

1 Introduction

WaterAid's mission is to transform lives by improving access to safe water, hygiene and sanitation in the world's poorest communities.

Images play a vital role in helping us to raise awareness of the water and sanitation crisis and in bringing our work to life. However, the gathering and use of images can also cause harm or offence if they are intrusive, manipulated or used inappropriately. Our images must show a true and accurate account of the ways in which people live. Authenticity is the key to upholding our reputation.

The advice given in this document is intended to guide WaterAid staff on the best practice on the gathering and use of images. Throughout it the word 'images' refers to both film and photography.

It has been written following research and discussion around best practice among other international non governmental organisations (NGOs) and considers our organisational values of being inclusive and accountable and our code of conduct that states that we treat people with dignity and respect.

This policy document should be reviewed every two years.

2 Gathering images

2a The different ways we gather images

There are five different ways in which WaterAid gathers images:

- 1 WaterAid hires a professional photographer or filmmaker to carry out an assignment. They are given a formal contract, are paid by us and are accompanied by the commissioning staff.
- 2 WaterAid hires a photographer or filmmaker who is either based in one of our country programmes or is already in one of our country programmes carrying out work for other client(s). They are given a formal contract, are paid by us and are accompanied by country programme and/or partner staff.
- 3 WaterAid supports a media partner or freelance photographer or filmmaker working on water and sanitation stories. In these cases WaterAid's work is used to tell part of the story they are telling.
- 4 WaterAid staff take images while visiting programme work.
- 5 On rare occasions WaterAid buys images where we do not have any that match our requirements. For example when we began work in new countries.

General principles

All photographic or film assignments organised from the UK should be managed through the communications team. The UK Communications Team will inform member offices and relevant country programmes of any forthcoming trips and member offices and country programmes are asked to ensure the UK team knows of any trips. This is to ensure that we maximise opportunities, use appropriate contracts and available resources and that data gathered can be used in film and photo libraries across the organisation.

The credentials of professional photographers or filmmakers should be checked before employment. If in doubt, contact the Communications Team in the UK.

Specific principles for the approaches outlined above

When a photographer or filmmaker is under contract to WaterAid (as in 1 and 2 above) they should adhere to clear Terms of Reference (see section 2b) that will include a section on ethics (see Appendix 1) and will get a full briefing from the staff member who assigns them. They will also be given a full copy of this policy.

When WaterAid is supporting a freelance photographer or filmmaker who is working on their own project we need to be sure that WaterAid will be portrayed accurately and in a good light. We will therefore carefully consider all approaches and only work with those who will be sensitive to our issues, our cause and the people that we work with. Terms of Reference will be created and agreed upon before the assignment begins.

All WaterAid staff should adhere to these ethical guidelines and wherever possible discuss requirements with the Communications Team to agree what to film/photograph and to ensure that accurate and useful data is collected to accompany all images. The photography and film toolkits offer advice and support on how to take images.

WaterAid will only buy images when there is nothing suitable in our library. So for example if we have started work in a new country but do not have our own images we will buy stock images to use. We will never state that we are working with people or in places where we are not. We will also never make untrue statements over bought film footage. This means that we will endeavour to always use images that have been taken in the places that we will or do work to ensure that we can give an accurate account of the situation and follow up where necessary.

2b Terms of Reference and contracts

Before any assignment begins WaterAid will produce and agree a contract and Terms of Reference with the filmmaker or photographer. This should be produced by the Communications Team in the UK or the commissioning member of staff in member or country programmes (see Appendices 2 and 3 for an example of a contract and a Terms of Reference).

Subjects to be covered in the contract include:

- Number of days working.
- Number of travel days.
- Fees.
- What they can expect WaterAid to pay for and what they should pay for themselves.

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- Usage agreements: The copyright licence that will be granted to WaterAid.
 - Any relevant insurance details.

Subjects to be covered in the Terms of Reference include:

- Context of the trip.
- Background information on the country, water and sanitation issues and our work.
- Ethical considerations (see Appendix 1).
- Where they will be visiting – ideally with a detailed agenda.
- Travel and accommodation: How the photographer/filmmaker will be travelling and where they will be staying.
- The types of images required.
- Accompanying information required.
- What the images will be used for.
- Delivery of images (date needed, size and format).
- Who is on the trip and all relevant contact details.

2c Safety and security considerations

All staff should be briefed by the international department at the initial planning stages of a trip and by the country programme team at the start of the trip. It is the responsibility of the person managing the trip to ensure that an adequate risk assessment (see Appendix 4) has been carried out and shared with all relevant parties.

If at any time there are any doubts about security or safety then staff should check with the international department or the country programme. If staff are in the field and unable to access full information then they should not continue the trip until the situation is rectified. If a filmmaker or photographer is travelling on to an area where there is a security risk, independently of WaterAid, then it should be clearly defined in their contract that WaterAid is in no way responsible or liable for them during this work.

2d Informed consent

Ensuring that the people we take images of are truly giving us their consent is a problematic area and one that people involved in NGO imagery are constantly grappling with. It is important that staff are aware of these issues and work to overcome them. There are two key issues:

- Many people will agree for their images to be taken without a full understanding of what they will be used for.
- There is not an equal power relationship between us and a community member who we are working with. People may feel unable to refuse a request to be photographed in case it jeopardises the project.

As a people-centred organisation we must do our utmost to ensure we treat people with dignity and respect. We must provide clear information about why we want to take their image and explain that it is their right to refuse to participate. People should be comfortable with the process and happy for their images to be taken and used.

People's full understanding of what they are consenting to is more important than written consent.

The following approaches should be taken:

- 1 We must explain how the images and stories that we collect will be used and should show examples to clarify this. It must be made clear that the images will be used widely and internationally. No promises about limiting usage should be made.

