University of Michigan, School of Social Work Good Neighborhoods Technical Assistance Center (TAC)

Photovoice Project Organizer & Facilitator Manual

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UNIVERSITY OF MICHIGAN
School of Social Work

GOOD NEIGHBORHOODS
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Photovoice Manual Index

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History of Photovoice

Photovoice is the process of giving cameras to the hands of community members (whether geographical or social identity community members) to allow them to become recorders, and potential catalysts for social change (Goodhart et al. 2006). Caroline Wang and Mary Ann Burris (1997), the two founders of photovoice state that there are three main goals of photovoice: "(1) to enable people to record and reflect their community's strengths and concerns, (2) to promote critical dialogue and knowledge about important issue through large and small group discussion of photographs, and (3) to reach policy makers)." Photovoice was based on the Freirian Theory of Critical Consciousness (Wang, Burris 1997) in which individuals are encouraged to analyze the problems that they often see within their lives and dialogue about these issues. Additionally, Feminist Theory and practice has been described as an influence to photovoice, because it recognizes that there is a male bias that has influenced participatory research (Wang, Burris 1997).

In order to have a successful photovoice process photovoice needs key leaders or facilitators to conduct the process. In photovoice, the facilitator must be openly committed to allow social change to occur. "The facilitator must recognize the political nature of photography and community based work. He or she must be sensitive to issues of power and ethics related to cameras; should recognize personal aesthetic tastes and biases in photography; and should supportive of different styles of picture taking" (Wang, Burris 1997). In order to produce a more dynamic photovoice project it would be ideal to have more than one key leader and/or facilitator on the project. Additionally, it is ideal that at least one individual from the participant's community be a part of the planning stages.

In order to have a successful photovoice experience, the community members/partners of the process must be trained in successful photovoice skills. The first set of trainings must explain how to use the cameras, ethics, and power; ways of seeing photographs; and a philosophy of giving photographs back to community members in order to express appreciation, respect or camaraderie (Wang, Burris 1997). Once the trainings are complete, the participants are given the opportunity to go out and take their pictures. After the pictures have been taken, the participants and facilitators must reconvene to dialogue about the meanings of the pictures. These discussions are done through the use of small and large group facilitation (Wang, Burris 1997). During these small group discussions the participants select the photographs that most accurately represent the community's needs and asset(s); contextualize (explain the meaning behind the photographs); and codifying (identify those issues, themes or theories that emerge from the process) (Wang, Burris 1997). After this process is completed the photographs are then revealed to those who are creating a negative impact on the community.

Curriculum/Photovoice Goals

Photovoice is a process of collecting information and expressing issues and concerns through photos.

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 personal and community issues through large and small group discussions of photographs.
3. To provide a visual representation of community experiences and problems thereby engaging policymakers.

Objectives of Photovoice:
Photovoice aims to add visual element to participatory processes, and can assist in engaging the community in planning and policy issues.

Outcomes of Photovoice:
Photovoice provides tangible evidence of the visual aspects of an issue or proposal (e.g. before and after photographs of an eroded beach) and provides a visual record of the suggestions and decisions.

How do you use Photovoice?

- To engage a community.
- To discover community issues.
- To develop community capacity.
- To develop an action plan for change.
- To communicate an issue.
- To build alliances and a consensus.
- To empower a community.

Who Can Participate in Photovoice Project?

- Youth
- Partnership Members
- Community Residents
- Stakeholders
- Professional Staff Members
- Interns/Graduate Students
- Volunteers

Ideally, each photovoice project should have an average of **8-12 participants**. The small size allows for more beneficial reflection and analysis of the issues and themes that are produced from the photovoice project. If more individuals are interested in participating in the project create two groups of 8-12 individuals.

References:
Department of Sustainability and Environment (DSE), (2007, July 11). Photovoice. Retrieved April 12, 2008, from Department of

Sustainability and Environment (DSE) Website

http://www.dse.vic.gov.au/DSE/wcmn203.nsf/LinkView/175E566FD326B56FCA257088001418835CB89D

E2CF714D43CA257091000DD09B

Photovoice Ethics

Photography Power and Ethics
Photovoice is grounded in the fundamental principles that underlie the code of ethics for the health education profession: respect for autonomy, promotion of social justice, active promotion of good and the avoidance of harm (Wang and Redwood-Jones 2001). Thus it is vital that the organizers, facilitators and participants understand the ethics involved in photovoice.

Image Ethics
According to Wang and Redwood-Jones (2001) there are four distinct but important areas of privacy that must taken into consideration when participants take photographs during their photovoice experience: intrusion into one's private space, disclosure of embarrassing facts about individuals, being placed in false light by images, and protection against the use of a person's likeness for commercial benefit.

- **Intrusion into One's Private Space**
An individual's private space may include their home or workspace. One's private space also includes one's privacy while in a public space if the individual has not consented to be photographed. Therefore, it is unethical to take a picture without an individual's consent. In order to obtain proper consent have the photographers ask the individual who they want in the photograph to sign a photography release form. (Sample consent forms for adults and assent forms for youth are included in the back of this manual.)

- **Disclosure of Embarrassing Facts about Individuals**
All individuals have the right to determine what aspects of themselves or their lives can or cannot be photographed. In order to ensure that the photographer is not breaking this ethical rule it is vital that the photographer have all individuals who will be in the photo sign a release form giving consent to the possibility that the image of them may be displayed in a public space in the future. No individual should be forced or coerced into signing a release form.

- **Being Placed in False Light by Images**
This ethical dilemma occurs not only in the process of taking the photographs but also in the photographic interpretation and stories behind the pictures. It also occurs if the photo subject's thoughts or feelings are misrepresented by the photographer's narrative. The photographer must be mindful of this ethical dilemma throughout their photovoice experience.

- **Protection Against the Use of a Person's Likeness for Commercial Benefit**
An aspect that makes photovoice unique from other forms of photography is that the photovoice participants own the negatives they produce. Therefore the participants are the individuals who can decide how their photographs are use after they are taken. The organizers of the photovoice project MUST respect the participants' decision. Photovoice participants have the option to lend their negatives to the photovoice project staff for safekeeping or for reproduction, it is vital that the participants understand that the negatives are theirs to keep. The project staff must ask the participants for the use of the photos in the future. It is

unethical to use the photos on promotional brochures or websites without the participant's permission.

