect on it for a while and to discuss the issue with a mentor nurse or their psychiatrist. Thus we contribute to embedding the process of meaning construction into the agenda of treatment and support. Facilitators write down the things that participants tell and process them in between sessions. These notes are returned the next session.

- Invitations are written. Participants are invited to volunteer for designing announcements.

**Review Form for group facilitators.**

<table>
<thead>
<tr>
<th>Statements by participants:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. write down statements per photograph</td>
</tr>
<tr>
<td>2. mention the number of the photograph and give a short description of the photograph.</td>
</tr>
</tbody>
</table>

Which set of photographs (row in the outline scheme) are described? (images of the future-skills/talents-obstacles-resources)

Row 1:
Row 2:
Row 3:

Which set (row) of photographs is selected for further reflection and making statements? What is told about these photographs?

Image of the future (wish or goal):

Skills, talents or qualifications:

Obstacles:

Resources:

The challenge (short summary):
Seventh session

- Printed text from interviews is returned to participants. These text lines are checked, and then glued beside the photographs on the photocarton.
- Group facilitators invite participants to report on their reflections and discussions with mentor nurses and psychiatrists concerning the challenge that their photo stories pose. Facilitators take notes of participants’ answers. Depending on cognitive skills the assignment can be extended to inviting participants to write a short essay (appendix 3).
- A set of photographs is selected for enlargement with a maximum of 5 photographs.
- Participants are invited to select text lines as captions with photographs. Facilitators are asked to take into account for whom the message is intended, what the impact will be on viewers and whether there is confidential information that is not meant for a larger public. Text lines can still be changed.
- Participants work on practical issues related to the exhibition: announcement posters, introductory text with which every participant present himself, etc.
Eighth session

- Framing enlargements.
- Facilitators return printed latest versions of text.
- Participants glue text lines on carton and plasticize them (to go with the encadred photographs).
- Introductory texts are framed and plasticized.
- Announcement posters are talked over and approved of.
- A visitors’ book is made.
- Tasks and roles for the opening night are divided among participants.

Figure 8: an example of how participants’ photographs and text can be presented in a more creative style.
Ninth session (on the same day as the opening night)

- Last things are looked after.
- Photographs are put up together with captions, introductory text and announcing posters.

Appendices

Appendix 1: the assignment for the first round (first 8 sessions)

Make photographs of things of value in your life. That can be next of kin or friends, but not necessarily. You can also make photographs of objects and animals that have a special meaning to you. Making photographs of places is also possible. If it is not possible to make photographs of the actual thing then you can also make a sketch or a drawing that represents it and then make photographs of it. Or photograph something that symbolically represents what otherwise is difficult to make pictures of.

Good luck!!

Appendix 2: Probing, prompting, summarizing and limiting participants

Probing, no prompting: facilitators stimulate participants to explore meaning constructs at further length in stead of looking for confirmation of what the interviewer thinks that participants mean. That’s why we prefer open questions.

For instance:
1. Can you tell me more about...?
2. How does it feel to be...?
3. What does it mean...?
4. What happens with you when...?
5. What are the things that you have to cope with when...?
6. On which occasion did you experience this?

Closed questions can often only be answered with yes or no. Explorative questions (probing) invite participants to open up and consider more than one perspective. Prompting ‘freezes’ the participant as he/she must confirm an
expected answer. It focuses attention on assumptions and hypotheses of the interviewer. Participants will often feel resistance when prompted. If he/she goes along then the result reflects the way of thinking of the interviewer and not of him (her)self. Even if the interviewer and the participant are of one mind then still the urgency and relevance of the issue will probably be different. Prompting should not be confused with summarizing. The group facilitator may need to summarize a discursive speech. Then he/she will ask the participant if his/her summary is correct.

It is far more likely that participants have to be limited than to be stimulated. Some participants are inclined to tell more than they can handle emotionally (and then regret having told so much) and/or people around them can tolerate. This is especially the case with sensitive emotional issues that touch and maybe distress other participants, because they have experienced the same in their lives. If participants are confronted with stories that are emotion-laden for them, they may resent this. If so, then participation in the photo group may become ‘heavy’. This would detract from the joy of story-telling and sharing of photo stories. The group facilitators must adopt a middle course here: it is okay to tell difficult ‘heavy’ experiences in which participants mourn over losses they have incurred in their lives, but these experiences should not set the tone. The assignment is to make photographs of things important and dear to you, with the intention to find strength in them. The group facilitators must therefore be keen on signals from group members who think that the stories of other participants come too close or are too intrusive. How can facilitators steer this in a good direction? In the first place they can remind participants that the focus is on experiences and strengths that help you to find your way in life. In the second place group facilitators can limit participants if they elaborate too much on aspects of loss and bereavement. For example: a woman tells how important her children are to her, but that she cannot take care of them and that they are placed in a foster family. It turns out that other participants share this experience with her, but are unwilling to talk about it. It is advisory here to put the brakes on her when she wants to elaborate on how things in her life have led up to her sorrow. Facilitators can ask her at a certain point in her story to leave it at that and if necessary tell more about it next week. This is dosing the message and in this way we also protect her form over-exposure.
Appendix 3: the challenge

An assignment for an essay

Take the photographs that are enlarged.

- What is the story they tell?
- What challenge does the story pose?
- What actions are you going to undertake?

Use 500 words at a maximum
Do not forget to write down your name.
Did you consider a title for your essay?