Wherever possible it is recommended that programme staff visit a community and explain about the forthcoming trip by the filmmaker and photographer **before** it takes place. They should take examples of how the images may be used and spend time discussing any concerns. Ideally they would also take a camera(s) and allow the community to use them and see how they work. This would enable community members to decide if they wish to spend time with the visiting team and are happy for their images to be used. A resource pack and suggested discussion points for programme staff is available as Appendix 5.

- 2 Requests for consent must be carried out in local languages – ideally through an independent, professional translator.
- 3 We must respect local hierarchal structures to ensure that we ask consent from the correct people. Ensure family consent is requested if required, especially of young children.

Our pledge to communities

In gaining informed consent we should outline the following:

- We will explain how and where images will be used, using examples wherever possible.
- We will represent people accurately and honestly.
- We will only take images of people who want their images taken
- We won't identify people who wish to remain anonymous.
- If we take images in places that we are not working, and do not plan to do so, we will explain this and never imply that we will work there.

2e Written or verbal consent?

As outlined above a true understanding of what individuals are consenting to is our prime concern. However it is ideal to be able to show that communities have given their consent and this can be done either in writing or on film.

If consent is discussed at a community meeting, then agreement can be filmed or the community leader can be asked to sign the written consent form (Appendix 6). We should be mindful that there are also many occasions where we work with people who are illiterate and their written consent would not necessarily mean informed consent. In these cases filmed consent is a better option.

We would also strongly recommend getting written consent from individuals if it is known in advance that their image is likely to be used in an exhibition or in the media as news agencies in particular will ask for this.

2f WaterAid staff's responsibility

All WaterAid staff should ensure that the communities we work with are treated with dignity and respect. It is their responsibility to negotiate consent and ensure that communities understand why images are being taken and what they are being used for. If they ever feel that a photographer or filmmaker is working in an inappropriate way or that inappropriate questions are being asked then they should immediately raise their concerns.

2g Good practice

While WaterAid requires a range of images of our work we must ensure that our needs are not placed above those of the communities that we work with. Gathering stories and images can be very personal and while you are not physically taking something from a community, it can still be perceived this way.

Key considerations:

Cultural sensitivity

The way in which we approach individuals and communities creates a relationship that can have a lasting impact. WaterAid staff must advise photographers and filmmakers on any relevant cultural issues before visiting communities. We should also be mindful that even when gathering material is culturally acceptable in one place, it may not be acceptable to show it in another. If in doubt always refer to programme and communication staff to ensure that the material we gather can be used as widely as possible.

We must show extreme care and sensitivity when photographing taboo practices or stigmatised populations, for example photographing or filming someone openly defecating is sensitive and undermines the dignity of the people involved. Staff must also consider that some questions may be inappropriate or offensive. If in doubt, check.

Fair use of images

WaterAid must represent people accurately and fairly. If a mother has not lost any children to diarrhoea it is wrong to say she has. If a man is not suffering from AIDS then we must not say he is. Equally if he is suffering from AIDS but does not want us to disclose this information or would rather be interviewed anonymously we must respect this. We must at no time use images or information that has any chance of resulting in discrimination of the subject (for example by disclosing someone's HIV status by including their image on an appeal when they wish to keep this information private).

All those involved in gathering images and related case studies must accurately document the conditions that they see. They must also be sure that the people they film/photograph/speak to are comfortable with the information that is collected (see obtaining consent above).

Images should only be taken of people's typical activities and the story that they relate in their interview. Authenticity is the key to telling a good story.

Basic information

The following basic information should be gathered with all images:

Date

Place

Name of person

Age (if known)

Family status, ie mother of four

Water and sanitation situation

Any restrictions

Child protection issues

Images of children can be particularly emotive and as such are crucial to raise awareness and funds for our work. However, working with children is a sensitive issue and extra care must therefore be taken to ensure that children are properly treated. It is worthwhile to apply your own moral code – ask yourself how you would feel if the child was your own.

Two key issues to consider:

- **Nudity:** While some children in the countries where we work run around naked, our marketing materials are used in countries where this is not the norm and there are cases where NGO images have sadly been used inappropriately. We therefore will not take or use images that show children naked from the waist down.
- **Vulnerability:** It is vital that our images show reality and are not set up or manipulated to make a situation look worse than it is. For example a baby should not be placed on the floor and have an image taken from above to make them look more vulnerable and helpless. If a mother is holding her child then we should take this image.

Taste and decency

We do not want to perpetuate the stereotypes of people living in the developing world, but instead want to show a true and accurate account of the ways in which people live. This means we want to show people as dignified human beings not helpless objects of pity. As such we should always consider the following:

- **Stereotypes:** We have to be very careful not to propagate outdated ideas of colonialism: of incapable people waiting for help from white saviours. Images of victimhood should be avoided and we should instead gather a range of images that show the need but also include people in action building and maintaining projects showing capable individuals helping themselves.
- **Accuracy and honesty:** Images and the contexts in which they are used should avoid wrongful attributions or false identification, false information about places and people, misleading juxtapositions and accuracy in the way we work.
- **Positioning of the subject:** we should try to avoid taking images of vulnerable people from above as this can reduce the dignity of that person in the eyes of the

viewer. Ideally images should be taken at the same level or looking up at a subject, particularly when showing the need.

- **Perspective:** An African or Asian community member being addressed by a white member of staff can enforce the impression of colonialist power. Photographed amongst a community or in discussion with them shows them at the same level.
- **Distance:** Showing someone in emotional distress very close up could violate their privacy. Care should be taken to give the subject space.
- **Obscenity:** Care must be taken to ensure that the images we use are appropriate for our audiences. We should never take images that could in any way reduce anyone to objects of desire.

Translations

It is crucial that all translations are accurate and honest. Where possible we will use professional translators. This will ensure that we are told the full, detailed descriptions but also limits the potential of people being told what they want to hear. It should be explained to community members that they should be open and honest. When people are interviewed on film, a professional translator should be used to transcribe the footage if this was not possible in the field. Translators should also be given clear Terms of Reference (an example is available in Appendix 7).