In order to address the issues listed above the facilitators should ask the participants to consider the following questions when taking their photographs:
- What does it mean to carry a camera?
- What is an acceptable way to approach someone when taking their picture?
- Should someone take pictures with out their knowledge?
- What you not want to be photographed doing?
- To whom might people wish to give photographs, and what might be the implications?

Overall Ethical Issues Related to Use of Camera and Invasion of Privacy
When conducting photovoice, facilitators should hold the safety of the participants above the spontaneity or power of the image!

Photovoice Ethics: Minimum Best Practices
These best practices are suggested by Wang, Redwood-Jones (2001):
- Provide and review with participants a consent form regardless of whether required by the facilitator's sponsoring organization.
- Provide an "Acknowledgement and Release" consent form on which participants obtain the signatures of the people they photograph, regardless of whether required by the facilitators' sponsoring organization.
- Frame the first training around a group discussion of the use of cameras, power and ethics, emphasizing safety and the authority and responsibility that come with using a camera.
- Provide written material (such as a brochure that describes the goals of the photovoice project, who will participate, how photographs will be used, and whom to contact for more information) that participants can give to subjects or interested community members.
- Provide a letter for youth or adult participants to give teachers and school principles or employers as applicable regarding the goal and duration of the project and whether and how cameras will be used at school or work.
- Provide participants with prints to give back to people they have photographed
- Provide and review with participants a consent form indicating permission to publish any photographs, or only specified photographs, to promote project goals, regardless of whether required by the facilitators' sponsoring institution.
- Mentor the project staff and participants on the ethical principles and actions underlying photovoice.

Reference:

Wang, C., Redwood-Jones, Y.A. (2001). Photovoice Ethics: Perspectives from Flint Photovoice. *Health Education and Behavior. 28*, 560-572.

Pros and Cons of Photovoice

Pros of Photovoice	Cons of Photovoice
• You don't need to worry about literacy issues. • Anyone can participate. • Allows community members to show how they view their community. • Can be a very powerful visual presentation. • Can be used to make real changes. • Anyone can take at least one good picture. • Allows people to think differently about how they view themselves/family/community, etc. • Having a tangible output can be very exciting, especially in low-income areas. • It's very empowering to be the voice of your community through photography. • It can be tailored to use in any type of community. • Provides an alternative means of expression which may help include those who are more visual than literate. • Allows detailed information to be collected from individual participants. • Provides a snapshot of an area or issue from which to develop indicators and to gauge changes/responses. • Can easily be used in the media (print/television/interactive audiovisual technologies).	• Photography is expensive (digital is cheaper if you have the computer resources). • Getting the cameras and making sure they don't break is difficult. • Using disposable cameras is okay, but film quality isn't great and using real cameras is more accurate. • Although photovoice in empowering, community members must trust the process. • People have all different levels of experience with cameras--some might have no idea what to do while others may not need any instruction on taking photos. • Getting people (especially youth) to think of pictures as concepts is really difficult. This may be easier with adults, but it takes some 'thinking outside the box' which can be hard to bring out if that is not typically part of their schooling (most of the time it is not). • Requires staffing and the coordination of participants. • If photos are glued onto a larger poster type presentation, it can be difficult to store and protect (may need photocopies taken for storage/distribution).

What Can Be Changed in a Photovoice Project

- ✓ The length of the project (the training and photo sessions can be done in as little as one week)
- ✓ The types of cameras used in the project (digital, disposal, normal film cameras)
- ✓ The types of participants (the participants should share some social or geographic identity to produce some form of common ground among the participants)
- ✓ The geographic location of a photovoice project
- ✓ The budget (A photovoice project can be put on with a budget as little as $150)
- ✓ The number of facilitators (A photovoice project can be put on with as little as 1 facilitator)

What Cannot Be Changed in a Photovoice Project

- ✓ Denying participants and the individuals who will be photographed the opportunity to fill out or decline the opportunity to fill out a consent form to participate in the project.
- ✓ The photovoice participants must own the rights to the photos that they take (they should make the ultimate decision to whether or not their photos are used in future publicity opportunities for the sponsoring organization.)
- ✓ Reducing or eliminating the reflection time for analyzing and debriefing the photos.

Logistics
&
Materials

What is Included?:

Preparing for the Photovoice Project
Materials and Supplies Needed for a Photovoice Project
Resources Needed for a Photovoice Project
Staff Needed for a Photovoice Project
Timeline of a Photovoice Project

Preparing for the Photovoice Project

The following are steps that will be helpful in preparing your photovoice project.

1. **The first step to a successful photovoice experience is for the lead organizer and facilitators to research and learn history of photovoice.** This will allow the lead organizers and facilitators to have deeper understanding of the goals of photovoice as well as past photovoice experiences. Many helpful resources about photovoice and facilitation are listed at the back of this manual.

2. **Participate in a Photovoice Project!** If you have the chance, it would be ideal that the organizer and co-facilitators have the opportunity to be participants in a photovoice project. By participating in a photovoice project, the organizers and facilitators will be able to understand what it is like to participate in the project and prevent possible future problems from occurring, by brining suggestions of how to improve the old photovoice project to their current project.

3. **Read Manual(s) for Photovoice.** You are currently meeting this goal! Hopefully, you will not put this handy resource manual down or stop reading after this step! Go on to step 4.

4. **Edit/Taylor this Manual to fit your current project!** Each photovoice project is a unique experience and no two photovoice projects will be the same, even if they are done in the same community. Ensure that you have a community member on your planning team for the project. They know the community's needs and concerns. (Photovoice voice can be done in any language and has been done throughout the world!)

5. **Create an Evaluation Tool for the Participants and Photovoice Project.** Evaluation is key any successful project! Evaluation steps and measures should be set up for each stage of the process: planning and preparation, co-facilitation experiences, successfulness of the meetings, as well as an evaluation of participants' experiences. (Sample evaluation tools are included in the back of the manual.)

6. **Decide the time frame for the project.** An average photovoice project is about six (6) weeks. This time frame includes researching photovoice, reading the manual, preparing the project, conducting the training for the facilitators, implementing the training for participants, taking the photos, analyzing the photos and presenting the photos to the community. This timeframe can be cut down depending on the needs of your project. *Remember no two photovoice projects will be the same experience or will be done in the same timeframe!*

7. **Ensure that you have funding and support for the project.** This is vital! Without this you probably cannot implement or begin your project. Also, if you are conducting the photovoice project on behalf of a university, you will probably need to get Institutional Review Board (IRB) approval.

