

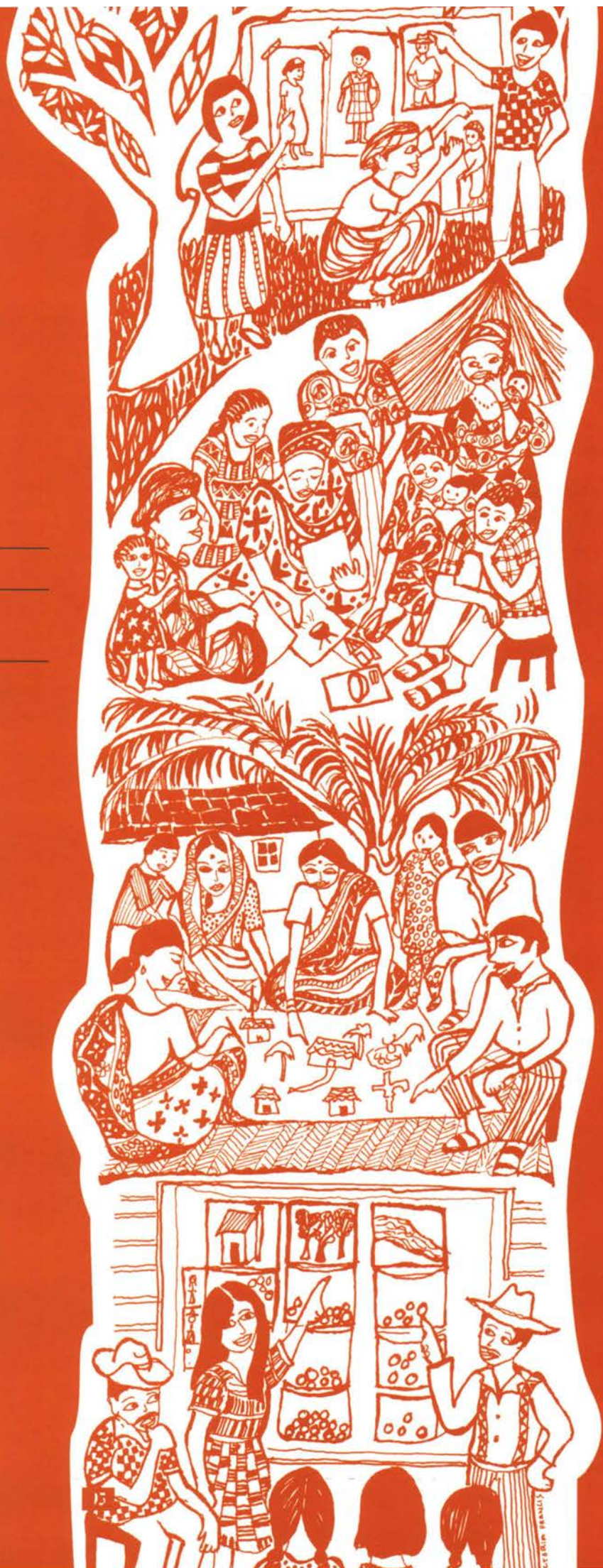
# Part III

## Making a toolkit

Guidelines for PHAST facilitators and programme managers

Guidelines for PHAST artists

How to make and use a pocket chart and more examples of how to use it



# Guidelines for PHAST facilitators and programme managers

In the countries where PHAST has been tested, the results have been inspiring: hygiene behaviours and sanitation have improved, and communities have taken over management of sanitation and water facilities. The investments made in developing the tools necessary for the approach paid off.

The toolkit materials are vital for helping group participants to develop the skills and confidence to think problems through, identify solutions and plan for change. We strongly recommend that you take the time to carefully plan the development of your toolkit with an artist, or artists, using the guidelines which follow here and in the **Guidelines for PHAST artists**. For further information about making a toolkit see Srinivasan (1991).

## Types of toolkits

The ideal toolkit consists of drawings made by local artists to reflect the local culture and conditions. Most of the instructions which follow refer to this type of toolkit.

**Prototype toolkits:** These are drawings that are generally applicable over a wide cultural area where customs, housing and clothing are nearly the same. Once a prototype toolkit has been made, it may only be necessary to modify a few drawings to look like the specific local setting in which you will be working. Modification will be much simpler if the prototype toolkit drawings have been done as black and white line drawings. This makes it easier to adapt and modify the drawings to suit different situations. These modifications can be done by tracing or photocopying the original drawings and using colour to show regional variations. A prototype toolkit is a good investment at the national level. Remember, though, that rural and urban areas are very different physical environments and often have different water, sanitation and hygiene problems. For this reason you generally cannot use the same toolkit for rural and urban areas, even within the same country.

Creating new drawings for each toolkit can be expensive, but there are ways to cut costs by using a combination of different materials that may be available to you. Some suggestions follow.

**Using photographs:** Existing photographs can be used to help design specific tools. They can be reproduced in sizes appropriate to the activity and several sets made. This can be an effective technique for some of the tools, for example, for *sanitation options* and for *planning posters*, especially if photographs of existing technologies

and processes are readily available. But it is less than ideal because details in the photographs may distract participants from the purpose of the discussion. The presence of familiar people and places in the photos can also be misleading and can tend to personalize the discussions and even put people on the defensive.

**Using existing materials:** Existing hygiene education materials, such as posters and flip-charts can be used creatively and inexpensively to develop the materials for specific activities. Different drawings are separated or cut apart and used in *three-pile sorting*, for example. Such materials may need to be supplemented with additional drawings. The disadvantage of using existing materials is that they are often not open to different interpretations, which can create problems for the facilitator, particularly with the more open-ended activities. Technical and project manuals can also be a good source of pictures and drawings which can be cut out and separated for specific activities.

## Timeframe to make a toolkit

In most instances you will already have a prototype toolkit – usually made up of black and white line drawings – obtained from a PHAST training workshop. This kit will need to be modified to suit local circumstances.

You should allow about one month to prepare the local toolkit because:

- you will need to find an artist, or artists
- you will need to explain to the artist the methodology underlying the PHAST approach so that the purpose of the drawings is clear<sup>5</sup>
- you will need to take the artist to the community to get familiar with the surroundings so that the drawings are very realistic
- the artist will need to do a few practice drawings
- the practice drawings will need to be pretested with community members
- a lot of drawings may have to be done.

## Cost

### Artist's fees

You should make a budget for producing the toolkit. This will be based on the number of drawings needed. If possible, it would be best to get estimates of the cost for the same work from three artists, together with a sample of their work. You can

<sup>5</sup> A useful strategy for providing this explanation is to arrange to have the artist or artists attend a PHAST training workshop and to make the drawings during the workshop. See section on page 100 entitled, "Involve artists in a training workshop".

then compare prices and the skills of the different artists. Sometimes the cheapest price will not be the best choice. One of the artists might be a little more expensive. But the drawings may be a lot better and the artist may understand what you want much more clearly than the other artist(s) you are considering. In which case, provided you can afford it, it would be better to choose the slightly more expensive artist.

More experienced and professional artists tend to charge by the drawing, while others by the “set”, or by the time spent. If there is a clear work plan and timeframe, and particularly when a workshop is involved, it may be useful to draw up a contract for two, four, or even six weeks. In recruiting artists, it is also useful to consider the possibility of establishing a long-term relationship, giving preference to artists employed by development organizations or freelance artists with an interest in and sensitivity to participatory and development activities. Finally, when negotiating with artists, it is useful to keep in mind that their important skills are frequently undervalued.