Privacy

While interviewing community members, filming them and photographing them, do try to ensure they have as much privacy as possible. Having groups of people surrounding you can lead to stilted conversations and unusable images. By giving someone privacy there is more chance they will open up and tell you their story in an honest way.

Endorsement

Pictures of community members shouldn't be taken with logos or slogans for a particular campaign unless it is something that they are already engaged in through our country programmes.

Frequency of visits

Gathering images and interviewing people can take up a large amount of their time and stop people from working or carrying out other activities. Interviewing the same people regularly can change their status in the community and also impact greatly on their privacy. We therefore need to carefully consider how often we visit the same community:

- If reports from a specific community are being made regularly through Voices from the Field or donor updates then we must include this within a project plan and clarify at the earliest opportunity what we are asking people to do and ensure that we gain their consent. Details should be discussed with the community and included within a project plan so that all parties are clear on planned communications activities.
- Country programmes should ensure that different visitors are taken to meet different communities rather than always visiting the same people (and having the same questions asked each time).

Payment and gifts

It is unacceptable to pay communities to take their images. However, it often feels appropriate to take a gift to a community who is giving up their time to spend the day with you. Speak to the country team and our partners to see what is appropriate and act on their suggestions. For example, taking bars of soap for the partners to distribute as part of a hygiene session could be very welcome without putting pressure on them to supply further gifts on future visits.

3 Distribution and use of WaterAid's images

3a Adding images to WaterAid's library

Any images added to WaterAid's libraries will match our ethical requirements.

It is also professional courtesy to provide country teams who facilitated programme visits with copies of images to distribute to community members within a reasonable timescale (however, visiting teams should also not make false promises).

Accuracy

Anyone uploading original images to WaterAid's asset management system should ensure that all data regarding an image, including any restrictions of use, are accurate. Images from professional trips organised by the UK (2a 1-2) will be logged and uploaded by our film and photography staff.

Anyone using images from WaterAid's asset management system must always check for any usage restrictions or copyright issues.

If additional information is required on people or places then we will always go back to the country team to gather this resource.

3b Use of images

Once an image is uploaded onto WaterAid's asset management system it is available for staff to use. However, how we use an image is as important as how an image is taken. All staff have a responsibility to ensure that they and any external suppliers follow these guidelines.

Manipulation

In a digital age what constitutes manipulation is subject to different interpretations. As a guide, authenticity should be maintained in any digital process involving image manipulation. However the following points should always be considered:

- **Changing colour:** Many photographers will alter the colours of an image as part of their artistic process. However, no changes should be made by them or us that alter the concept of the image. So, for example, images should not be changed to duller or sepia tones to make the situation look worse than it is. All changes in colour should be done by a professional with a calibrated screen.
- **Cropping:** Many images are cropped before publication online or in print, however the cropping must never be done in a way that alters the context or atmosphere of

the image. In addition please always refer to the usage rights as there are times when professional photographers will state that their images must not be cropped.

- **Enhancement:** Digital imagery makes it very easy to enhance and change images. Care must be taken to ensure that any enhancements do not alter the context of an image. For example, it is acceptable to remove red eye from a photo but not to change the colour of water in an image to make it look worse. Despite the fact that we can alter images, a viewer should still be able to rely on them as 'credible evidence' and proof that something happened at a certain time and place. Over-enhancement can ruin this credibility.
- **Editing:** We will not edit film footage in a way that changes the reality of the footage. Edited pieces should always accurately represent the story.
- **Transposing:** Images should not be reversed as this does not represent the picture that was taken.
- **Composite images:** We will not create composite images (except in the instance outlined below) as this misrepresents the true picture.
- **Set up or super-imposed images for publicity stunts:** At times we will set up images for publicity stunts which will then have elements added to them. For example, hanging latrines super-imposed over an image of the River Thames by the Houses of Parliament in London. In all cases it should be obvious that these are 'set up' and never presented as reality.

Case study: Reuters drops Beirut photographer

The news agency Reuters has withdrawn from sale 920 pictures taken by a photographer after finding he had doctored two images taken in Lebanon. Bloggers first spotted that smoke on Adnan Hajj's image of the aftermath of an Israeli air strike in Beirut appeared to have been made darker. A Reuters investigation confirmed this and also found two flares had been added to another image of an Israeli jet.



Global picture editor Tom Szlukovenyi said all of Adnan Hajj's images had been removed from the company's database. "There is no graver breach of Reuters standards for our photographers than the deliberate manipulation of an image," Mr Szlukovenyi said in a statement.

Source BBC: <http://news.bbc.co.uk/1/hi/5254838.stm>

Accuracy and honesty

We will be accurate in the use of our images and ensure that:

- We use the correct names and details of people and places.
- We do not wrongly attribute quotes.
- We do not imply that we will help someone if we know that this is not true. For example, an image showing someone at a dirty water source taken in an area where we will not be working can be used to highlight the lack of access to water, but we must not say that we will help the person photographed gain access to water.
- If we are using stock images we will not state anything that is untrue in the accompanying information.

Child protection

As well as the child protection issues mentioned in section 2e above, care must also be taken in the way in which we publish images. No information will be given out that will allow an external person to contact a child in an image. This means never including either the location of the child or the child's surname. These pieces of information must never be printed simultaneously. Care must also be taken to ensure this information is not printed about their family members.

Credits

WaterAid will credit all photographs taken by freelance photographers in the following way: WaterAid/photographers name; unless otherwise stated on the image library.

Sending images to third parties

WaterAid will only grant the use of its images to third parties who will use them to raise awareness of WaterAid, our work and the water and sanitation crisis. All external users must be sent terms and conditions and a delivery note (see Appendices 8 and 9 for examples).