8. **Select potential population of participants.** Once you have gained funding and financial support for the project, the next step to consider is determining the population that you want to use in the photovoice project. Now, you should consider how you are going to recruit these individuals to participate in the project. If you know key community leaders or members (activists, religious leaders, service organization leaders, youth group leaders, local bar or restaurant owners, local storeowners, etc.), these leaders may be able to assist you in recruiting individuals for your project. *Potential participants should all share a similar demographic characteristic (race, ethnicity, gender, sexual orientation, geographic location, age, etc.).*

9. **Find and decide upon co-facilitators for the project!** This step may make or break your project. Having two successful co-facilitators is essential to a successful photovoice experience for participants. It is vital that the two co-facilitators meet prior the initial community meeting and know that they can work well with each other. An ideal photovoice project would allow for one of the two facilitators to be a member from the participant's community.

10. **Find translators if needed for the project and for documents.** Depending on the community that you are working with you may need to get a translator for the project if you are not fluent in the participant's native language. Additionally, if the potential participant's speak a language that you are not fluent in, it would be very beneficial if all of the documents and release forms are translated into the appropriate languages. If the participants do not speak the same language as the head organizer it, hiring a facilitator who speaks the participant's native language would enhance the success of the project (and also reduce the costs of hiring an additional translator). If any of the participants are deaf or hard of hearing, it would be essential to hire an ASL translator for the individual.

11. **Now you can begin your photovoice project!**

Materials & Supplies Needed for the Project

- Disposable or Digital Cameras (are preferred) but regular film loaded cameras are fine*
- Overhead Projectors
- Projection Screen
- Computers
- Audio and visual recording and amplification
- Video or Audio tapes
- Video Camera
- Tape Recorder
- Copy Machine
- Tape
- Newsprint or Post-It Easel Pad
- Pens
- Paper
- Markers
- Poster Boards

*(the number depends on the amount of participants in the project)

Resources Needed for the Project

- Publicity
- Venue Rental
- Catering for Final Showcase
- Furniture

Staff Needed for the Project

- Head Organizer (1)
- Moderators/Facilitators (2)- Ideally one should be a community member
- Translators (if necessary)

Timeline of a Photovoice Project

PHOTOVOICE	
Description of the Activity	**Time Needed to Complete the Task**
1. Research/Learn history of Photovoice	6-8 hours
2. Participate in a Photovoice Project	6 weeks
3. Read Manual(s) for Photovoice	1-3 hours
4. Edit/Taylor the Manual to fit the project	1-3 hours
5. Create an Evaluation Tool for the Participants and Photovoice Project.	5 hours
6. Decide the time frame for the project	1 hour
7. Select potential population of participants	1 hour
8. Find and decide upon co-facilitators for the project	30 minutes-1 hour
9. Arrange initial meeting(s) with the potential participants (set date, time, and location)	30 minutes- 1 hour
10. Create fliers, emails, release forms and advertisements for initial meeting(s)	1 hour
11. Find/hire translators for initial meetings if necessary	30 minutes
12. Make photocopies for the initial meeting(s)- sign in sheets, handouts, contact sheets, release forms, etc.	30 minutes
13. Host Introduction Meeting: Explain role(s) of participants, Estimated Timeline of the Project, Themes of the Project, Consent Forms and Sign Up for the Photovoice Project	2-3 hours
14. Arrange Photovoice Training Session (set, date, time and location)	30 minutes
15. Make photocopies for the Photovoice Training Session	30 minutes
16. Conduct Photovoice Training/Camera Training with Participants	3 hours
17. Arrange Community Photo Practice Session and Reflection Meetings (Set dates, times and locations)	1 hour

18. Make Photocopies for Community Photo Practice Session and Reflection Meetings	1 hour
19. Community Photo Practice Session	3 hours
20. Participants take Photos in the Selected Geographic Neighborhoods	8 hours
21. Reflection Meeting #1- Participants Choose 20 photos- (Discussion of photos and their themes)	3 hours
22. Reflection Meeting #2- Participants Choose 10 photos- (Discussion of photos and their themes)	3 hours
23. Reflection Meeting #3- Participants Choose 5 photos- (Discussion of photos and their themes) (OPTIONAL)	3 hour (OPTIONAL)
24. Arrange Storytelling Meeting (set date, time and location)	1 hour
25. Make photocopies for Storytelling Session	30 minutes
26. Storytelling Session- Participants Process their Photos with the Rest of the Group as well as Create Action Plans for Social Change. Participants document their stories.	3 hours
27. Arrange Celebration/Information Session (Set date, time and location)	1 hour
28. Prepare fliers and emails for the Celebration/ Policymaker Information Session.	1 hour
29. Send out fliers & emails for the Celebration/ Policymaker Information Session. Call potential invitees (policymakers) and invite them to Celebration/ Policymaker Information Session.	3- 3 ½ hours
30. Buy or arrange for all the products and supplies for the Celebration/ Policymaker Information Session.	3 hours
31. Prepare and set up the Celebration Room for the Celebration and Information Session for Policymakers.	3 hours
32. Celebrate! Host the Celebration and Information Session for Policy Makers.	3 hours
33. Conduct the participatory evaluation of the project.	1 hours
Total Time for Preparation and Implementation of a Photovoice Project	**6 weeks**
Total Time for Conducting a Photovoice Project	**2 weeks (~ 9 days)**

Successful Photovoice Facilitation

What is Included?

Successful Photovoice Facilitation
Co-Facilitation Preparation

Successful Photovoice Facilitation

NOTE to the reader and future facilitator: Photovoice is not a simple project that you can complete or put on easily. In order to ensure a successful photovoice experience for all, the head organizer and all facilitators involved in the process should consider the following aspects in their photovoice experience.

- Who initiated the project?
- Social demographics of the organizer and the facilitators (These include: Gender Identity, Race, Ethnicity, Sexual Orientation, Age, Income, Disabilities, Educational Levels)
- Social demographics of the participants (These include Gender Identity, Race, Ethnicity, Sexual Orientation, Age, Religion, Income, Disabilities, Educational Levels, etc.)
- How accessible are the meeting locations? (By public transportation? Are they handicap accessible?)

Once you have considered those questions you can then begin preparing for the facilitation process.