### **Travel costs**

Remember to make allowance for any travel costs that might arise when the artist visits the community.

### **Materials**

There will be costs for materials (such as paper and paints), for making copies of the drawings and perhaps for having the drawings laminated to make them more durable.

### **Estimate form**

You may find it useful to provide the artist with a form to estimate costs. You can use this form to compare the costs of several artists. It may also mean that costs are not forgotten at the start. It can be a real problem later on if an artist forgets to include, for example, the cost of paper, special drawing pens and inks, and then asks you for more money.

### **Finding an artist**

Try to find an artist who lives in or close to the communities or ethnic group you will be working with. This will produce the best results and also save time and money, as the artist will need to visit the community more than once to observe the people, type of buildings and facilities, etc.

## Explaining the task to an artist

Explain that a participatory approach is one that does not focus on transferring a particular message from the facilitator to group participants. Rather, the opposite is true, with more importance attached to getting the participants to share their experiences, ideas, feelings and beliefs, and through this process developing the ability to solve their own problems (see Srinivasan, 1991). Explain that the drawings will be used to help group members think for themselves and participate in the process of making environmental improvements. Give a brief outline of the activities, explain what they are designed to achieve, and show sample drawings.

Explain the number of drawings needed, what they should be of, and how you want the drawings done. Use the **Guidelines for PHAST artists** in Part III to help you.

*Explain that the people, types of housing, vegetation, clothing and types of facilities drawn must look similar to the community or ethnic group you are working with and that this will help people to use the drawings more successfully.*

Invite the artist to visit the community with you.

## Visiting the community

Arrange a time to meet the artist when you can walk around the community together and get really familiar with the way people dress, where they live, the type of water and sanitation facilities they have, and any problem areas in the community, particularly those relating to water and sanitation.

Make notes and rough sketches of what you see, so that later it will be easier to discuss the drawings that will be needed.

After you have visited the community, either on the same day, or the day after, sit down somewhere quiet with the artist and discuss what you have seen together. Make a list of the drawings you will need.

## Involve artists in a training workshop

If possible, the artists should attend a complete PHAST training workshop.

When the workshop participants visit a community, the artist should come along and make initial sketches. Then, while the training workshop continues, the artist should be making the drawings. The draft drawings can be used and discussed in the training sessions, and during further visits to the community, and modified as a result of these visits and discussions. This is a practical and participatory form of pretesting.

## **Supervise the artist's work**

The artist's work should be carefully supervised. Regularly reviewing pencil sketches before they are completed and the final drawing made is advisable. Making changes to a completed drawing can be difficult.

## **Pretesting drawings**

The drawings should also be pretested with community members. This is done by taking the drawings to the community and asking people what they see, and whether they think the drawings look like their area and show cultural features correctly. Drawings should be modified according to the feedback received.

## **Quality of drawings**

Drawings made for PHAST or other SARAR activities are generally simple line drawings. They should be clear and uncluttered and preferably in colour. However, it is best if the original drawings created for a prototype toolkit are first made as black and white line drawings and plenty of copies made, either by tracing or by photocopying the original drawings. These copies can be adapted to reflect local regional situations much more easily than coloured drawings.

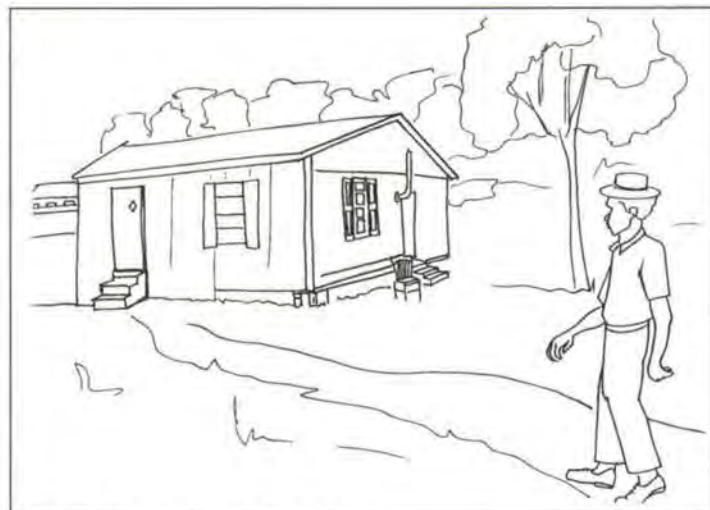
## **Copies of drawings**

Facilitators will generally need a number of sets of drawings. So keep a master set in black and white that can be photocopied; as many copies as needed can be coloured.

# Guidelines for PHAST artists

## General instructions

1. Drawings must match the community or ethnic group with whom they will be used. Therefore, the people, houses, water and sanitation facilities shown in the drawings must be similar to those in the community.
2. Visit the community or ethnic group with whom you will be working. You should make notes on how people live, dress, interact and work; what they do for entertainment; what problems they have, what they usually do to solve them. You should look in particular at how people use (or misuse) water, how they transport and store it, how sanitary (or unsanitary) the environment is. Make a note of some of the common hygienic (or unhygienic) practices in the community.
3. Attend a PHAST training workshop and do your drawings during the workshop – but do only a few drawings at first, consulting with the PHAST facilitator to make sure they are appropriate. Working in this way means you can get feedback on your drawings and advice from those running the training workshop.
4. Drawings should show men, women and children and combinations of people to reflect situations in the actual community.
5. Keep the drawings simple. Do not put in too much detail or too much background. Solid colours and simple outlines for figures work best. Too much detail can cause confusion. You do not have to do perfect drawings. Quick, clear sketches in solid lines, of recognizable scenes are preferable.
6. In the PHAST approach, drawings don't usually give a definite message. Rather they reflect a situation or condition that people can discuss. A set of drawings should include some that could have different meanings for different people. See the sample drawing above.



This drawing was done in the USA.

Some people might think that the drawing is of a person going to work, while others might think it is of someone going to a doctor's appointment. This is intentional: it means people can use the drawing to create different stories or discuss different topics. This is the purpose of "open-ended" drawings. If, on the other hand, the drawing included more detail, for example, a sign over the door saying either "OFFICE" or "CLINIC", the drawing would be "closed" to alternative interpretations, and the participants' possibilities for creativity, imagination and projection limited.

### Checklist for artists

- attend a PHAST training workshop
- visit the community
- do a few drawings first
- keep them simple
- don't give a definite message
- pretest drawings and revise as needed

7. Pretest the drawings with representatives of the community or ethnic group.

### Specific instructions

1. Do your first work as black and white line drawings and keep them as a master set.
2. Do each drawing on a separate sheet of paper.
3. Make the drawings large enough so that they can be seen from a distance.
4. Paper for the drawings should be at least 21cm (8<sup>1</sup>/<sub>4</sub>" ) in width and 29.5cm (11<sup>3</sup>/<sub>4</sub>" ) in height – in other words, A4 or standard letter size. Specific instructions for the size of the drawings are provided with the instructions for each activity.
5. Paper used for the master set and for the copies should be reasonably thick and strong as the drawings will be handled by a lot of people.
6. The drawings should be made in different sizes and shapes to suit the different purposes of the different activities. These sizes are indicated in the instructions which follow. Sometimes the same drawings can be used in two or three different activities but it is best if they are different sizes. If you have access to a photocopier you can reduce the number of times you have to draw a drawing by using the photocopier to either make them bigger or smaller, as required. It is therefore recommended that you make your list of drawings first, so that you can identify those you will need to reduce in size or enlarge.
7. If you have access to a photocopier, make photocopies of the drawings before you colour them.