4 Legal issues

The legal protection given to people in images varies from place to place and most legislation relates to Western countries. In Europe, for example, no images should be used without the subject's consent; but this right is balanced against that of freedom of speech and the right to inform.

While, in practice, court cases tend to involve celebrities and tabloids and it is currently very unlikely that we would be taken to court over the use of our images, we should be mindful of the potential legal implications. By following these guidelines and by ensuring people fully consent to the use of their images we will be able to avoid these issues arising.

In the vast majority of cases staff will use images without any cause for concern; if issues are raised then the ultimate decision about an image's use rests with the Head of Communications.

Appendix 1

Ethical considerations to be included in Terms of References when taking images in country programmes

Ethical considerations

Images play a vital role in helping us to raise awareness of the water and sanitation crisis and in bringing our work to life. However, taking and using images of the communities that we work with raises ethical questions. WaterAid's key concerns are outlined in this document. Please read it carefully before taking images for us.

- 1 WaterAid staff and partners take time to build up relationships in the communities that we work in. We must ensure that we do not jeopardise this relationship by behaving inappropriately.
- 2 We will always show a true and accurate account of the ways in which people live. Authenticity is the key to upholding our reputation.
- 3 We must be mindful of child protection issues. We will not take or use images that show children naked from the waist down. We will not set up images to make children look more vulnerable.
- 4 We must be considerate to the subjects' dignity and privacy. If someone does not want their image taken, don't take it. Always refer to WaterAid's in-country or partner staff with any questions around cultural sensitivity, but be mindful of the following:
 - We won't take images that perpetuate stereotypes of victimhood or colonialism.
 - We will avoid wrongful attributions and false identification.
 - We will protect the dignity of a person whose image we are taking in the eyes of a viewer.
 - We will give subjects space and will not violate their privacy.
 - We will not take images that could in any way reduce people to objects of desire.
- 5 We will always seek to gain informed consent and will also endeavour to have written or filmed consent from community leaders and individuals whose images will be used in the media. Accompanying WaterAid staff should ensure that this takes place, but you should always consider the following:
 - 5a WaterAid staff and our partners do not have an equal power relationship with the community members that we support. When you visit a community they may not feel it is possible to refuse having their image taken for fear of jeopardising the project.
 - 5b Consent must be carried out in the subject's native language, ideally through a professional, independent translator.
 - 5c We will not promise to limit the use of an image in any way. If someone doesn't want their image taken – don't take it.

Appendix 2 Example of a contract



CONTRACT: WaterAid, [Add name of project here](#)

This contract forms a legally binding contract between two parties: [Filmmaker's/photographer's name](#) and WaterAid of [add your address here](#). This agreement is made on [date](#).

- 1 [Filmmaker's/photographer's name](#) undertakes to produce a high quality film/body of work of [XXX](#).
- 2 WaterAid staff will provide a film/photographic brief or Terms of Reference as required, which [filmmaker's/photographer's name](#) is encouraged to add to this based on [his/her](#) own artistic direction.
- 3 [Filmmaker's/photographer's name](#) will grant WaterAid a non-exclusive license to use and permit others to use all footage taken on the trip for any purpose in perpetuity and will agree not to use the said footage in any way that would disparage or discredit WaterAid.
- 4 WaterAid undertakes to credit and instruct others to credit all footage and photos: WaterAid/[filmmaker's/photographer's name](#). WaterAid and [filmmaker's/photographer's name](#) retain rights to grant permission of use to appropriate third parties providing that this is in line with WaterAid's ethical policy.
- 5 WaterAid undertakes to pay [filmmaker's/photographer's name and amount](#) for the [film/photographs](#). This will be paid on receipt of the [film/photographs](#).
- 6 Any other expenses will be met by WaterAid only if it is agreed in writing in advance of expenditure, when provided with a receipt. [Filmmaker's/photographer's name](#) will cover [his/her](#) own insurance costs.
- 7 [Filmmaker's/photographer's name](#) undertakes to maintain confidentiality of all information [he/she](#) learns about WaterAid and its work.
- 8 This agreement can be terminated forthwith by WaterAid if [filmmaker's/photographer's name](#) commits a material breach of this agreement.
- 9 This agreement shall be governed by the laws of England and the parties submit to the exclusive jurisdiction of the English courts.
- 10 [Filmmaker's/photographer's name](#) agrees to comply with the WaterAid Ethical image policy at all times.
- 11 Delivery – [details to be added here](#).

Signed for filmmaker's/photographer's name	Signed for WaterAid: Your name
.....
Date:	Date:
Filmmaker/photographer	Job title:

Appendix 3

Terms of Reference

The below is an example of a Terms of Reference that was created for a photographer who was accompanying a journalist and our Media Relations Manager to Liberia. Terms of Reference need to be created to cover the specific needs of each trip.

Terms of Reference – River Gee County, Liberia

Context

Photographer Aubrey Wade will accompany journalist Rose George and members of WaterAid staff in visiting two extremely remote rural communities in the Tienpo district of Liberia, where there is no sanitation coverage and clean water supply is scarce. The purpose of this trip is to gather a strong selection of images to accompany an article to be written by Rose, to pitch to UK and international media to raise awareness of the water and sanitation issues in Liberia, as well as WaterAid's work in this region.

Background information about water and sanitation in Liberia

- Liberia has a high child mortality rate of 145 out 1,000. Poor water and sanitation leads to high mortality rates and risk of disease. 2,900 Liberian children die annually from diarrhoea caused by unsafe drinking water, poor hygiene and sanitation.
- Liberia's inadequate water and sanitation conditions damage the economy. An estimated 5% of GDP is lost to illness and death.
- Liberia has a rapid rate of urbanisation, at 5.6% annual growth and 60% of the population already in urban areas. There is a high risk of disease due to failure of sanitation facilities to keep up with this growth.