How to be a Successful Facilitator

An Effective Facilitator Will:
- ✓ Speak loudly and clearly, using appropriate language; be confident and comfortable presenting the information.
- ✓ Respect the ideas, opinions, values, and confidentiality of all participants.
- ✓ Encourage comments, ideas and questions from participants when appropriate.
- ✓ Be friendly and kind; show enthusiasm for the program and activities.
- ✓ Be well prepared, organized, and flexible. *(Flexibility is key to successful facilitation!)*
- ✓ Dress appropriately (A good rule to follow is to dress a little bit nicer than what the participants will be wearing but in comfort range of the activities that you will be leading.)
- ✓ Use appropriate body language, face the group, smile, make eye contact and nod to indicate understanding.
- ✓ Be knowledgeable about the information they are presenting.
- ✓ Listen to participants and be responsive to their needs; point out positive contributions from participants during discussions and activities.
- ✓ Use a variety of teaching methods to keep participants' attention. (If you know the group ahead of time check to see if there are individuals with specified learning needs.)
- ✓ Summarize key points to make sure participants understand the lesson. (Ask if any one has questions before and after each activity.)
- ✓ Continue to learn and practice new techniques. (Have participants evaluate you at the end of your facilitations sessions and incorporate these suggestions into your future work.)

Specific Attributes of an Effective Facilitator Include:
- Openness
- Honesty and Fairness
- Consistency in Actions
- Focus
- Active Listening
- Accessibility
- Flexibility
- Assertiveness
- Enthusiasm

Facilitation Tips
- Review the information that was covered at the end of every session. Be sure that everyone understands the main ideas; this can be done through a simple question and answer session.
- Encourage everyone to participate.
- Allow time for discussion, questions and answers during each session. If the discussion moves off topic, let the participants know that you can discuss more later in another session or during the break.
- When conducting an activity where participants are working in groups, let them know how much time they have to work and announce periodically how much time they have left. This helps keep them focused and working within the time frame you set for them.

Agenda and Objectives
Have an agenda and objectives for each meeting. Post them on large charts in a prominent place at each meeting. Use them as a frequent reminders: the objectives remind all that the group has a purpose in meeting and the agenda reminds them that some thought was given to how to achieve the purpose. When building your agenda, always know what you are going to do with the output of any activity or exercise.

Ground Rules
- Ground rules help meeting participants establish appropriate ways to interact with each other during the meeting.
- Ground rules do not have to be extensive.
- It may be necessary to discuss the option with the team if they do not already have a decision-making norm. Options may include multi-voting, majority rule, consensus, or a combination of two methods.
- Listed below are a few common ground rules. Feel free to use the common ground rules listed below.
- But remember it is vital that the participants in meeting own their own ground rules. If they do not feel the ownership, they will be less likely to follow the rules.

Common Ground Rules:
- Attend all meetings and be on time.
- Listen to and show respect for the opinions of others.
- Follow the agenda- stay on track!
- The only stupid question is the one that is not asked.
- Ensure that credit is given to those whom it is due.
- No disruptive side-bar conversations.
- Turn cell phones and other electronic devices on silent! (Unless it is an emergency.)

Keeping the Meeting on Track

The following are examples of the five (5) most common situations requiring intervention to keep the meeting on track and include a few ideas on how to intervene in each situation.

- **Sidebar Conversations**
- **Staying on Time**
- **Never Ending Discussions**
- **Conflict (Personal Attacks)**
- **Returning from Breaks**

Sidebar Conversations

Situation	Proposed Intervention(s)
A member of the group is having a sidebar conversation with other participants throughout Shjuana's presentation.	**Option A:** *Give the individual a friendly reminder:* "Just a reminder, we agreed to 'one conversation at a time' in our ground rules for today." **Option B:** *Direct the reminder:* Make eye contact (with the individual who is interrupting the conversation) and restate, "One conversation at a time please." **Option C:** *Personalize it:* "_____ (individual's name who is interrupting the conversation) do you have a clarification question for Shjuana?" or "_____ (individual's name who is interrupting the conversation) I see that you have something to contribute; when Shjuana has finished we'll hear from you." **Option D:** Make a direct request: "_____ (individual's name who is interrupting the conversation), please hold your comments until Shjuana has finished."
If Adriana is the only one interrupting or having sidebar conversations.	Talk to her at break, one-on-one.
If there are many people having interrupting or having sidebar conversations.	Put the process on hold and ask the group, "Do we need a break?"

Staying on Time

Situation	Proposed Intervention
The group has a lot to cover in their agenda, but they seem to go off topic.	**Option A:** *Invoke the "keep focused" ground rule:* Suggest the use of a *Parking Lot* to capture items that need to be pursued, but are not the focal points for this meeting. **Option B:** *Specifically re-focus on the particular topic/agenda item:* "I'd like to remind you that we are discussing item 4, team budget, please hold your discussion on other topics until we get to them."
The discussion has continued for sometime and you are running out of time for the item.	*Attempt closure on the topic/item:* • "Team we have 10 minutes remaining for this item. We need to refocus. What do we still need to discuss to continue this item?" • We are almost out of time for this item, there appears to be more discussion required is that true?" • Follow-up with a yes response with, "What do you need to do in order to close on this item?" or "Why are we unable to close on this item?"
The item is truly important and you and just was not given sufficient time for the necessary discussion and action.	*Give participants a choice on how they spend their meeting time:* "Is this more important than the remaining items on the agenda and if so, when will you address the other items?" *NOTE:* The answer should NOT be to keep the discussion going until all the items are completed.

Never Ending Discussions

Situation	Proposed Intervention
Information Barriers Sometimes a discussion will not come to closure, usually because of information that is insufficient, inaccurate, or unreliable. Sometimes a topic leads to significant emotional reactions.	Follow the same guidelines under "Staying on Time" it may be that there is insufficient valid information to progress, in which case the team should park the item for another meeting. If the remainder of the meeting is dependent on the completing of this item, then re-schedule the meeting with action items to ensure that participants bring what ever is required next time.
Personal Agenda or "Hobby Horse" Whenever at topic comes up, an individual may begin to recount the same war stories, etc. You can often tell by reading the faces of the other participants (look for rolling eyes). The individual, often oblivious of the reactions of others, settles into the story.	**Option A:** *Gentle interruption:* Once you have determined that an individual is in a familiar story mode, and what is being said does not appear to contribute to the item under discussion, gently interrupt the individual to ask, "_____, excuse my interruption but I'm not sure how this fits with our topic can you clarify for me?" **Option B:** *Direct the inquiry*: Make eye contact with the individual and ask, "This sounds to me like a familiar turf, is this a recurring theme?" Then make eye contact with the other participants. At this point the interrupter will usually 'fess up' that this is a war story that everyone has heard, or a favorite 'complaint.' Acknowledge them, ask what key piece of the discussion they would like captured, and then move on. **Option C:** *Personalize the request:* "_____ (insert the interrupter's name) we agreed that this item would remain parked (or off-topic), has anything changed its status?"
It is unlikely that a person will continue raising the issue. In the event that they do…	**Option D:** *Firmly restate the request:* You can restate the intervention comments using either option A or B. This should allow the group to continue forward without using up valuable time.