8. Colour the final drawings. Water colours tend to be the easiest and fastest method.
9. It is a good idea to laminate the drawings for community use.

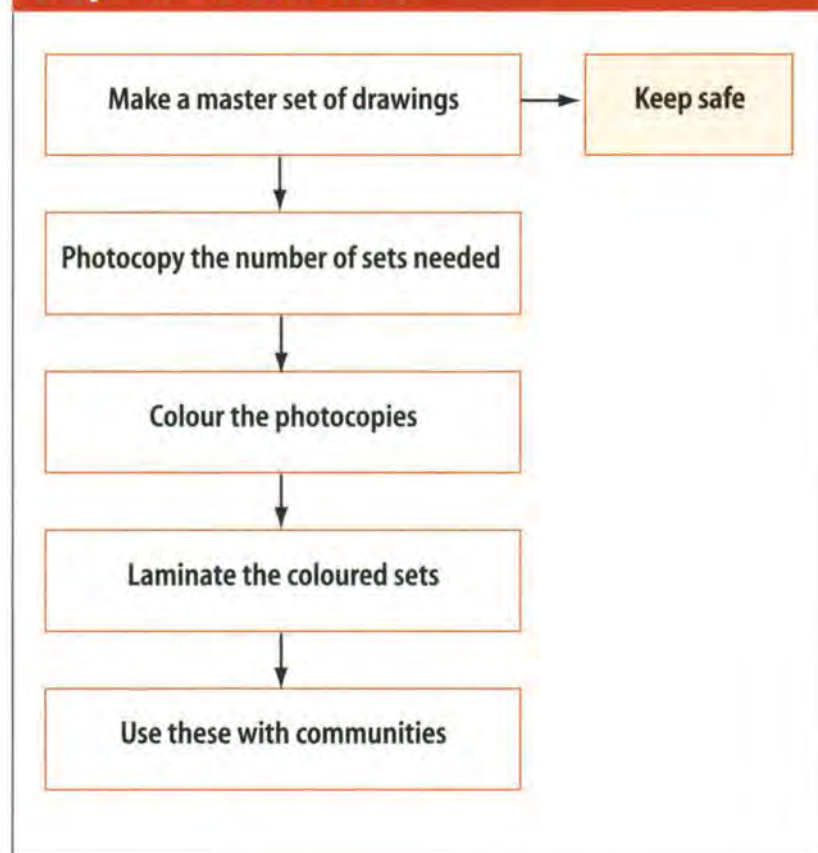
### Lists of sample drawings for activities

The list which follows is intended to help you create your first toolkit on hygiene behaviours and excreta disposal, so that in future, when you wish to use these participatory methods

for other issues, you will have a good idea about the range and type of drawings you may need. (See also Srinivasan, 1991.) If other water and sanitation issues are to be addressed, such as solid wastes, or other diseases such as dengue fever, malaria, or schistosomiasis, or other health issues such as AIDS, or alcoholism or smoking, then drawings relevant to those issues will have to be drawn.

The drawings listed on the following pages are suggestions only. Exclude those that are not relevant to the community you are working in. For example, if people do not bury faeces, do not include a drawing of this behaviour. Add drawings that seem more appropriate.

### Steps for PHAST artists



## Tool: Unserialized posters

### Size of drawings

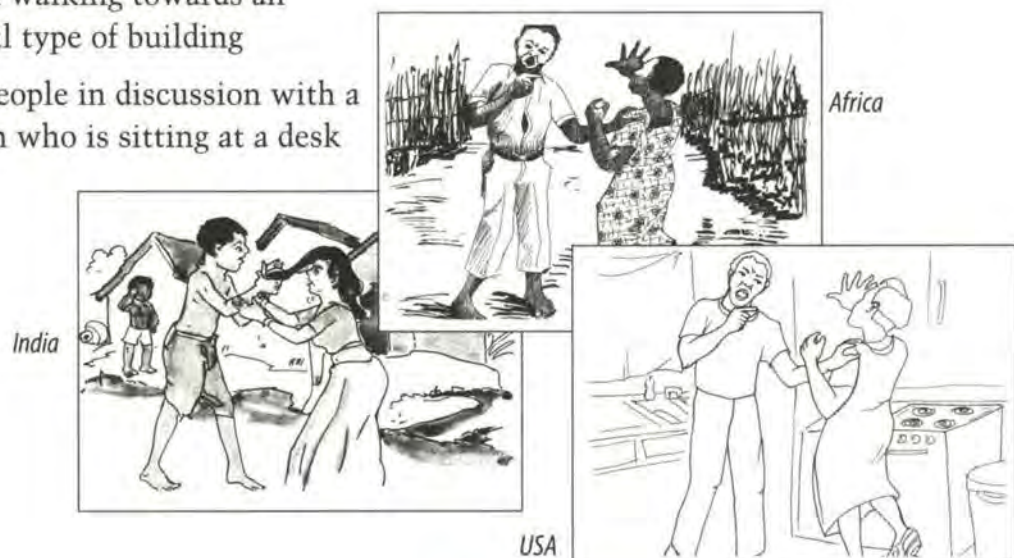
- approximately 21cm (8<sup>1</sup>/<sub>4</sub>"') by 29.5 cm (11<sup>3</sup>/<sub>4</sub>"'), hereafter referred to as A4 size

### Number and type of drawings

- 10–15 drawings showing scenes of everyday community life. Some drawings should be of dramatic but realistic aspects of everyday life, such as an illness, a disagreement between two people, a celebration or conflict between two people. Others should be quieter and more ordinary. The drawings should be drawn so that they can have more than one meaning. For example, a scene showing a person walking towards a building could be interpreted as a person is going to make a complaint, or going to work, or to register the birth of a child. Or a small group of people running could be interpreted as people chasing a criminal, an animal, or running away from some sort of disaster or pursuer. The drawings should be drawn in such a way that it is possible to put them together in lots of different orders to tell different stories. The drawings should not be numbered and should not be ordered. This is why they are called “unserialized posters”.