Background information on Tienpo district, River Gee County:

The communities that Aubrey will be visiting are in Tienpo, River Gee County, south east Liberia. The Tienpo district has one of the highest population densities in the region which creates increasing difficulties in terms of access to safe water, hygiene and sanitation. The access to basic services in the district is extremely poor, and citizens have to walk for hours to reach the nearest health centres or clinics.

WaterAid started work in Tienpo in 2010 and will be providing access to hygiene education, water and sanitation. Some of these communities currently have no sanitation facilities and open defecation is practiced, which has serious implications for the health of the villagers. The lack of safe water sources, coupled with the sanitation challenges, places the district among the most deprived in the county.

Nyonken, one of the communities in Tienpo district, has been excluded from the government's planning and targeting of water and sanitation services. The community has a population of over 1,500 and apart from being difficult to reach; the settlements are largely on high ground, making it difficult to drill to locate water within the settlements. They therefore rely on creeks as their water source, which villagers have described as sometimes harbouring dead bodies due to upstream activities. Women walk very long

distances down a dangerous muddy slope and through a thicket to reach the creek where they collect water.

WaterAid sees this visit as an opportunity to highlight water and sanitation issues and the work we are doing in Liberia through a powerful series of images.

We are asking photographer Aubrey Wade, who is well known to UK media, to visit the communities to work alongside journalist Rose George to gather images and personal stories of how the lack of water and sanitation in this remote region affects these communities, and what WaterAid-funded projects are doing to help. Rose will be looking to identify one or more strong stories – for example a mother whose child is suffering from chronic diarrhoea and has to walk four hours to reach the nearest health centre – and Aubrey will need to work with Rose to document this story in a striking, personal and emotive manner.

How the photos will be used

We will seek to place a photo-led piece, using the most striking photos from the shoot, alongside Rose's article with a major UK newspaper such as *The Guardian*, *The Telegraph*, *The Independent* or *The Times*; or *The New York Times*.

The images have to work alongside Rose's article, so Aubrey will have to work closely with Rose, ensuring they focus on the same stories and individuals.

As with all media work, because of the changing news agenda, there are no guarantees that we will be successful so we will also look to maximise use of the images with other WaterAid teams such as for the website, publications and, of course, for WaterAid in Liberia to use too.

WaterAid member of staff, Ann Noon, will be accompanying Aubrey and aiding in collecting caption information for the images.

While Rose's photos are a priority, Ann will be working to collect case studies for WaterAid's fundraising and communications. Some of these photos might cross over with those we are gathering for Rose. However, Aubrey will need to work with Ann to ensure that we also get photos for this purpose.

There is also a Liberian journalist accompanying the group. We may need to supply him with a handful of images as well. Please work with Ann to ensure that everybody's needs are covered.

Kind of photos needed

We need hard hitting images to show the severity of the situation in these communities, the remoteness of the communities and the difficulties the villagers face in everyday life. WaterAid have recently started working in these communities, so we not only need to depict the extreme difficulties that these communities face, but also an element of hope; that life is very slowly improving for the villagers.

The focus of the stories will be led by the journalist Rose so Aubrey will be expected to work closely with her to capture images that will accompany the story she is telling. Aubrey will need to capture a series of 10-15 strong images that will tell this story.

We would like this series to feature striking portraits of the individuals that Rose interviews, as well as general scenes which show the difficulties of life in these remote communities.

Images need to tell emotive, personal stories and focus on how the current lack of water and sanitation affect their lives, both directly and indirectly, building a wider portrayal of daily life in this area. We need to show the situation at its absolute worst, as well as presenting an element of hope in the portrayal of the individuals within the community, showing how the work that WaterAid is carrying out in this area is helping the area slowly develop. Please note that although we need to show the difficulties of life in this area, the images need to be an honest account of life.

People shots and stories incorporating the main areas of WaterAid and partner's work will be of great use.

Priority shots

- Strong portraits of the individuals that Rose interviews.
- Women and children who have been particularly affected by the water and sanitation problems.
- Varied images of the individuals that Rose interviews carrying out water/sanitation related tasks and carrying out other daily activities (cooking/eating, cleaning, with their families, resting).
- General scenes that convey the lack of sanitation in the communities.
- General scenes that convey the remoteness of the communities.
- Living environment, inside people's homes.
- Health workers/doctors and patients in the health centre.
- Water and sanitation in schools; teachers/school children.
- Women/patients walking to the health centre.
- Areas in which people go to the toilet.
- Children who have been affected by disease.
- Newly constructed water points (with featured family members present if possible).
- Old/current water points.
- Women collecting water.

Desirable shots

Please work with Ann to ascertain which of these will prove possible to capture:

- Mothers who have been affected by child mortality.
- Women walking for water.
- Indicators of civil war.
- More vulnerable members of the community, ie older people, people who are disabled.
- Hygiene posters/clinic posters.

Images of new water points, old water points and poor sanitation facilities will be very useful, but it is very much people's personal testimonies of how their lives are being affected, particularly in relation to water, sanitation and hygiene, that are needed for media purposes.

Accompanying information needed

Aubrey will need to work with Ann and Rose to ensure that we capture relevant caption information. We need to know the community name each time but could we ask that with any individuals where Aubrey feels he has a particularly strong shot, that he ensures the following information is captured:

Name

Age

Community

Family status, ie mother of four

Visit logistics

Dates: Aubrey will liaise with Ann Noon to arrange a suitable meeting place in Monrovia on Friday 8 April 2011, and will travel with WaterAid staff to the communities. Aubrey's main contact in Liberia is Ann Noon, WaterAid Media Relations Manager, Mobile: +44 7787 414307, email: annnoon@wateraid.org.

Delivery of photos: Aubrey will need to liaise with Emily and Chloe on his return regarding the turnaround of images. The priority selection of images needed will be dependent on the focus of Rose's article. Please use the below as a guideline, this may be subject to change.

