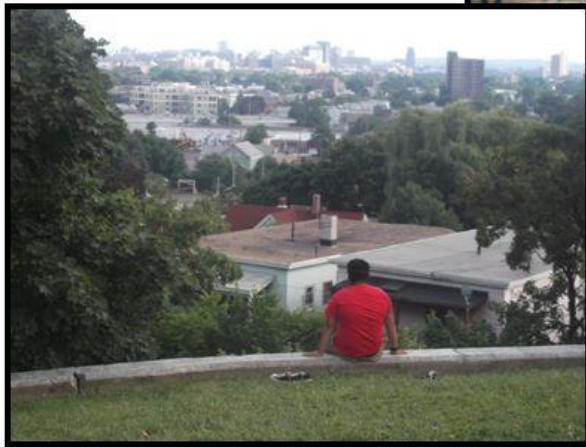
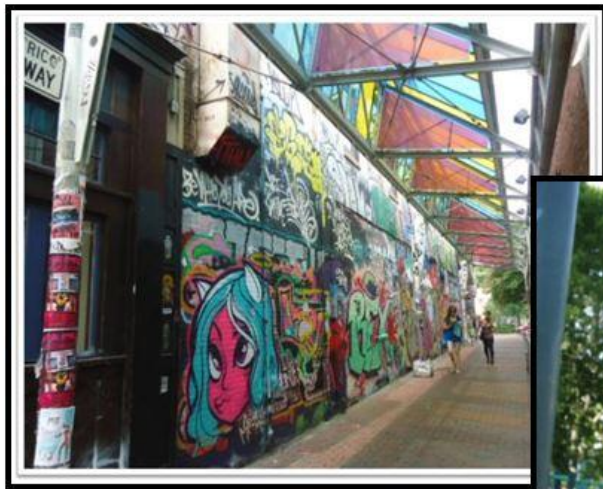


Facilitator's Guide to Youth Community Safety Photovoice



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Background Information

Photovoice Overview

Photovoice is a participatory action research method by which people can identify, represent, and enhance their community through a specific photographic technique (Wang & Burris 1997). “Participatory action research” puts the power and control of the research into the hands of those being studied. In doing so, photovoice seeks to give the power and voice back to the community to express their community’s strengths and needs. Photography becomes a data collection tool and the images become the universal language to express the individual’s reality or experience. This inclusive, grassroots approach to community engagement allows for youth participation and allows them to advocate their concerns using their language and experience (Wang 2006).

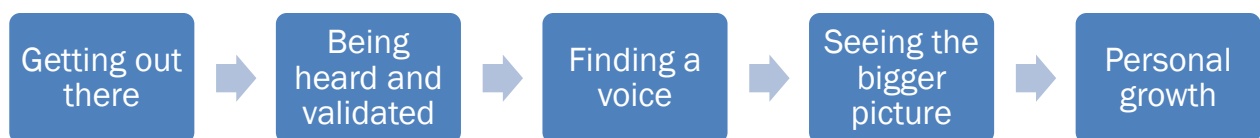
Caroline Wang and colleagues developed the photovoice methodology in the 1990s and since then photovoice has been successfully implemented in a variety of settings and populations as this process engages individuals who typically do not have access to the people who make decisions over their lives (Wang & Burris 1997; Strack et al. 2004). Photovoice is grounded in health promotion principles and the theoretical literature on education for critical consciousness, feminist theory, and a community-based approach to documentary photography (Wang & Burris 1997; Wang 2006).

Photovoice has three main goals (Wang & Burris 1997; Wang 2006):

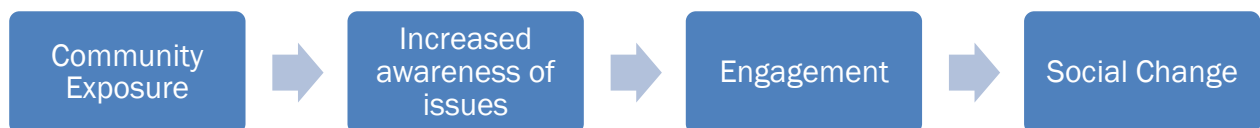
1. To enable people to record and reflect their community’s strengths and concerns,
2. To promote critical dialogue and knowledge about important issues through large and small group discussion of photographs, and
3. To reach decision-makers

The intended outcomes of photovoice are to empower participants, assess community needs, and assets, and take action in the community (Wang & Burris 1997, Strack et al. 2004).