### Example drawings

- two women talking together, one holding a baby
- a man and a woman talking to each other
- a celebration
- a meeting
- a man walking towards an official type of building
- two people in discussion with a person who is sitting at a desk



- a man or woman sitting and thinking deeply about something
- a person carrying a large number of suitcases, boxes and bundles
- a group of men socializing
- a group of women socializing
- a group of children playing
- a disagreement between two people
- a small group of people running
- a woman crying
- a small group of people laughing

### Tool: Nurse Tanaka

#### Size of drawings

- A4

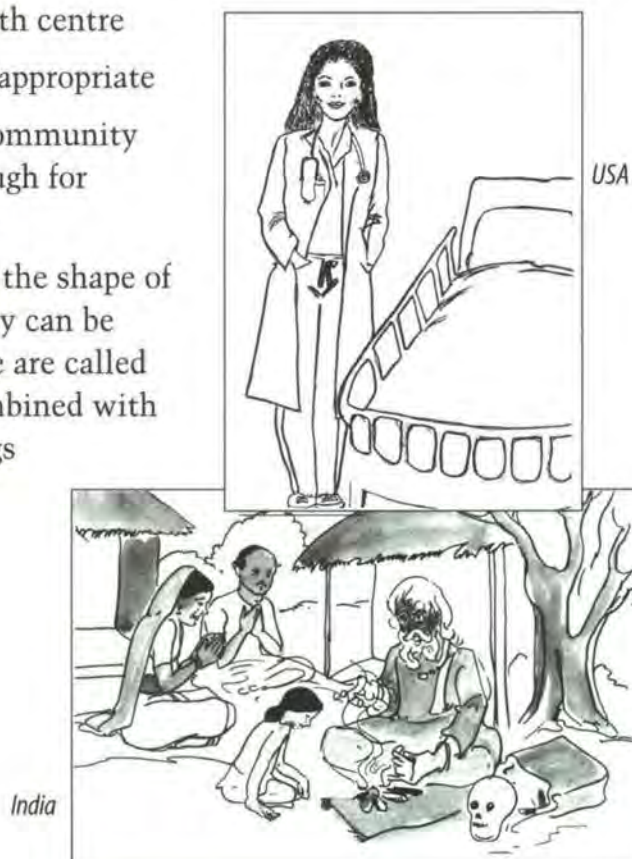
#### Number and type of drawings

- a drawing of a nurse/doctor at a health centre
- a drawing of a traditional healer – if appropriate
- up to 30 drawings of people in the community (they should not appear sick) or enough for everyone in the group to participate

**Note:** The figures can be cut out around the shape of the figure in question, or if preferred they can be made with flexible arms and legs – these are called “flex-flans”. These flex-flans can be combined with cut-outs of animals, plants, and buildings for use with other activities as well. (See Srinivasan, 1991.)

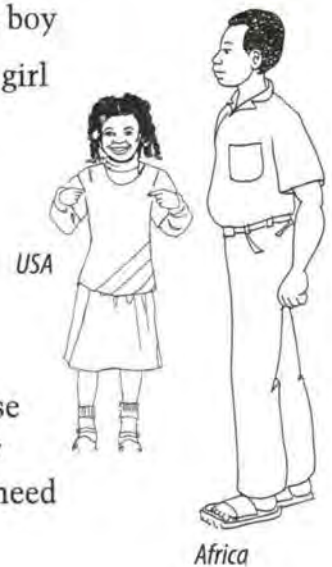
#### Example drawings of people

- an old man
- woman with a baby
- a pregnant woman



- boys of various ages – e.g. teenage boy, primary school-age boy
- girls of various ages – e.g. teenage girl, primary school-age girl
- an adult man
- an adult woman
- an old woman
- a grown-up with a young child

**Note:** Similar drawings of people may be needed for the *pocket chart* activity. It may be worthwhile to photocopy these drawings at a size that fits the *pocket chart*, before you colour them. This way, you can reduce the number of drawings you need to do.



### Tool: Three-pile sorting

#### Size of drawings

1/4 of A4 – so that they also fit a *pocket chart*

#### Number and type of drawings

- about 30 drawings
- the drawings should show everyday hygiene practices in the local culture, both good practices and bad practices
- the meaning of some of the drawings should not be immediately obvious; participants will then have to think carefully before they decide if the drawings should go in the “Good”, “Bad”, or “In-between” pile
- a card with the word “Good” on it; a card with the word “Bad” on it; a card with the word “In-between” on it. Or instead of using words, these cards can be replaced with symbols meaning the same thing. For example, a smiling face can be used for “Good”, a frowning face can be used for “Bad”, and a face without any expression can be used for “In-between”. Coloured cards can be used instead, for example, green for “Good”, red for “Bad”, and white for “In-between”.

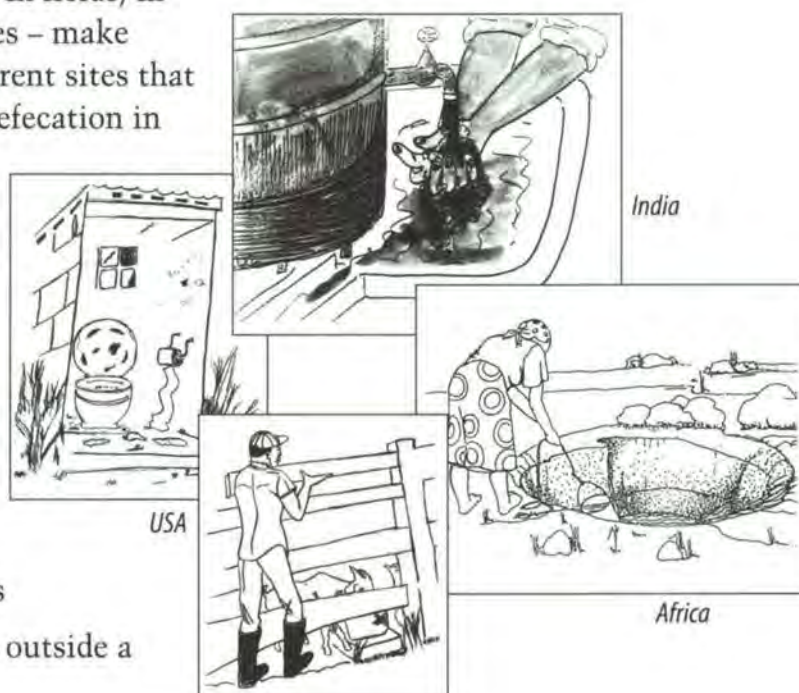
#### Example drawings

##### On sanitation

- an adult wiping a baby’s bottom
- an adult cleaning a latrine/toilet

- a child defecating in the backyard of a house
- an adult covering a latrine hole
- an adult sweeping up faeces from the backyard of a house
- an adult putting ash down a pit latrine
- a person using a latrine/toilet (show all types used in the local area)
- open defecation (such as in fields, in the bush, on railway lines – make drawings for all the different sites that could be used for open defecation in the local area)

- a person using water to flush a latrine/toilet (if relevant to the local area)
- a dog or pig eating faeces



#### On handwashing

- an adult showing a child how to wash hands
- a boy washing his hands outside a latrine/toilet
- handwashing with water
- handwashing with water and soap
- handwashing with water, ash or dirt

#### On water

- a tank of water outside a building
- a dog drinking from a water-collection container
- a chicken drinking from a water-collection container
- an adult washing the face of a child
- an adult washing children
- an adult using a jug to take water from a container to a cup for a child to drink
- an adult drinking from a water-collection bottle
- a child using a jug to get water from a large water-collection container
- an adult washing dishes

- an adult collecting water (make multiple drawings to show all the local sources used to obtain water such as a yard tap, house tap, water truck, water kiosk if relevant to the local area)
- woman boiling water in a container
- a person using his/her hands to scoop up water from a large container of water
- a person washing himself/herself
- a person watering a garden or crops
- people swimming and washing in a water source
- animals standing in and around a water source

**On food preparation and handling**

- an adult preparing food
- an adult washing hands before preparing food
- a child and a cat eating out of the same bowl
- a family eating food with their fingers
- an uncovered, full water container
- household dishes, cups and eating utensils on the ground
- dishes lying uncovered on a table outside a house
- plates of uncovered food