Tuesday 19 April:

- 20 images portraying a range of situations/people to be delivered to Emily Graham (emilygraham@wateraid.org/+44 (0)207 793 4987).
- This is the minimum number of images, if more can be sent we would prefer more images.
- Our focus stories are (please note these will be led by Ann and Rose and may be subject to change. Please liaise with Ann and Rose):
 - How the lack of water and sanitation affect women and children, including from a wider health and education perspective.
 - Walking to the health clinic.
 - Isolation of these communities, forgotten by government.
 - Community-Led Total Sanitation programme that is being introduced to the communities.
 - Provision of water pumps; the first step to change.
- Please choose the strongest, most media friendly images when sending over your story.
- Please send images to us in JPG format at a minimum of 5MB in size.
- Delivery preferred via online FTP but for smaller edit attachments in email also fine.

Wider edit to be supplied by Tuesday 26th April.
Delivery via online FTP site only.

Contacts:

Ann Noon, Media Relations Manager, WaterAid

Tel: 0044 207 793 4790, Mob: +44 7787 414307, annnoon@wateraid.org

Emily Graham, Picture Editor, WaterAid

Tel: 0044 207 793 4987, Mob: 0044 7921 148 635, emilygraham@wateraid.org

Chloe Irvine, Media Officer, WaterAid

Tel: 0044 207 793 4909, Mob: 0044 7514941577, chloeirvine@wateraid.org

Appendix 4

Travel risk assessment form

Name	Department
Address	
Destination	Date of travel/return
Please attach any relevant information (flights booking, accommodation arrangements etc)	

This risk assessment form should be completed by the person proposing to travel in conjunction with their line manager.

1	Is the area you propose to visit listed under any of the categories that the FCO advises not to? See www.fco.gov.uk If not please review the FCO and THAC www.travelhealthadvice.org.uk information on the area, complete sections 5, 6 and 7 and submit this form.	Yes / No (delete as appropriate)
2	If you replied 'yes' to questions 1 – does the FCO website advise against all travel to this proposed destination? If 'yes' please consult with your line manager.	Yes / No
3	If you replied 'yes' to questions 1 – does the FCO website advise against travel to this proposed destination except for essential business? If yes, complete this form in its entirety. If you are not comfortable travelling to this area, consult with your line manager as you will not be compelled to do so and should not go if it is not essential.	Yes / No
4	Risk factors	Comments
	Human issues Civil unrest? Muggings/robbery? Kidnap/abduction? Culture (customs, dress, religion, political tension)? Language/communication? Legal differences? Stress (lack of family support)? Travelling with children?	Yes / No

Climate and geology Desert/intense sun? Monsoon/high humidity? Oxygen deficiency? Tidal extremes? Storms/typhoons? Avalanche? Earthquake/volcano?		Yes / No
Animals Venoms and antidotes? Medical back up?		Yes / No
Food and drink Allergies? Food poisoning?		Yes / No
Water and soil Diseases (diarrhoea, legionella, tetanus)? Pollution? Radiation?		Yes / No
Task Stress (excessive schedule)? Accommodation problems? Transport (competent drivers, terrain, suitability and maintenance of vehicle)? Electricity (compatibility of equipment, safety standards)? High hazard work (permit to work required?)		Yes / No
Health HIV/Hepatitis B? Asthma/allergies? Diseases and parasites (Lyme's disease, malaria, rabies, leptospirosis, yellow fever, tapeworm, sleeping sickness, Hepatitis A, cholera, polio, typhoid, dysentery)?		Yes / No
Please check with your GP or WaterAid's occupational health providers for advice required and recommended medication and prophylaxis for the country of travel and ensure your immunisations are up to date. Please read the Personal Security Guidelines.		

5	<p>Please ensure that you have spoken to the relevant regional team member or Country Representative, any relevant counterpart in the country programme and any other person who may have information regarding your destination.</p>
6	<p>Emergencies</p> <p>Please ensure you pick up all relevant insurance cover information.</p> <p>If you have a mobile phone that works in all areas of travel please give number _____</p> <p>Who is your emergency contact? _____ number _____</p> <p>Are they contactable at all times? Yes / No – give other numbers if possible _____</p> <p>Do you have a local contact for all legs of your travel? Yes / No</p> <p>What other precautions have you taken in relation to this trip?</p> <p>What are your emergency first aid arrangements?</p> <p>What contingency have you made in the event of interruption to your travel, accommodation or business plans?</p> <p>I am physically fit to travel and have not medical condition that may be exacerbated or may endanger me by travelling to the proposed areas.</p> <p>Traveller's signature _____ Date _____</p>
7	<p>I have reviewed this risk assessment and am happy that arrangements are in place to cover all foreseeable risks.</p> <p>Line manager's signature _____ Date _____</p>

Appendix 5

Resource pack for programme staff

The following guidelines should be used to explain to a community what they can expect from a film or photography visit, why we want the images and what the images collected will be used for. Once this information is explained and discussed we hope it is then possible for individuals to decide whether or not they want their images taken. We can then be confident that those who are happy for their images to be taken have given their consent in the full knowledge of what they are committing to.

1 Explain who is coming

Explain who is coming and where they are from. Typically this would be a filmmaker, a photographer, WaterAid staff and translators, but this will be included in the Terms of Reference document produced at the planning stages of the visit.

2 Explain what they want to do

Take cameras with you to the community and show them how they work. Let them use them and take images of one another and see what they look like. Then explain that this is what the filmmaker or photographer will be doing when they come to visit them, and explain that they will want to take a series of images of them. During the visit the team will want to interview community members to find out about their lives and the impact that water and sanitation has upon them. The filmmaker/photographer will then want to show this account visually.

3 Why they are doing it

We have put together a resource pack which contains a range of different leaflets and materials where their images could be used in the future. Please take these to the community where images will be taken and show community members how their images could be used by WaterAid. Please explain their purpose using the table below for guidance.