Situation	Proposed Intervention
In the rare case where the individual cannot let go…	**Option E:** *Talk to the interrupter individually at the break:* Give feedback (gently) about the effect their behavior is having on the group and the session. Ask for their help in moving the session forward.

Conflict (Personal Attacks)

Situation	Proposed Intervention
Individual Attacked A group member takes "pot shots" at other team members. For example, Sara is taking 'shots' at Alex.	**Option A:** *Apply gentle humor*: If you do not know this team or the individuals, observe Alex's reaction and Sara's demeanor and body language. Say nothing the first time unless you are sure that it was intentional, or make light of the first occurrence: "I hope that comment isn't an indication that we need armor for this meeting.
Sara takes another shot.	**Option B:** *Restate the ground rules:* Make eye contact with Sara and say, "Our ground rules clearly state that ... We welcome all ideas, comments that build or clarify ideas etc., but not negativity."
Once again, Sara aims another sarcastic remark at Alex.	**Option C:** *Confront Sara directly:* use firm words, supportive tone and stance. "Sara this not the first time you have targeted Alex with your remarks, please stop." Then redirect her with: "What is the concern you have with the issue/idea? How would you modify it to improve it?"
Sara persists with comments aimed at Alex.	**Option D:** *Gentle, public reprimand:* In a gentle tone say, "Sara despite my reminders, you continue to make critical comments towards Alex's ideas. If there is a personal disagreement between the two of you, it is inappropriate to play it out here. Can you participate in this meeting productively or is there another issue which needs to be addressed before the team can continue?"

	(This gives Sara the ability to bow out of the meeting. If she chooses to leave, ask the team if they can continue without her.)
	The same intervention could be made at the one-on-one with Sara at the break.

Group Attacked Sara is taking potshots at everyone.	**Option A:** *Apply gentle humor:* If you don't know this team or the individuals, observe their reactions and Sara's demeanor and body language. Say nothing the first time unless you are sure that it was intentional, or make light of the first occurrence: "I hope that comment isn't an indication that we need armor for this meeting.
Sara takes another shot.	**Option B:** *Restate the ground rules:* Make eye contact with Sara and say, "Our ground rules clearly state that….We welcome all ideals, comments that build or clarify ideas etc., but not negativity."
Sara continues. At this point she has made several remarks to various group members and you have redirected her comments and have reminder her of the ground rules.	**Option C:** *Address the problem directly:* "Sara you have made several negative comments to group members. Is there something else going on that is interfering with your ability to participate here today?" OR, throw it to the team. "Team, how do you feel when Sara makes this type of comment?"
	Option D: *Personal Confrontation:* If the attacks continue and the group is reluctant, say anything to Alex when discussed as in Option C above, and then speak to Sara about it in break.

Returning from Breaks

Situation	Proposed Intervention
Team members are late returning from breaks.	*Light Reminder:* "Remember, you agreed to return from breaks on time because it helps you finish on time, it's one of your ground rules." Just before the next break, remind the team to be back on time, and tell them the time to return. You may want to lighten the tone by synchronizing your watches while whistling the tune to *Mission Impossible.*
Team members are chronically returning late from breaks. *(If it is the same members each time then remind them when they return.)*	*Ask for Input:* "Out of curiosity, why do you have a ground rule that says return from breaks on time, and yet consistently several people are late returning from beak each time? What do we need to do to for this to work?" Facilitate a discussion around the ground rule and expectations –perhaps there are not enough breaks, or they are too short, members may need some flexibility from time to accommodate other needs – build it into the schedule at the start of the meetings.

Reference:

The Human Leadership and Development Division of the American Society for Quality, The Association for Quality and Participation, The International Association of Facilitators (2002). Basic Facilitation Skills. Retrieved on April 29, 2008 from www.uiowa.edu/~cqi/2002BasicFacilitationPrimer.pdf

Co-Facilitation Preparation

Co-Facilitation

Having more than one facilitator at a workshop, or **co-facilitation**, is good for many reasons. It allows you to share the responsibility with someone else and each trainer brings his or her own strengths to the workshop. It also makes learning more interesting for the participants. However, it is critical to coordinate well with your co-facilitator so the presentations and activities go smoothly.

Co-Facilitation Tips

- Review with your co-facilitator what topics each of you will cover before you get to the workshop. Be clear about the roles and responsibilities of each person and the time frame for each activity or presentation. Write this information down so you can refer to it throughout the workshop.
- Visit the location where you will hold your workshop in advance to decide how you will arrange the room. Arrive early on the day of the training to set everything up.
- Start and end your presentations on time so that you do not take time away from your co-facilitator's presentations. Carry a watch so you can keep track of how much time you have remaining. If there are items that you do not have time to present, let the participants know you are available to talk about those topics during the break or after the workshop.
- Do not interrupt or challenge your co-facilitator. If you are not leading the session, wait to be invited to speak. When you are leading a session, invite your co-facilitator to speak if you need help or do not have an answer.
- When you are not presenting, sit where you and your co-facilitator can make eye contact but are not distracting to the participants.
- Focus on what your co-facilitator is saying. Do not do other things or leave the room while he or she is presenting.

Get to know your co-facilitator on a personal basis!

Find out: what things frustrate each other or are hot topics. (Ex: racist, homophobic or ignorant comments)

References

Ruete, E.S. (2004). Facilitation 101. Retrieved on April 29, 2008 from International Association of Facilitators website:

http://www.iaf-world.org/i4a/pages/index.cfm?pageid=3292

The Human Leadership and Development Division of the American Society for Quality, The Association for Quality and

Participation, The International Association of Facilitators (2002). Basic Facilitation Skills. Retrieved on April 29,

2008 from www.uiowa.edu/~cqi/2002BasicFacilitationPrimer.pdf

Meetings and Training Agendas for Photovoice

Meetings and Trainings for Photovoice Participants/Evaluators

Note to the Organizer: These meeting agendas and themes can be edited and adjusted to fit the needs of the projects.