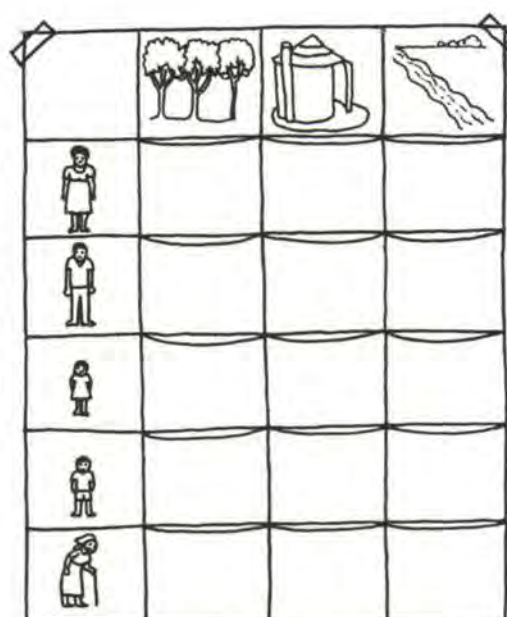
**Tool: Pocket chart**

Horizontal drawings will be selected from the *three-pile sorting cards* by the facilitator. Most *pocket charts* hold about 6 drawings across the top. The number selected depends upon the issue to be investigated.

Vertical drawings are described below. The number of vertical drawings should be kept to a minimum, usually between 5 and 7.

**Type of vertical drawings**

- frequently, drawings are needed of the different types of people in the community or ethnic group; you may be able to use some of the drawings of the people from the *Nurse Tanaka* set depending on the type of pocket chart you are using



**Example vertical drawings of people**

- adult man
- adult woman
- boy
- girl
- old person
- baby
- sick person

**Tool: Transmission routes****Size of drawings**

A4

**Number and type of drawings**

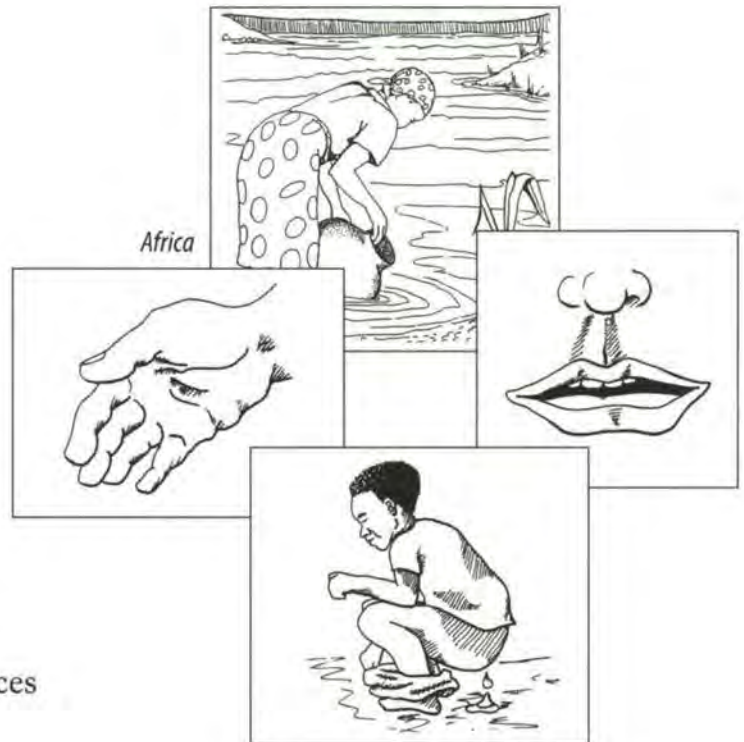
- 10 or more
- draw situations where people could unintentionally come into contact with human faeces and the germs they carry. You will need to think carefully about the conditions in the community that might make this possible. Some examples of such situations are provided below. Draw those that are relevant and include any other situations you may have noticed in the community.
- also include situations where people do not come into contact with human faeces. Including such drawings helps people to think deeply about transmission routes.

**Note:** Some of the drawings from the *three-pile sorting* set could be used in this activity. However, they should be enlarged. You may be able to enlarge the relevant *three-pile sorting* drawings on a photocopier before you colour them. They would then be suitable for use during this activity. This could help reduce the number of drawings you need to do. Drawings not used in other activities are listed first and marked \*.

### Example drawings

#### On faecal-oral transmission routes

- \* a person's mouth or face
- \* a hand
- \* fields of food crops or a vegetable garden
- \* a bare foot
- \* flies, cockroaches or any other common vermin
- \* milking a cow
- \* open defecation (if relevant)
- animals in water sources
- people washing in water sources
- plates of uncovered food
- someone collecting water
- animals eating from household plates
- uncovered water collection containers
- household dishes, cups, eating utensils
- a dirty latrine/toilet, or broken latrine/toilet, or flooded latrine/toilet
- a person using their hands to drink water from a container
- someone preparing food
- dogs or pigs eating faeces



### Tool: Blocking the routes

#### Size of drawings

- 1/2 A4 size and cut out in an oval shape. This helps to distinguish them from the *transmission routes* drawings

#### Number and type of drawings

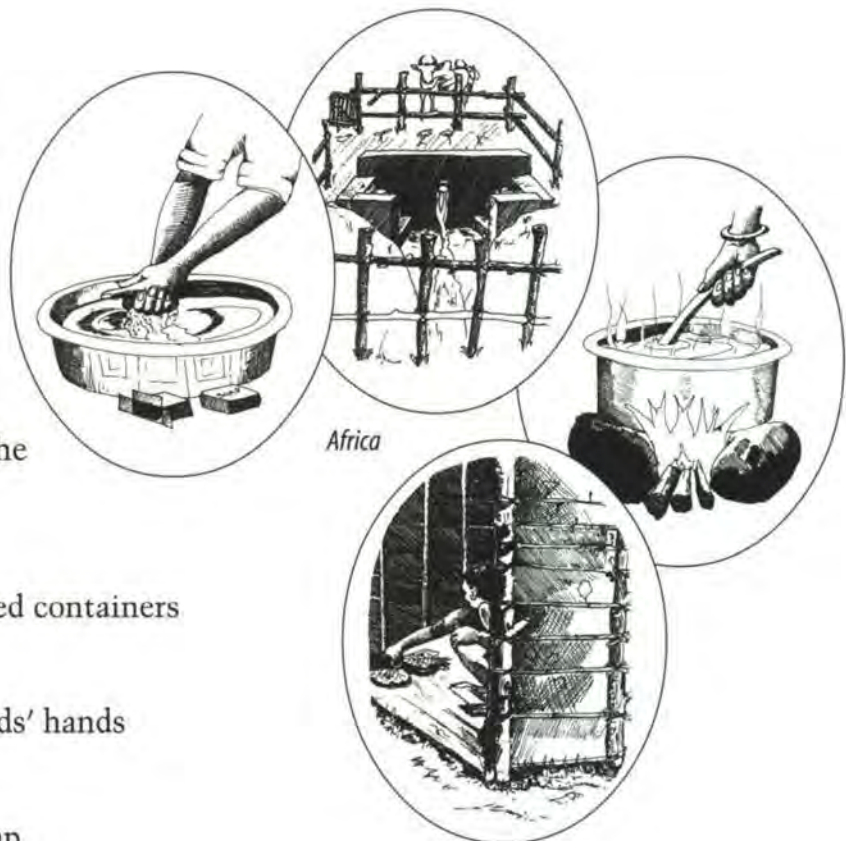
- 15 drawings of different ways to stop or block the transmission routes of disease. Choose only those relevant to the situation of the community or ethnic group. Add drawings that may be used in the local setting but that may not be in the following list of examples.