The Photovoice process aims to benefit both the participants and the community. The participant can benefit by (Photovoice Hamilton Ontario 2007):



Photovoice can benefit the community by:



Context for Project

The Middlesex Community Transformation Grant (CTG) has a strategic direction for Healthy and Safe Physical Environments. The aim of this strategic direction is to implement initiatives to improve the

built environment in order to increase physical activity opportunities. Over 513,000 Middlesex residents stand to gain from safer physical environments, including 91,000 youth who will be at lower risk of violence. Photovoice, as recognized evaluation technique, will be the vehicle of this strategy. The intention of this photovoice project is to provide a process to empower the youth of these communities to voice their stories to people that make decisions over their daily lives.

Youth Community Safety Photovoice Ground Rules

Role of Facilitator

The role of the facilitator is essential to encourage participants to think critically and work together effectively (see example job description in List of Resources). The facilitator will not be completely neutral because he or she should be openly committed to certain kinds of social change. It is also the facilitator's responsibility to recognize the political nature of the photography and the group's work and to encourage positive group dynamics. At the same time, the facilitator should work to reduce the group's dependence on the facilitator for solving future problems (Wang & Burris 1997; Photovoice Hamilton Ontario 2007; Lyrintzis 2010).

Some suggested facilitation ground rules are:

- **The youth are the experts.** The youth should be creative and should develop their own objectives and create their own photographs. The youth are the researchers and this should be their project.
- **The facilitator is the youth's ally.** It is helpful if the facilitator has worked/is working in the city or town where youth are located.
- **Ensure the youth are safe.** Consider taking pictures in groups or the buddy system.
- **Encourage a respectful environment.** Photovoice is meant to be a positive and interactive experience, therefore the youth should respect each other and the community.
- Use **open-ended and non-judgmental questions and negative polling** with participants to facilitate discussion.
- **Recognize the group's dynamics** and their strengths and weaknesses to help decide between large group discussions or small group discussions.
- **Be sensitive to** issues of power and ethics related to photography, personal aesthetic tastes and biases in photography, and support different styles of picture-taking.

Photography Ethics

It is important to obtain written consent forms that allow youth to participate and allow subjects to be photographed, and to discuss issues of privacy and representation. It is essential that parent or guardian consent be obtained (see Photography Consent Form in List of Resources) if the youth participating in photovoice is a minor.

A camera gives the photographer power to create a message. Therefore, it is important to represent the image and the subjects within the image in an accurate way because:

- Taking someone's picture without permission is a violation of privacy.
- Taking a picture of someone doing something risky or incriminating would go against the values and goals of photovoice.

The facilitator may want to invite a photographer to come in go over basic photography, camera skills, and photo ethics (see ethical guidelines in List of Resources for more detail).

Photovoice Implementation

The goals of this youth Community Safety Photovoice project are:

- Involve youth in uncovering and addressing the causes and effects of unsafe environments
- Advancement of “safe and healthy physical environments” that promote emotional wellbeing and healthy behaviors

Photovoice is a community-based approach and is meant to be flexible to the needs of the community implementing the project. The following is a suggested guide and should be modified based on the community’s needs, goals, and resources. In conducting this project, we ask communities to modify the example timeline in the List of Resources below.

Materials You May Need

Workshops	Picture-taking Kit
Markers	Camera
Post-it notes	Pocket notebook
Tape	Consent forms
Easel paper	Pen
Easels	
Computer and Projector	

Getting Started

- What decision-makers do we want to inform?
- How many cameras should we buy?
- How much time do we have to work with the youth each week?
- Will the youth be paid? How much? When?
- Where can we hold the workshops (consistently)?
- Where can we hold the exhibit?

Use these questions to help you to adapt the example timeline to your community, youth group, and timeframe (See Example Timeline in List of Resources). To kick-off the project, MAPC holds a “Train the Trainers” session for the community facilitators. Each project should engage about 10-15 middle school to high school youth and include the following workshops that cover the basic photovoice process:

- Introduction to Photovoice
- Introduction to Photography
- Introduction to the SHOWeD Method
- Picture Taking (repeated)
- Selecting, Contextualizing, and Codifying Photos – explained below in more depth (repeated)
- Exhibit Preparation and Discussion of Major Themes

Running parallel to these workshops should be process mapping to help the youth understand how to take action in their community (explained in more detail below).