DAY 1

I. INTRODUCTION MEETING
Tasks that must be completed prior to the Meeting:
- ✓ Arrange initial meeting(s) with the potential participants and community members (set date, time, and location)
- ✓ Create fliers, emails, release forms and advertisements for initial meeting(s) *(Translate the forms in the appropriate language of the potential participants)*
- ✓ Find/hire translators for initial meetings if necessary
- ✓ Make photocopies for the initial meeting(s)- sign in sheets, handouts, contact sheets, release forms, etc.

Goals of the Meeting:
- ✓ Explain Photovoice
- ✓ Explain the Roles and Time Commitment of the Participants
- ✓ Explain who is Involved in the Project (Funders and Sponsoring Organizations)
- ✓ Give the Estimated Timeline of the Project
- ✓ Community Members Review and Discuss Photovoice Themes
- ✓ Go Over the Consent Forms
- ✓ Participants Turn in Consent and Assent Forms
- ✓ Answer Questions

Facilitation Outline: (Estimated Time for Meeting: 2-3 hours)
I.   Introductions
II.   Review Agenda
III.   Explain Photovoice
IV.   Explain the Roles and the Time Commitment of the Participants
V.   Explain who is Involved in the Project
VI.   Give Estimated Timeline of the Project
VII.   Discuss and Decide Upon Photovoice Themes
        A. Discuss in pairs or small groups then discuss as a large group with all participants
VIII.   Handout and Go Over Consent Forms
        A. Adult Consent Forms
        B. Youth Assent Forms
        C. Parent and Guardian Consent Forms
IX.   Participants Turn in Consent and Release Forms
X.   Answer Questions

DAY 2 *(Day 1 with Participants)*

II. PHOTOVOICE TRAINING, CAMERA TRAINING, PHOTOVOICE ETHICS WITH COMMUNITY FACILITATORS

Tasks that must be completed prior to the Meeting:
- ✓ Arrange Photovoice Training Session (set, date, time and location)
- ✓ Make photocopies for the Photovoice Training Session of all of the Release Forms and Ethics Consent Form

Goals of the Meeting:
- ✓ Understanding Photovoice
- ✓ Photography Power, Ethics and Legal Issues
- ✓ Cameras 101
- ✓ Photography 101

Facilitation Outline: (Estimated Time for Meeting: 3 hours)
I.   Introductions
II.   Review Agenda
III.   Review Ground Rules
IV.   Understanding Photovoice
V.   Photography Power, Ethics and Legal Issues
    A. Review the following questions with the participants:
- ✓ What does it mean to carry a camera?
- ✓ What is an acceptable way to approach someone when taking their picture?
- ✓ Should someone take pictures with out their knowledge?
- ✓ What you not want to be photographed doing?
- ✓ To whom might people wish to give photographs, and what might be the implications?
VI.   Cameras 101
    A. Review Cameras 101 Handout- Explain the different parts of a camera to   participants
VII.   Photography 101
A. Review Photography 101 Handout
B. Offer Basic Instructions on how to take good photos and encourage creativity in depicting their subject matter. These tips might include:
- ✓ Using the flash even on a sunny day outdoors.
- ✓ Keeping the sun behind the photographer when outdoors.
- ✓ Avoid putting one's finger in front of the lens.
- ✓ Don't always put the object of attention in the middle of the frame.
- ✓ Posed shots vs. Un-Posed shots
- ✓ Distance from the subject.
- ✓ Framing
- ✓ Using the flash and advancing film.
VIII. Questions and Answers/ Review Session

III.   COMMUNITY PHOTO PRACTICE SESSION
Tasks that must be completed prior to the Meeting:
- ✓ Arrange Community Photo Practice Session and Reflection Meetings (set dates, times and locations)
- ✓ Make Photocopies for Community Practice Session and Reflection Meetings
- ✓ Buy cameras, films for photography sessions
- ✓ Contact local law enforcement to inform them of the photovoice activities in the neighborhood

Goals of the Meeting:
- ✓ Practice using the cameras
- ✓ Remind participants of Photovoice Ethics

Facilitation Outline: (Estimated Time for the Session: 3 hours)
I.   Introductions
II.   Review Agenda
III.   Review Ground Rules
IV.   Review of Photovoice Ethics
V.   Review of Photography 101
VI.   Picture Taking Time
A. Provide each participant with a disposable camera with 27 exposures.
B. Have the participants sign their names on the camera in permanent markers right away.
C. Go over and explain the Day of Photovoice Direction Sheet
- a. Discuss the categories given on the sheet with the participants. Answer any questions.
- b. Give examples of what they might want to photograph in order to ensure that the participants understand the categories.
- c. Discuss the "spirit" of Photovoice- the goal is for the participants to be creative in what and how they choose to depict a topic within the given guidelines.
VII.   Questions and Answers

DAY 4 *(Day 3 with Participants)*

IV. PHOTOVOICE SESSIONS IN SELECTED NEIGHBORHOODS
Tasks that must be completed prior to the Meeting:
- ✓ Arrange Community Photovoice Session
- ✓ Make Photocopies for Photovoice Photograph Release Forms

(Translate these forms into the appropriate languages)
- ✓ Buy cameras, films for photography sessions
- ✓ Ensure that the cameras work
- ✓ Contact local law enforcement to inform them of the activities in the neighborhood

Goals of the Meeting:
- ✓ Participants take Photos in the Selected Geographic Neighborhoods
- ✓ Remind Participants of Photovoice Ethics

Facilitation Outline:
(Estimated Time for this Session: Minimum 8hrs, but can be up to 2 weeks)
I. Introductions
II. Review Agenda
III. Review Ground Rules
IV. Review of Photovoice Ethics
    A. Hand out Consent Forms for People Who May Appear in the Photographs
V. Take Photos
    A. Hand out Cameras
    B. Hand out Day of Photovoice Directions Sheet
        a. Discuss the categories given on the sheet with the participants. Answer any questions.
        b. Give examples of what they might want to photograph in order to ensure that the participants understand the categories.
        c. Discuss the "spirit" of Photovoice- the goal is for the participants to be creative in what and how they choose to depict a topic within the given guidelines.
    To allow for diversity and non-replication in photos from the participants, suggest the following rules:
    (Divide the participants into pairs.)
    - Participant A: You take pictures from your eye level to the sky and *Participant B*: You take pictures from your eye level to the ground.
                            OR
    -Participant A: You take pictures on the East Side of the Street and *Participant B:* You take pictures on the West Side of the Street.
VI. Answer Questions