Resource	What is it used for
What is WaterAid – leaflet	This leaflet is used to introduce WaterAid and our work to people (primarily in the UK) who could potentially support our work. The leaflet explains what we do and tells people the difference that they can make by supporting our work.
We are WaterAid – film	This film shows the way in which we work across the world. It shows the difference of life with and without water and sanitation and shows the ways in which WaterAid and our partners work to improve access to water, sanitation and hygiene. It is shown at schools, in community groups and in companies to attract support for our work. Like the leaflet above it helps to raise money so that we can support more partner organisations to reach more people who don't have water or toilets.
Fundraising appeal	This appeal leaflet is an example of many that are included in newspapers in the UK. It explains that people don't have safe water or toilets and asks people to make a regular donation to help more people get these basic needs.

Mini annual report	Images are also used on resources like this which explain what we do throughout the year.
Poster	This poster is one of many that we have to promote our work and to ask people to support us. Photographs that show the benefits of clean water and sanitation really inspire people in the UK to send money to help more people.
Oasis	This magazine is sent to people who support our work. It tells them about different projects that we are supporting and explains where the money they donate to us goes. Looking through you can see stories from different countries where we work and interviews with communities like you who we are working with.
Your own resources	Please also take examples of your own communications materials where images are likely to be used. For example, local advocacy or campaigns posters could explain how images can help inspire action from local governments.

Please explain that the images we take show the changes that come with water and sanitation and through them we are able to raise awareness and funds which in turn can be used to help support more people like them.

4 How much time will it take?

Interviewing and taking images can sometimes take up a large amount of time (up to two hours per person – or more for a family). People are likely to ask quite a lot of detail and would like to hear as much detail as possible in return. Taking images takes a lot of time. If you are in a film then the cameraman will often ask people to do the same thing a number of times to ensure that the images are what are needed. If a photographer is taking your image then they too will take it many times to be sure the shot is right. As they will want to tell your story they will ask to take your picture in a range of different places.

5 Who will be involved?

The team will be looking for a range of people from across the community and rather than focusing on those in charge will really be looking to meet those who collect and use water (especially children and women), those who have been involved in the project, those who it impacts upon and teachers and health workers. It is crucial that only people who want to be involved are involved. It is also vital that those who are being interviewed have the space and freedom to speak openly, so rather than sitting amongst a large group of people they may prefer to talk at their own home. Gather a show of hands from people who would like to be involved and then ask all of these people to come along on the day that the team will be visiting.

6 Consent forms

Where you feel it is appropriate please ask those who volunteer to complete the consent forms. If this is unfeasible (due to language etc) then please let the visiting team know and ensure that where possible this is made to camera instead.

Appendix 6

Written consent form



Consent form

Name: _____

Date: _____

Location: _____

I give my consent for the images and interviews collected to be used by WaterAid. I understand the following:

- 1 The material will be stored by WaterAid and could be used on printed materials (including fundraising appeals, publications and adverts) and online.
- 2 The material could be used by WaterAid offices around the world.
- 3 The material could be used by WaterAid's partners in fundraising, campaigning and programme work.
- 4 The material could be used in the press such as newspapers and the television.

WaterAid will ensure that all material is used accurately and honestly. The material will not be used out of context. The material will only be used by organisations or individuals who are working with WaterAid and are supporting its aims.

Signed:

Appendix 7

Terms of Reference for translators

For translators these are the ideal person specifications:

- **Fluent English.**
- **Professional translator.** It's important to have a professional translator, someone who is used to translating into English as a job, not just someone who can speak English.
- Someone who is **not a business translator**, but is used to translating conversational English.
- **Friendly.** The translator will have to act as the liaison between the interviewer and the interviewee so it is important that they are not intimidating and are friendly.
- **Patient.** The interviewer will be asking the same questions over and over again with different people, they need to be patient and not get frustrated by the repetition.

Translating for video production is a little different to case study translations that accompany photographs; this document outlines a few of the key skills the translator should employ in each circumstance.

Interview set up

Interviews will mostly be set up with three people: an **interviewer** (person asking the questions; this may be the video producer or a member of staff), an **interviewee** (person answering the questions; most likely a community member, a village chief etc) and the **translator**. The rest of this document will refer to each as interviewee, interviewer and translator.

Additional people present during the interview will be a camera person and possibly a video producer and/or director if you are working on film. Limit numbers of people that sit in on the interview, try and keep it to the bare minimum as some of the questions that will be asked may be of a sensitive nature. When working on film, the camera person or producer/director will organise the set up; where everyone should sit, where the camera is etc.

It is very important at the beginning of the interview to explain to the person being interviewed who you are, that you are from WaterAid and what you are doing so they are completely clear what it is they are doing and why. Explain to the interviewee that you want full and honest answers because that is the only way we will be able to build up an accurate picture of the situation. You should make it clear that they are not being judged in any way (this is mainly in pre-intervention communities when asking about where someone gets their water from). The translator should take notes if this makes it easier for them and if the interviewee talks for too long a time, they should ask them to answer in shorter sentences.

Also explain to the interviewee to give full answers instead of one word answers. For instance if you asked, 'how long have you lived here?', if they say, 'five years', it is hard to use this in any case study, as once the question has been taken away it is not clear what

that 'five years' is referring to. Instead it is better if they say 'I have lived here for five years'.

During the interview

During the interview the questions, answers and translations will all be recorded on film, or written down. It is important the interviewer and translator follow the guidelines below. The interviewee will be speaking either in their local language or in French/Portuguese; the translator should translate this into English.

The interviewer will ask a question, which the translator should translate word for word to the interviewee. The interviewee will answer the question which the interviewer should translate **word for word as they say it** straight after they have said it. It is really important that the translator says only what the interviewee said, they should not paraphrase it, they should not add words to make it more understandable and they should not explain things further. They should say exactly what has been said to them, word for word (if the translator says any words that have not been said this cannot be used, as it was not said by the interviewee). It also makes it harder for the interviewer. It is best for the interviewer to know everything that has been said because this makes it easier if the interview isn't going well and the person answering the questions isn't giving full enough answers.