Selecting, Contextualizing, and Codifying

This is the heart of the photovoice project. It is an iterative process in which the youth tell the stories behind the pictures that they took. Multiple iterations of picture taking and selection, contextualizing,

and codifying help the youth to move away from just the literal meaning behind the photo and go more into depth about what it means to them.

It is recommended that the facilitator have a note taker for the workshops.

Selecting

Each participant should select one to three photos that they feel is most significant. Once each participant has their photos, the group will move on to contextualizing or storytelling.

Contextualizing

In small groups or in a large group, each participant will frame stories about their photos using the SHOWeD method as a guide (Wang & Burriss, 1997; Wang, 2006; Photovoice Hamilton Ontario, 2007):

- What do you **See** here?
- What's really **Happening** here?
- How does this relate to **Our** lives?
- **Why** does this situation **exist**?
- What can we **Do** about it?

The youth should add a “bumper sticker” title on a sticky note to the photo. This “bumper sticker” title should be short or catchy like something that you would see on a bumper sticker on a bike or car. The youth will then present their photo and story, guided by the SHOWeD method, to the group (potentially consider a time limit for each presentation), and tape their picture up on the wall so the group can see it. If the participants see any common issues or themes, they should be encouraged to group like photos and give their reason for doing this. This will help to start codifying the photos.

After the first workshop of selecting, contextualizing, and codifying, the facilitator may want to have the youth start drafting 3-5 sentence captions that reflect the SHOWeD method and the reason behind why they took the picture. The facilitator can also wait to do this part of the activity until the Exhibit Preparation and Discussion of Major Themes workshops when the photos for the Safety Summit or exhibit have been chosen.

In cases where it appears that the SHOWeD method is too lengthy for the youth, facilitators may consider focusing the youth's presentation around the bumper sticker title and the first three questions (what they see, what is happening, and how it relates to their lives), particularly in the first selecting, contextualizing, and codifying workshop.

As the youth take more photos and go through more selecting, contextualizing, and codifying workshops, the facilitator's may want to emphasize the last two questions (why does this situation exist and what can we do about it) more—if this does not already happen organically. Additionally, all of the SHOWeD method questions will help the youth write longer 3-5 sentence captions that go along with their pictures that they plan to showcase in the Safety Summit or exhibit.

Codifying

Once all of the selected photos are on the wall, the whole group (if in small groups, everyone should come together for this step) will codify the issues or themes that arise from the photographs. Facilitators can do this by asking for three volunteers to come up and in three minutes categorize the photos the way they see it. The facilitators can use a negative poll with the group to see if the group is ok with the categories (e.g., asking “Does anyone not agree with this categorization of the photos?”).

Possible Discussion Questions

- Can you tell me about the story behind your photograph?
 - What was going through your mind when you took this photograph?
- Can you tell me how your photograph captures the themes of the assessment?
- If the picture is a fantasy or positive vision of the future, what is blocking this dream from becoming a reality (Lyrintzis 2010)?

Exhibit Preparation

The work of this photovoice project should culminate into a Safety Summit or Exhibit where the youth can showcase their work and tell their story to the community and decision-makers. It is the facilitators’ responsibility to help youth identify relevant stakeholders in this process, and to help organize a venue to display the participants’ work.

Facilitators should ensure that the final exhibit is inclusive (e.g., all participants have photographs on display, a wide range of topics and views are represented), that photos selected are appropriate for public display, and that written consent has been obtained for all photographed subjects included in the exhibit.

Examples of Safety Summit Displays

- Printing 30-50 photos (approximately 3-5 photos per youth) and displaying them on easels or music stands in an art gallery fashion grouped by theme with captions.



1 Lowell Safety Summit 2013

- Printing 30-50 photos (approximately 3-5 photos per youth) with a few photos printed on one poster board with a caption.