V. REFLECTION MEETING #1 (AM SESSION)
Tasks that must be completed prior to the Meeting:
- ✓ Develop Film
- ✓ Print Out Reflection Handouts

Goals of the Meeting:
- ✓ Photovoice participants choose their first round of photos
  (This number can be either: 20, 15 or 10 photos)
- ✓ Reflection of the first round of photos

Facilitation Outline: (Estimated Time for the Reflection: 3 hours)
I. Introductions
II. Review Agenda
III. Review Ground Rules
IV. Review of Photovoice Ethics
V. Small Group Discussions of the Photos
    A. Each participant will be interviewed by a Skillman TAC team member.
- ✓ Go over the photos and fill out the consent form with each participant, be clear about the fact the pictures that they do not want used by the TAC are clearly marked on the form.
- ✓ Have each participant take out their personal photos before discussing their Photovoice photos.
- ✓ The discussion will be facilitated using the Photovoice Discussion Form and the following questions. These questions were adapted from Caroline Wang's SHOWED Form.

SHOWED Form Questions:
    1.) What do you **See** here?
    2.) What is really **Happening** here?
    3.) How does this relate to **Our** lives?
    4.) **Why** does this problem, condition, or strength exist?
    5.) What can we **Do** about it?

    6.) Please select your favorite or most significant photo to share with the group.

VI. Large Group Discussions of the Photos
VII. Answer Questions

BREAK

VI.   REFLECTION MEETING #2 (PM SESSION)
Tasks that must be completed prior to the Meeting:
- ✓ Collect Film
- ✓ Print Out Reflection Handouts

Goals of the Meeting:
- ✓ Photovoice participants choose their second round of photos
(This number will be 10 (if you started with 20 in your first round), or 7 photos (if you started with 15 in your first round), or 7 (if you started with 10 photos)
- ✓ Reflection of the second round of photos
- ✓ Find common themes among photos

Facilitation Outline: (Estimate Time for the Reflection: 3 hours)
I. Introductions
II. Review Agenda
III. Review Ground Rules
IV. Review of Photovoice Ethics
VI. Small Group Discussions of the Photos
- A.   Each participant will be interviewed by a Skillman TAC team member.
- ✓ Go over the photos and fill out the consent form with each participant, be clear about the fact the pictures that they do not want used by the TAC are clearly marked on the form.
- ✓ Have each participant take out their personal photos before discussing their Photovoice photos.
- ✓ The discussion will be facilitated using the Photovoice Discussion Form and the following questions. These questions were adapted from Caroline Wang's SHOWED Form.

SHOWED Form Questions:
1.) What do you **See** here?
2.) What is really **Happening** here?
3.) How does this relate to **Our** lives?
4.) **Why** does this problem, condition, or strength exist?
5.) What can we **Do** about it?

6.) Please select your favorite or most significant photo to share with the group.

VI. Large Group Discussions of the Photos
VII. Answer Questions

DAY 6 *(Day 5 with Participants)* (OPTIONAL IF NEEDED)

VII. REFLECTION MEETING # 3 (OPTIONAL IF NEEDED)
Tasks that must be completed prior to the Meeting:
- ✓ Collect Film
- ✓ Print Out Reflection Handouts

Goals of the Meeting:
- ✓ Photovoice participants choose their third round of photos
  (This number will be 5 (if you started with 20 in your first round), or 5 photos (if you started with 15 in your first round), or 5 (if you started with 10 photos)
- ✓ Reflection of the third round of photos
- ✓ Find common themes among photos

Facilitation Outline: (Estimate Time for the Reflection: 3 hours)
Introductions
II. Review Agenda
III. Review Ground Rules
IV. Review of Photovoice Ethics
VII. Small Group Discussions of the Photos
    A. Each participant will be interviewed by a Skillman TAC team member.
- ✓ Go over the photos and fill out the consent form with each participant, be clear about the fact the pictures that they do not want used by the TAC are clearly marked on the form.
- ✓ Have each participant take out their personal photos before discussing their Photovoice photos.
- ✓ The discussion will be facilitated using the Photovoice Discussion Form and the following questions. These questions were adapted from Caroline Wang's SHOWED Form.

SHOWED Form Questions:
1.) What do you **See** here?
2.) What is really **Happening** here?
3.) How does this relate to **Our** lives?
4.) **Why** does this problem, condition, or strength exist?
5.) What can we **Do** about it?

6.) Please select your favorite or most significant photo to share with the group.

VI. Large Group Discussions of the Photos
VII. Answer Questions

VIII.   STORYTELLING SESSION

Tasks that must be completed prior to the Meeting:
- ✓ Arrange Storytelling Meeting (set date, time and location)
- ✓ Make photocopies for Storytelling Session
- ✓ Find and Print Out Contact Information for Local Policy Makers

Goals of the Meeting:
- ✓ Participants process their photos with the rest of the group.
- ✓ Participants document their stories.
- ✓ Participants prepare for the Celebration and Information Session (prepare photo presentations)
- ✓ Plan ways to take action upon the issues and themes that arose from the Photovoice Project.

Facilitation Outline: (Estimate Time for the Storytelling Session: 3 hours)
I. Introductions
II. Review Agenda
III. Review Ground Rules
IV. Review of Photovoice Ethics
V. Reflection Time- Participants Write down their Narratives of their Photos
VI. Discuss Ways Residents Can Take Action for Change
VII. Create Action Plans
VIII. Preparation for the Celebration: Prepare Photos for Presentation
IX. Answer Questions

XII. CELEBRATION & INFORMATION SESSION
Tasks that must be completed prior to the Celebration:
- ✓ Arrange Celebration/Information Session (set date, time and location)
- ✓ Prepare fliers and emails for the Celebration/ Policymaker Information Session (Ensure they are translated into the appropriate languages)
- ✓ Send out fliers & emails for the Celebration/ Policymaker Information Session. Call potential invitees (policymakers) and invite them to Celebration/ Policymaker Information Session.
- ✓ Buy or arrange for all the products and supplies for the Celebration/ Policymaker Information Session.
- ✓ Prepare and set up the Celebration Room for the Celebration and Information Session for Policymakers.
- ✓ Celebrate! Host the Celebration and Information Session for Policy Makers.