Another thing some translators can do is to put in NGO words that the person hasn't said, such as the word 'sustainable'. Chances are the person being interviewed, if a member of the community, did not say it in that way. It is better to get the exact words people use as those watching films or reading our case studies would much prefer these natural words to those that a translator thinks we want to hear.

When filming you should stay quiet whilst the interviewee is speaking

When the interviewee is speaking the translator or interviewer should **not say anything at all**. This is really important; if they speak it means that piece of video cannot be used. In the edit the interviewer and translators voices will be taken off the video, so the only voice used is the interviewee; the person answering the questions. This can often feel very unnatural as in a normal conversation you would normally respond to what is being said by saying 'yes' or making other response sounds such as 'mmm'. It is really important that neither the interviewer nor the translator does this; instead they should nod in response. While interviewing for case studies that will accompany photographs it is better to be as natural as possible and respond as you normally would.

Reviewing the interview

During the interview there may be times when the interviewer and the translator need to discuss a question in order to reword it. This may occur if the interviewee does not understand the question in the way it is being asked. In this instance the translator should discuss with the interviewer their thoughts about how they think the question could be reworded so it makes more sense, or so it will get a response.

Some interviews may need to be reviewed if it is felt that the person being interviewed feels uncomfortable, is not coming across well on film and/or is not answering the question properly. At this time the translator, the interviewer and filmmaker should discuss how they feel things could be improved. This could be something simple such as rewording the questions, or changing the subject. In some cases the decision may be taken that the interview should be stopped because the person is not comfortable.

Appendix 8

Terms and conditions

Terms and conditions should be sent to any external third parties using WaterAid images. These are automatically sent with images from the photo library.

The following is an example used for film footage, which can also be adapted for any photographs that are sent out independently of the library. Please contact the Picture Editor if you require a copy of this.



Terms and conditions of submission and reproduction of film footage

- 1 In these terms and conditions the term 'footage' refers to a complete film, a sequence of unedited shots or any other video item which may be offered for the purpose of reproduction. The term 'reproduction' refers to any use of this footage for broadcast whether altered or not and whether by use in an internal film, external film presentation, film projection (whether to an audience or not), use on the web, electronic or mechanical reproduction or storage, or for use as reference, for a project, illustration or source inspiration.
- 2 The material is supplied on loan and is the property of WaterAid and/or the filmmaker(s). It may only be used within the written conditions laid out in the delivery note accompanying the footage. No variation of the terms and conditions set out here will be effective unless agreed in writing by both parties.
- 3 The WaterAid delivery note lists all the pictures delivered to the Client and the usage agreed. Footage supplied by WaterAid must only be used in accordance with the terms stated on the delivery note.
- 4 Permission is granted for a one off use only. Please contact WaterAid if you wish to use the footage again.
- 5 All footage must be credited in the following manner: 'WaterAid/filmmaker's name' or just 'WaterAid' if the filmmaker's name is not provided. This can be added either on the footage or as credits at the end of the film.
- 6 Under no circumstances may the Client alter, add to, or manipulate the footage by means of computer or any other technique that changes the meaning or the intention of the original footage.
- 7 The footage must be used to portray WaterAid's messages and work accurately and clearly.
- 8 Any non-WaterAid footage used in conjunction must not put WaterAid footage in a context which gives it a different meaning or one which is contrary to our messages and our aims.

-
- 9 Any person featured in WaterAid footage must be shown with dignity.
 - 10 Any additional sounds, pictures and text that may be used in conjunction with WaterAid footage must interrelate in a clear way and conform to WaterAid messaging.
 - 11 It must be made clear that any programme work in Africa or Asia featured in this footage is WaterAid's work, unless stated, and cannot be presented as another organisation's work. This can be added either on the footage or with the credits at the end of the film.
 - 12 Under no circumstances must footage be copied, on-loaned or otherwise disposed of without the written consent of WaterAid. No footage may be transmitted or stored in any electronic or multimedia format without WaterAid's written permission.
 - 13 WaterAid must view the final film or project, presentation or any other reproduction that has used footage prior to its public release. At this stage WaterAid reserves the right to veto the use of footage if the original Terms and Conditions have not been adhered to.
 - 14 The Client must satisfy themselves that all necessary rights, model releases or consents which may be required for reproduction are obtained and it is acknowledged that WaterAid gives no warranty or undertaking that any such rights, releases or consents are, or will be obtained, whether in relation to the use of names, people, trademarks, registered or copyright designs or works of art depicted in any footage. In the event that the footage is used or reproduced by or with the authority of the Client then the Client shall indemnify the Supplier against the loss, damage, proceedings or costs where such rights, releases or consents have not been obtained.

Appendix 9 Delivery note

Delivery notes should be sent to any external third parties using WaterAid images. These are automatically sent with images from the photo library.

The following is an example used for film footage, which can also be adapted for any photographs that are sent out independently of the library.



Delivery note

Date: _____

From: Beth Jepson
Senior Film Officer
WaterAid
47-49 Durham Street
London SE11 5JD

To: _____

Footage details:

1
2

Usage for each shot (which countries/when/for how long):

1
2

Footage credits:

1
2

Terms:

Please see attached **WaterAid Terms and conditions** which relate directly to this document.

Footage must be credited: WaterAid/filmmaker's name

WaterAid and 'filmmaker's name' own joint copyright of this footage. You may only use any shots stated on this note for the purpose outlined in the usage above.

Under no circumstances must the footage be copied, on-loaned or otherwise disposed of without the written consent of WaterAid. No footage may be transmitted or stored in any electronic or multimedia format without WaterAid's written permission.