2 Malden Safety Summit 2013

Supplemental Ideas

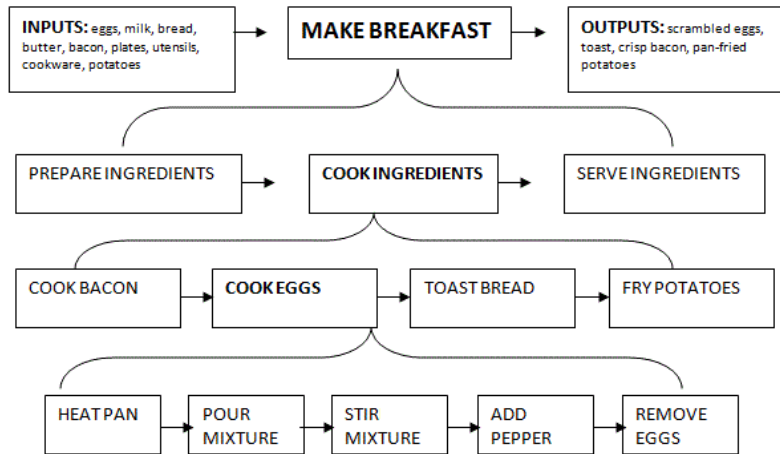
- Rotating slideshow of photos not selected to print and/or additional photos of the youth and their team activities
- Map of location of the pictures in the community and connecting like themes with string or colored tacks
- Creating a binder or portfolio of each youth's pictures
- Creating a video of the youth's experience doing the project

Process Mapping

The purpose of process mapping is to provide the youth a way to connect with the people or process in order to get something changed or fixed in the community (CDC 2012). Facilitators should bring up this subject on an ongoing basis with the youth as they discuss issues or assets that they see in their communities so they can understand the process or way to communicate with those responsible. For example as themes emerge, the facilitator can ask: "In your community, what happens when..."

- There is a problem with trash
- There is a problem with graffiti
- A street is too dark (broken light? No light installed?)
- Sidewalks are cracked or in disrepair
- Illegal activity is happening on the street
- Someone reports violence in the home
- A park or playground is in disrepair

In doing this, the youth and facilitators will start to map out how the issues and assets that they discover in the project are connected with decision-makers or solutions. A simple example to demonstrate this is this making breakfast process map:



3 Narsil 2013

Additional Ideas/Examples

- Incorporate community service into the second or third round of taking photographs, such as:
 - Organizing a park clean up
 - Design additional community safety audits for places that the youth seem to focus on
- Set up a Tumblr, Instagram, Twitter, Flickr, or Facebook to display the work on a weekly basis

List of Resources

Materials included on the following pages

Example Timeline

Sample Adult Facilitator Job Description

Photography Consent Form Template

Use of Photographs Consent Form Template

Ethical Guidelines

*You should also use your organization's parental consent form to get written parental or guardian consent that allows the youth to participate in the photovoice project.

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Youth Community Safety Photovoice Example Timeline

The example timeline below is approximately 12 weeks.

Week	Event
Before project starts	Train the Trainers
Before project starts	<ul style="list-style-type: none"> • Create a timeline for your project and send it to MAPC • Recruit Youth and distribute parental consent forms to youth so they can have it signed by the first workshop • Outreach to decision-makers • Buy cameras
Week 1	<p>Workshop 1a: Introduction to Photovoice (2.5 hours)</p> <ul style="list-style-type: none"> • Welcome and brief introduction about why everyone is there • Introduce participants to one another, icebreaker, and ground rules • What do we mean by safety and why is safety important – facilitate a discussion • Explain the purpose of the photovoice and the process; show photovoice examples (handouts or slides) and ask students to share their reactions • What are our goals in this photovoice project – facilitate a discussion around the theme • Brainstorm ways to portray conditions and factors that contribute to or affect community safety (our theme) • Next steps – review curriculum and expectations <p>Workshop 1b: Introduction to Photography – MAPC will provide a guest speaker to run this session (2.5 hours)</p> <ul style="list-style-type: none"> • Photography lesson: what makes a great photo (show examples of a range of photos and facilitate discussion among students of which photos they react to and why) • Discuss power, ethics, and responsibility to community • Photography lesson: mechanics of camera, how photographs are captured, how to assess and create composition, limitations of camera use • Ensure all students know how to use camera • Complete necessary forms • Distribution of cameras and explain responsibilities that come with borrowing the cameras • Safety lesson: how to be safe while taking pictures, perhaps act out scenarios • Mnemonic to help youth to remember what to take pictures of
Weeks 2 and 3	<ul style="list-style-type: none"> • Youth take pictures – timeframe for this can be 3-7 days. • Workshop 2: Introduction to the SHOWeD Method (1 hour) <ul style="list-style-type: none"> ○ Introduce SHOWeD