**Note:** Some of the same drawings used for *three-pile sorting* can be used in this activity. You could reduce the number of drawings required by choosing the relevant ones from the *three-pile sorting* set and enlarging them on a photocopier before you colour them. You can colour the larger ones and cut them out as ovals. This means you would then only need to create new drawings for the scenes you don't already have. Drawings not used in another activity are listed first and marked \*.

### Example drawings

- \* covered food
- \* a fenced water source
- \* animals in a fenced pen
- \* a person burying rubbish
- \* a person collecting children's faeces from the yard
- \* fly and insect spray
- \* storing water in covered containers
- \* a shoe
- a person washing a child's hands
- boiling water
- washing hands with soap
- cooking or reheating food
- dishes on a table or drying rack
- a person using a dipper or cup to get water for drinking from a large water container
- a latrine



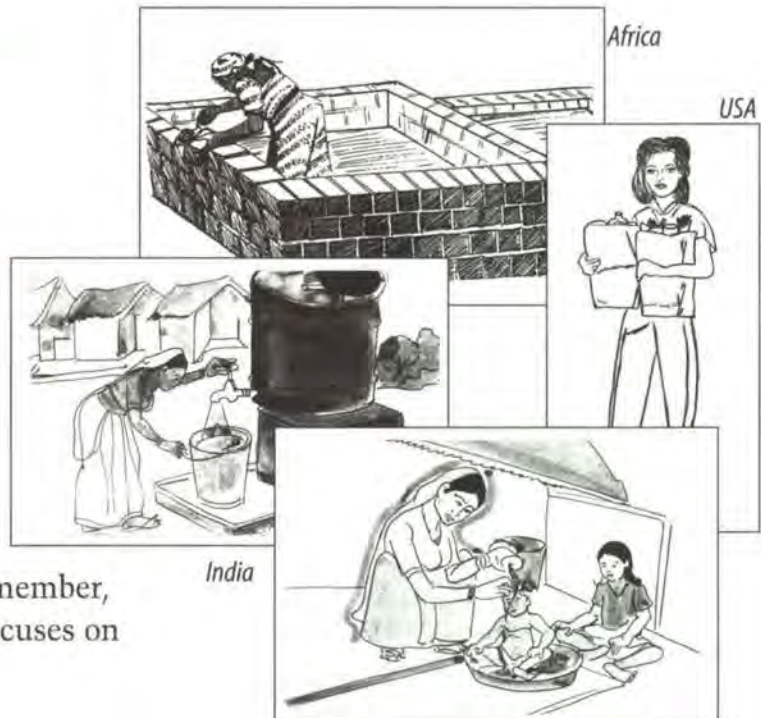
## Tool : Gender role analysis

### Size of drawings

A4 or larger

### Number and type of drawings

- 3 separate large drawings of: a man, a woman, and a man and women together
- include drawings of a boy, a girl, and a boy and girl together if the community wants this. Remember, though, that this activity focuses on gender, not age.
- 12 or more task drawings
- the drawings should be of daily household and community tasks that relate to water and hygiene activities as well as other community and household tasks. Make the drawings showing either a man or a woman doing all the tasks. The gender of the person is not important. It is the task that should be emphasized. One way to emphasize the task is to show only the hands, arms or body, or the person performing the task in such a way that the gender of the person is not obvious. Drawings not used in other activities are listed first and marked \*.



### Example drawings

- \* washing clothes
- \* cleaning a baby after defecation
- \* showing children how to use a latrine
- \* feeding children
- \* making the walls for a latrine/toilet
- \* disposing of household rubbish
- \* digging a latrine pit
- \* collecting the building materials for a latrine/toilet
- \* cleaning up the inside of the house
- \* buying soap

- \*replacing soap when it runs out
- \*agricultural tasks (various different ones)
- \*a person at work (various types of jobs)
- \*collecting or carrying wood
- \*tending animals
- washing or bathing children
- showing children how to wash their hands
- feeding children
- preparing meals
- washing dishes
- cleaning up around the outside of the house
- fetching water

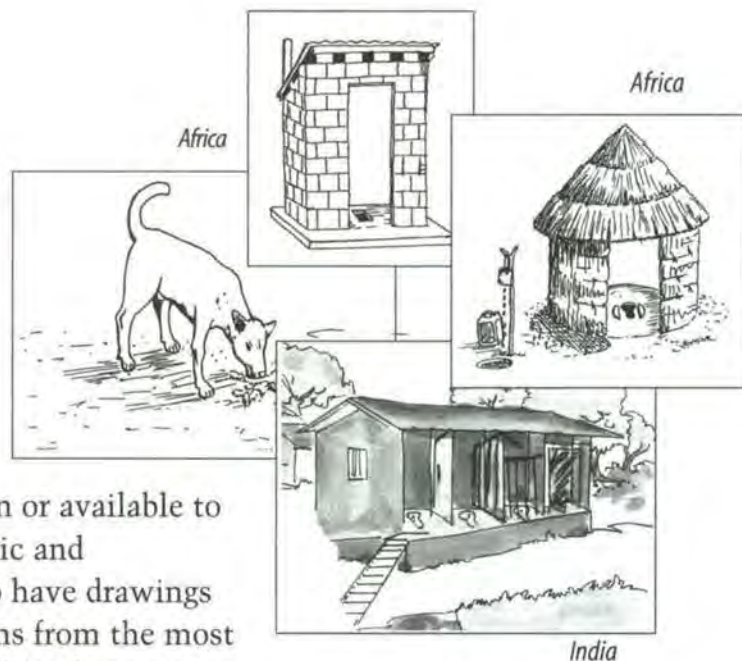
### Tool: Sanitation options

#### Size of drawings

- A4

#### Number and type of drawings

- from 2 to 10 drawings, depending on options practised or available
- drawings should be of different human excreta disposal methods practised in or available to the community, both hygienic and unhygienic. You will need to have drawings which show a range of options from the most basic form of excreta disposal (perhaps open defecation) to better options. The better options must be affordable and available to the community or ethnic group.



**Note:** These drawings can also be made for different water collection and transport methods ("water options"). Make sure that your drawings reflect the local situation and the disease being addressed.

### Example drawings

- dogs or pigs eating faeces
- open defecation
- pit latrine
- pit latrine with squat slab
- pit latrine with drop hole cover
- pit latrine with handwashing facilities
- ventilated improved pit latrine
- improved pit latrine with handwashing facilities
- pour-flush latrine
- flush toilet
- someone burying faeces
- communal toilet block
- flush toilet with handwashing facilities
- connection to a sewerage system (low cost or standard)

### Tool: Planning posters

#### Size of drawings

- A4

#### Number and type of drawings

- a set of *planning posters* that show some of the possible steps which could be taken to move from a problem situation to an improved situation. Remember to include different activities which people themselves can do to solve the problem, as well as those which will require additional outside help through collaboration with other groups and organizations.
- 2 large drawings, one showing a problem situation ( a “now” scene) and another showing a greatly improved situation or solution to the problem (a “future” scene). Make sure the “now” scene looks like the local area and daily environment, and not too much worse. The “future” drawing should show improvements that can be made in a relatively short time at low cost without major changes in buildings, and roads etc. (which might be very expensive).