	<ul style="list-style-type: none"> ○ Reactions and questions after photo taking ● Print photos
Weeks 4 and 5	<p>Workshop 3: Selecting, Contextualizing, and Codifying Photographs (2.5 hours) – round robin style discussion that can be conducted as a large group or in smaller groups. Facilitators will have discussion questions to help them to guide the discussion.</p> <ul style="list-style-type: none"> ● Selecting: each participant selects and talks about one or two photographs that he or she feels is most significant, or likes the best and adds a bumper sticker length caption to the photograph ● Contextualizing/storytelling: participants may frame stories about their photographs using SHOWeD method as a guide: <ul style="list-style-type: none"> ○ What do you See here? ○ What’s really Happening here? ○ How does this relate to Our lives? ○ Why does this situation, concern, or strength exist? ○ What can we Do about it? ● Codifying: participants codify the issues, themes, or theories that arise from their photographs; highlight and collect themes
Week 6	<ul style="list-style-type: none"> ● Second round of pictures—timeframe of 3-7 days ● Workshop 4: Trip to Photography Exhibit (could substitute this with another activity or team building exercise) <ul style="list-style-type: none"> ○ Have youth bring cameras or memory cards so can print photos ● Print photos
Weeks 7 and 8	<p>Workshop 5: Selecting, Contextualizing, and Codifying Photographs 2 (2.5 hours) – round robin style discussion that can be conducted as a large group or in smaller groups. Facilitators will have discussion questions to help them to guide the discussion.</p> <ul style="list-style-type: none"> ● Selecting: each participant selects and talks about one or two photographs that he or she feels is most significant, or likes the best and adds a bumper sticker length caption to the photograph ● Contextualizing/storytelling: participants may frame stories about their photographs using SHOWeD method as a guide: <ul style="list-style-type: none"> ○ What do you See here? ○ What’s really Happening here? ○ How does this relate to Our lives? ○ Why does this situation, concern, or strength exist? ○ What can we Do about it? ● Codifying: participants codify the issues, themes, or theories that arise from their photographs; highlight and collect themes
Week 9	<ul style="list-style-type: none"> ● Third round of pictures—timeframe of 3-7 days ● Workshop 6: Fun Day or Games/Activities (could substitute this with another activity or team building exercise) <ul style="list-style-type: none"> ○ Have youth bring cameras or memory cards so can print photos ● Print photos
Week 10	<p>Workshop 7: Selecting, Contextualizing, and Codifying Photographs 3 (2.5 hours) – round robin style discussion that can be conducted as a large group or in smaller groups. Facilitators will have discussion questions to help them to guide the discussion.</p> <ul style="list-style-type: none"> ● Selecting: each participant selects and talks about one or two photographs that he or she feels is most significant, or likes the

	<p>best and adds a bumper sticker length caption to the photograph</p> <ul style="list-style-type: none"> • Contextualizing/storytelling: participants may frame stories about their photographs using SHOWeD method as a guide: <ul style="list-style-type: none"> ○ What do you See here? ○ What's really Happening here? ○ How does this relate to Our lives? ○ Why does this situation, concern, or strength exist? ○ What can we Do about it? • Codifying: participants codify the issues, themes, or theories that arise from their photographs; highlight and collect themes
Week 11	<p>Workshop 8: Connecting the Three Discussion Workshops</p> <ul style="list-style-type: none"> • Bring the remaining photographs together and review themes • Choose which photographs will be put into the exhibit • Work with the youth to ensure there is a caption that captures the contextualizing the participant went through • Discuss dissemination (exhibit or powerpoint...) • Get youth to volunteer to present at exhibit
Week 12	<p>Workshop 9: Exhibit Preparation</p> <ul style="list-style-type: none"> • Help youth with their presentations, give them public speaking tips, and finalize each pictures caption • Have a closing, what did you learn/like/dislike, evaluation sheet
Week 12	<p>Safety Summit</p>

Sample Photovoice Adult Facilitator Job Description

Background and Purpose of Project

Photovoice is a participatory action research method by which people can identify, represent, and enhance their community through a specific photographic technique. Photovoice seeks to give the power and voice back to the community to express their community's strengths and needs; this particular project will be led by youth and will focus on community safety.