**Note:** In other guides, this tool is called *story with a gap*.

- the facilitator will advise you on which “now” and which “future” drawings to draw, together with the planning drawings relevant to the situation . The following are examples only, to give an indication of the sort of drawings that might be required.

**Note:** In this guide, the facilitator is advised to select “now” and “future” drawings from the sanitation and hygiene behaviour options.

### Example 1

*“Now” situation – drawing of open defecation*

*“Future” situation – drawing of latrines with handwashing facilities*

#### **Planning posters**

- community meeting
- collecting money
- buying building materials
- digging the pits for latrines
- pouring the concrete for the slab
- building the walls
- putting the roof on
- putting in the handwashing facilities
- teaching children about handwashing
- new latrine in use

### Example 2

*“Now” situation – drawing of water being collected from unclean source*

*“Future” situation – drawing of water collection from improved well*

#### **Planning posters**

- community meeting
- building a fence around the water collection site to keep animals out
- collecting money
- buying materials to build a new improved community well
- building the well

### Example 3

*"Now" situation – drawing of schoolchildren defecating in the open*

*"Future" drawing – schoolchildren using a latrine*

#### Planning posters

- community meeting
- two or three people talking together
- a visit to the school
- improving latrines at the school
- teachers teaching children to use latrines

### Tool: Barriers chart

#### Size

- a sheet of flip-chart paper or newsprint approximately 40" (100 cm) by 27" (65 cm)
- draw the chart as per example below; colours or symbols may be used instead of words

	Easy to do	In-between	Hard to do
Very effective			
In-between			
Not very effective			

### Tool: Monitoring chart

#### Size

- a sheet of flip-chart paper or newsprint approximately 40" (100 cm) by 27" (65 cm)
- draw the chart as per example opposite; colours or symbols may be used instead of words

GOAL (DRAWING)	NUMBER OR AMOUNT	HOW TO MEASURE	HOW OFTEN TO MEASURE	By WHOM

**Note:** If large sheets of paper are not available, the facilitator can make a chart using cards for the headings and string or tape to mark out the chart sections. Or else, a chart can be created on the floor, using sticks to mark out the chart sections.

# How to make a pocket chart and more examples of how to use it

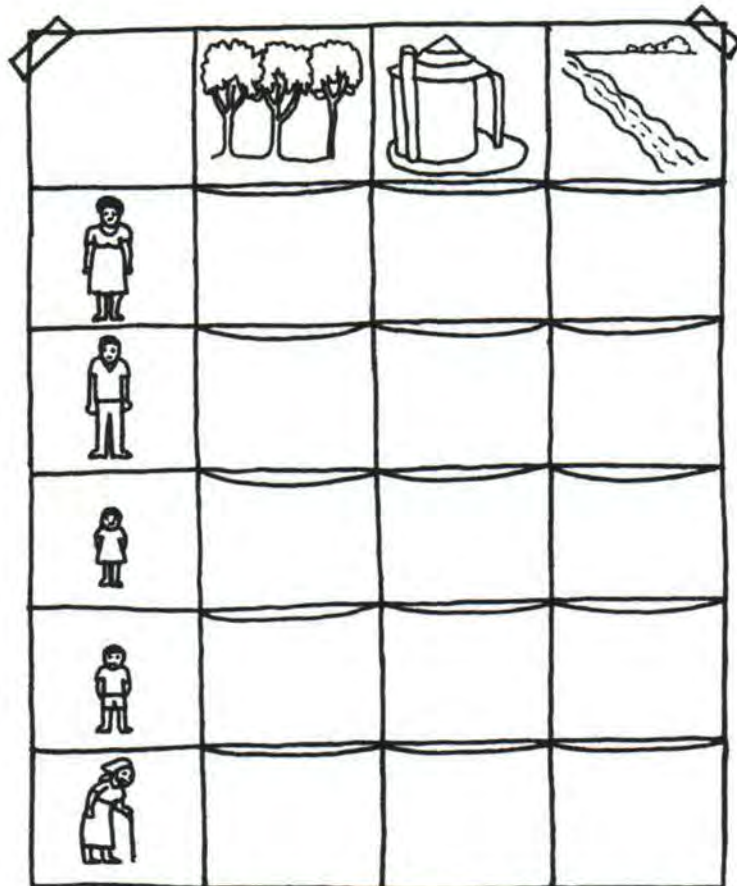
## How to make a pocket chart

A *pocket chart* can be made of paper, plastic, cloth, or with jars. If made of paper, plastic or cloth, the most practical size to use is 1–1.5 metres square (3–4½ ft). A *pocket chart* of this size can easily be rolled or folded for transporting from one meeting place to another.

1. Create a row across the top of the chart, with pockets in which drawings can be placed. The drawings will represent subjects about which data needs to be collected, such as where people defecate. There may be as few as 3 pockets or as many as 7.

2. Create a column along the left side of the chart, with similar pockets where drawings can be placed. These might represent the different people who use the options, or other variables. There may be as few as 5 pockets or as many as 10.

3. Now attach rows of pockets across the chart so that there is one for each option, both up and down and across, to form a grid pattern. See model on this page.



## How to use a pocket chart

A *pocket chart* can be set up in many different ways, depending on what the group wants to find out. Participants are provided with tokens or slips of paper for voting. During the voting, the *pocket chart* is turned away from the group so that voting is confidential. If transparent plastic pockets are used, a blank card is placed inside each of them. Participants then place their tokens behind this card. When all the participants have given their information, the blank drawings are removed so that the distribution of the tokens is visible. These tokens are then counted up by volunteers and the information presented to the group. A discussion can now be held on what this information reveals about actual practices in the community. Other examples of how a *pocket chart* can be used are given below.

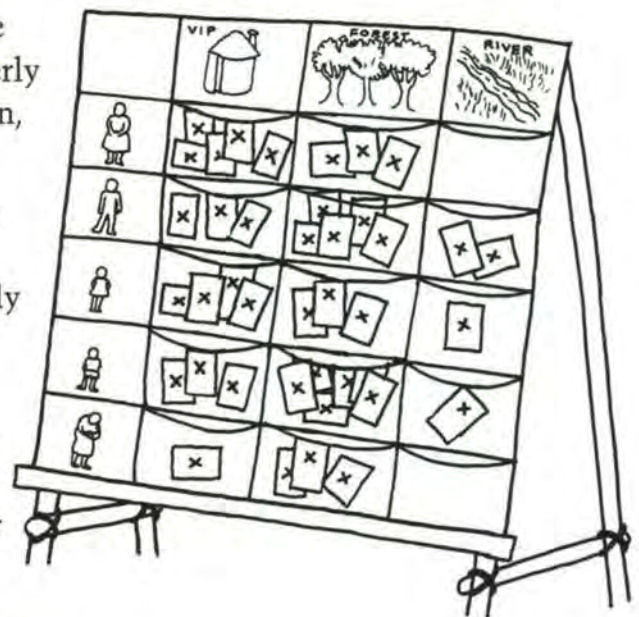
## Other examples of pocket charts

### Example 1: Defecation sites

- Drawings of different sites or facilities used for defecation are used to create the row across the top of the chart. The drawings can be taken from the *three-pile sorting* drawings.
- The column down the left-hand side shows a man, woman, boy, girl, elderly person, sick person, pregnant woman, etc.