Photovoice has three main goals:

1. To enable people to record and reflect their community's strengths and concerns
2. To promote critical dialogue and knowledge about important issues through large and small group discussion of photographs, and
3. To reach policymakers.

Position Summary

The role of the facilitator is to provide a process to empower youth to voice their stories to people that make decisions over their daily lives. The facilitator will guide youth in using photography to document community safety assets and risks, and to the culminations of a safety summit for stakeholders and decision-makers. This facilitator will encourage youth leaders to think critically and work together effectively.

Qualifications

- Knowledge of basic public health principles
- Connected with the community
- Familiarity with basic photography
- Knowledge of the principles of behavior change and group facilitation
- Ability to communicate effectively with individuals and in front of a small group
- Ability to build relationships with individuals and create community within a group
- Ability to guide behavior change without prescribing personal actions or solutions
- Ability to work with a diverse group of people of varying ages, ethnicities, life experiences, etc.
- Active listening skills
- Enthusiasm and a positive attitude

Key Responsibilities

- Attend a Photovoice train-the-trainer training.
- Engage 10-15 youth, train them on the Photovoice project, and provide assistance to conduct the project by holding workshops that cover the Photovoice process:
 - Introduction to Photovoice
 - Introduction to photography
 - Introduction to the SHOWeD Method
 - Picture taking
 - Selecting, Contextualizing and Codifying Photos
 - Exhibit preparation and discussion of major themes
- Host a safety summit for stakeholders and decision-makers
- Involve community organizations such as municipal officials, community based organizations, etc.
- Recognize strengths and weaknesses of group members in a supportive way
- Use open-ended and non-judgmental questions with teen leaders to facilitate discussion
- Create an environment that is motivating, supportive, non-competitive, and non-judgmental
- Engage group dynamics to build accountability among participants

Photography Consent Form

**To be completed by individual(s) (or parents/guardians if subject is under 18 years of age) before any photographs are taken.*

Person(s) to be photographed

I give (_____ **insert name of organization here: police department etc.** _____) permission to photograph me and the right to use the photograph(s) for all purposes related to the **Youth Community Safety Photovoice Project** including, but not limited to, the right to use them in any promotional materials, websites, or public exhibits related to the project.

Name (please print)

Address

Signature

Date

Name and address of parent/guardian if person to be photographed is under 18 years of age

Name (please print)

Address

Signature

Date

Use of Photographs Consent Form

**To be completed by participant (or parents/guardians if participant is under 18 years of age).*

I give (_____ **insert name of organization here** _____) permission to use and publish any photographs that I take as part of my participation in the **Youth Community Safety Photovoice Project**. The photographs may be used for a variety of reasons including, but not limited to, in promotional materials, websites, or public exhibits related to the project.

Name (please print)

Address

Signature

Date

Name and address of parent/guardian if participant is under 18 years of age

Name (please print)

Address

Signature

Date

Ethical Guidelines

It is critical for photovoice projects to take as many precautions as possible to ensure that participants, subjects, and any other individuals involved are safe and assured of their rights. The facilitator should reinforce this and minimize risks to the participant.

The following is a list of photovoice ethics adapted from Wang & Redwood-Jones (2001):

- The participant photographer **may not** take an individual's picture without permission. This would be an intrusion into an individuals', groups', or communities' private space.
 - If the individual(s) do not want their photograph taken, the participant photographer must respect this.
 - The participant photographer is not required to receive a signature when taking a picture of a group of people where individual faces are not recognizable or if the photographer is taking a photo of something and a person just happens to walk into the shot.
- The participant photographer **may not** take photographs or disclose embarrassing facts about individual(s).
- The participant photographer **may not** portray the individual(s) in a false light through images that distorts the truth or creates false impressions of the individual(s).
- Photovoice photographs **may not** be used for commercial benefit.
- Each participant photographer shall engage in a group discussion about ethics, power, and the responsibility that comes with taking photographs.
- Project staff and participant photographers will take all possible measures to ensure that the community voices are authentically heard.

The consent forms help to address some of these issues. Therefore, it is essential to obtain:

- 1) Written parental or guardian consent that allows youth to participate in the photovoice project.
- 2) Individual's written consent to be photographed.
- 3) Youth photographer's written consent permitting their photographs to be published or used as part of the project.