Participants will identify themselves in the left-hand side column and then indicate the site or facility they normally use, then place their token in the corresponding pocket.

Additionally, participants can carry out the activity for urination sites. Give them two tokens of different colours (or shapes) (one to represent the defecation site and one to represent the urination site), which they then place to indicate the options they use for each function.





**Example 2: Water sources and water uses**

- The row across the top of the chart is created using drawings (from the *three-pile sorting*) of places where or the means by which water can be obtained; for example, spring, river, well, tap, pond, rainwater collectors, water vendor/truck.
- The column down the left-hand side shows potential different uses of water; for example, drinking, cooking, washing food, washing dishes, washing hands and face, washing baby, bathing, watering garden.

Participants will use several tokens to indicate the water source for each use applicable to them. Example: I wash my hands with water from the truck, I water my garden with water from the river, etc.

# Activity, tool and artist acknowledgements

A number of the write-ups for the activities in this guide were based on earlier work by Lyra Srinivasan (1990) and Deepa Narayan and Lyra Srinivasan (1994). These include: **Step 1: Activity 1; Step 2: Activities 1, 2 and 3; Step 3: Activity 3, and Step 5: Activity 1.**

The tools in this guide were developed as follows:

<i>Unserialized posters</i>	Lyra Srinivasan
<i>Nurse Tanaka</i>	Keith Wright
<i>Three-pile sorting</i>	Jake Pfohl
<i>Pocket chart</i>	Lyra Srinivasan
<i>Transmission routes</i>	Ron Sawyer and William Samson
<i>Blocking the routes</i>	Ron Sawyer
<i>Barriers chart</i>	Ron Sawyer
<i>Gender role analysis</i>	Deepa Narayan
<i>Sanitation options</i>	Josiah Omotto
<i>Question box</i>	Ron Sawyer
<i>Problem box</i>	Ron Sawyer
<i>Monitoring chart</i>	Mayling Simpson-Hébert, Sara Wood and Ron Sawyer

Tool drawings featured in the kit were produced by Mr M. Makolo (Department of Information, Botswana); Mr Charles Kut (CARE-Kenya); Mr Taffy T. de Naisho (Communication Concepts, Kenya); Ms Alicia Sawyer (SARAR Transformación SC, Mexico); Ms Christine Achieng (RUWASA, Uganda), Mr Bob Mugisha (Ministry of Environment; Uganda) and Ms Juliet Waterkynd (Studio A.H.E.A.D, Zimbabwe).

Participatory materials have been developed over a long period of time. They are the result of a great deal of joint collaboration. In acknowledging the above artists, we would also like to acknowledge those people whose names are no longer on record.

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# Glossary

activity: in this manual, what the group works through in order to discover the information and skills necessary to reach understanding or take a decision.

census: official counting of inhabitants by local authority, national government, etc.

empower: to help people to develop the ability and knowledge to take decisions on matters relating to themselves.

evaluation: occasional assessment carried out at important stages of a project.

facilitate: to assist an activity so that it runs smoothly and in an organized way, and so that participants gain maximum benefit from it.

faecal–oral routes: routes (e.g. contaminated drinking-water or eating utensils) via which faecal matter is transmitted to the mouth.

feedback: response or reaction to an activity, which serves as information to improve that activity.

goal: aim or objective.

latrine: place or building, not normally within a house or other building, for defecation and urination. “Latrine” and “toilet” are often used interchangeably; however, a latrine more commonly refers to a temporary structure.

methodology: system of methods and rules.

monitoring: routine checking or controlling of progress throughout the life of a project to ensure that e.g. goals are met and met efficiently.

poster: a poster is a large drawing of A4 size or larger; it is usually put up on a wall (commonly called “posting on the wall”) and is used for discussion purposes.

project: planned activity with realizable goals for a specified time period and with a budget.

programme: continuous undertaking for planned objectives with long-term support for operation and maintenance from an institution; may include a series of projects.

sanitation: measures to break the cycle of disease; community environmental sanitation usually involves hygienic (i.e. safe) disposal of human and animal excreta, wastewater and solid waste, and drainage and other hygiene behaviours.

sewer: a pipe or drain, usually underground, used to carry off wastewater.

step: one or more activities which together aim to achieve one overall objective.

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sustainability: sustainability in relation to sanitation projects means that the community is able to keep the system working. This applies both to operation and maintenance, including financing, and to environmental aspects. Making effective use of resources, protecting against depletion and overuse, preventing pollution and ensuring conservation of resources are therefore important sustainability issues.

tool: in this guide, technique or materials used by the facilitator to help the group work through an activity. They may include whatever works best to aid the group in the activity.

toolkit: in this manual, a set of drawings or other materials, which show people, situations, customs, etc., that are familiar to participants, and which act as visual aids for facilitating activities.

unserialized posters: it should be possible to put the drawings used in these activities in lots of different orders to tell different stories. They are very different from other health education materials (such as a flip-chart or comic strip) which must be presented in a particular or “serialized” order.

wastewater: sewage.

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## Historical background to PHAST

The SARAR methodology was first conceived by Lyra Srinivasan in the 1970s. Over the years, Lyra and her close colleagues, Ron Sawyer, Chris Srinivasan and Jake Pfohl worked to develop participatory activities that would increase the self-esteem of individuals and community groups and help them to acquire the skills to contribute effectively to decision-making and planning for meaningful change. In the early 1980s, the United Nations Development Programme (UNDP) created the PROWESS Project (Promotion of the Role of Women in Water Supply and Environmental Sanitation Services) to identify strategies and tools for increasing the involvement of women in water supply and sanitation projects. Under the guidance of Lyra Srinivasan as training director, the PROWESS team (which included Siri Melchior, Deepa Narayan, Aminata Traoré and Ron Sawyer) further developed and adapted the SARAR methodology to the special needs of the water supply and sanitation sector. In 1990, UNDP published, ***Tools for community participation: a manual for training trainers in participatory techniques.***

In 1990, PROWESS became part of the UNDP/World Bank Water and Sanitation Program, where it was possible to further consolidate its approach. As the participatory development specialists for the UNDP/World Bank Regional Water and Sanitation Group in Nairobi, Ron Sawyer and Rose Lidonde, together with other PROWESS associates, were instrumental in training African community workers and in spreading the methodology to other African countries.

In 1992 the UNDP/World Bank Water and Sanitation Program and WHO joined forces to produce better methods for hygiene education by adapting the SARAR methodology more specifically for sanitation and hygiene behaviour change. Thus was born the PHAST initiative: Participatory Hygiene and Sanitation Transformation.

A collaborative process was begun in 1993 in four African countries (Botswana, Kenya, Uganda and Zimbabwe) to further develop and field-test these methods. PHAST brought together and adapted a number of SARAR activities which had already been developed and validated under the PROWESS Project, and created new ones. Among the activities transferred to the PHAST initiative were several designed by Ron Sawyer and associates, and piloted as a package in Mexico under the auspices of a UNICEF-supported national diarrhoea control programme. Through a series of creative design and training workshops, PHAST sought suggestions for activities from many others in Africa who had been working on hygiene behaviour change. The creators of individual activities are listed in the ***Activity, tool and artist acknowledgements.***

UNICEF offices in Botswana, Kenya and Zimbabwe became involved at this stage and, together with government counterpart agencies, field-tested the approach in many of the districts in which they are active.

Since the field-test phase, PHAST has been adopted by several countries within and some countries outside the African Region.

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