Goals of the Session:
- ✓ Introduce Photovoice to Community Members
- ✓ Introduce Participants
- ✓ Explanations of Photos

Facilitation Outline: (Estimate Time for the Celebration: 3 hours)
I.   Introductions
II.   Agenda
III.   Meet N' Greet
IV.   Participants/Evaluators share their stories
V.   Photovoice Talk Back
VI.   Thank Yous
VII.   Closing

Day 9 *(Day 8 with Participants)*

VIII. DEBRIEFING SESSION
Tasks that must be completed prior to the Meeting:
- ✓ Print Out Evaluation Forms

Goals of the Session:
    a. Conduct the participatory evaluation of the project.

Facilitation Outline: (Estimate Time for the Evaluation Session: 1 hour)
Introductions
II. Review Agenda
III. Review Ground Rules
IV. Review of Photovoice Experience
I.   Fill Out Evaluations
II.   Talk Back Evaluations Sessions

Appendix I:
Release
&
Consent Forms

What is Included?:

Sample Adult Consent Form
Sample Youth Consent Form
Sample Parent/Guardian Consent Form for Youth Participants
Sample Consent Forms for People Who May Appear in the Photographs
Sample Photo Release Form for Photographers
Sample Ethics Consent Form
Sample Parent Information Letter and Fact Sheet

Sample Adult Consent Form

University of Michigan, School of Social Work, Good Neighborhoods Technical Assistance Center (TAC) Photovoice Project
Adult Consent Form

Participant's Name: _____

In this project, you and other participants will take pictures and tell stories about strengths and concerns of _____ neighborhood. This is a chance for you to teach others about your life.

If you decide to be a part of the project, you will be asked to:
- Take part in a training and learn about taking photographs.
- Take pictures of things that are important to you in your life and your community.
- Meet with other participants to discuss each other's photographs. As part of the project, some discussion sessions will be audio or video taped and notes will be taken. You may also be asked to participate in an interview.

If you agree to participate, you will be loaned a camera and film for taking pictures during the project. The project staff will develop the film. You will be given a copy of your developed pictures. By signing this consent form you are agreeing to let the project staff use the photographs you take. Your name will never be other than during discussions unless you wish to use your name or a pseudo-name.

At any time, you may ask us to not use any specific photograph(s) or story. If you wish to participate in the project and do not want your photographs or stories used for this project, you may do so. You may also withdraw from the project at anytime and there will be no negative consequences.

This project is being conducted on behalf of the University of Michigan (U of M), School of Social Work (SSW), Good Neighborhoods (GN), Technical Assistance Center (TAC). If you have any questions about this project you, you may contact the following people: Pat Miller, U of M, SSW, GN TAC Program Manager (millerpa@umich.edu), Professor Larry Gant, Lead Investigator in the Photovoice Project (lmgant@umich.edu), Kate Shimshock, Good Neighborhoods Intern (shimkate@umich.edu), or Leigh Smith, Good Neighborhoods Intern (mcleigh@umich.edu) at (313) 593-0918.

Remember, your participation is voluntary. Signing the paper means that you have read this and that you want to be in the project. This is your decision! You may decline to participate in the project at any time.

_____   _____
Print Your Name Here   Date of Birth

_____   _____
Sign Your Name Here   Today's Date

Thank you for your help!

University of Michigan, School of Social Work, Good Neighborhoods Technical Assistance Center (TAC)
3663 Woodward Ave., Suite 150, Detroit, MI 48201

Sample Youth Consent Form

University of Michigan, School of Social Work, Good Neighborhoods Technical Assistance Center (TAC) Photovoice Project
Youth Assent Form

Participant's Name: _____

In this project, you and other participants will take pictures and tell stories about strengths and concerns of _____ neighborhood. This is a chance for you to teach others about your life.

If you decide to be a part of the project, you will be asked to:
- Take part in a training and learn about taking photographs.
- Take pictures of things that are important to you in your life and your community.
- Meet with other participants to discuss each other's photographs. As part of the project, some discussion sessions will be audio or video taped and notes will be taken. You may also be asked to participate in an interview.

If you agree to participate, you will be loaned a camera and film for taking pictures during the project. The project staff will develop the film. You will be given a copy of your developed pictures. By signing this consent form you are agreeing to let the project staff use the photographs you take. Your name will never be other than during discussions unless you wish to use your name or a pseudo-name.

At any time, you may ask us to not use any specific photograph(s) or story. If you wish to participate in the project and do not want your photographs or stories used for this project, you may do so. You may also withdraw from the project at anytime and there will be no negative consequences.

This project is being conducted on behalf of the University of Michigan (U of M), School of Social Work (SSW), Good Neighborhoods (GN) Technical Assistance Center (TAC). If you have any questions about this project you, you or your parent may contact the following people: Pat Miller, LMSW, UM SSW GN TAC Program Manager (millerpa@umich.edu), Professor Larry Gant, Lead Investigator in the Photovoice Project (lmgant@umich.edu), Kate Shimshock, Good Neighborhoods Intern (shimkate@umich.edu), or Leigh Smith, Good Neighborhoods Intern (mcleigh@umich.edu) at (313) 593-0918.

Remember, your participation is completely voluntary. Signing this paper means that you have read this and that you want to be in the project. This is your decision! You may decline to participate in the project at any time.

_____   _____
Print Your Name Here   Date of Birth

_____   _____
Sign Your Name Here   Today's Date

Thank you for your help!

University of Michigan, School of Social Work, Good Neighborhoods Technical Assistance Center (TAC)
3663 Woodward Ave., Suite 150, Detroit, MI 48201

Sample Parent/Guardian Consent Form for Youth Participants

Parent/Guardian Consent for Youth to Act as a Human Participant

Project Title: University of Michigan (U of M), School of Social Work (SSW), Good Neighborhoods (GN) Technical Assistance Center (TAC) Photovoice Project

Project Director: Pat Miller, LMSW, U of M, SSW, GN TAC Program Manager

Principal Investigator: Dr. Larry Gant, LMSW, Ph.D.

Co-Coordinators: Kate Shimshock & Leigh Smith, Good Neighborhoods School of Social Work Interns

Introduction

The University of Michigan (U of M), School of Social Work (SSW), Good Neighborhoods (GN) Technical Assistance Center (TAC) Photovoice Project is being conducted on behalf of the Skillman Good Neighborhoods Project to give youth and families an opportunity to identify strengths and concerns of _____ neighborhood. The findings from this project will be used to improve _____ neighborhood to ensure that youth grow up in a safe and healthy environment.

The project is focused on youth and family members taking photographs, sharing stories and identifying issues or concerns for youth and families involved in the Good Neighborhoods project and to initiate social change through exhibits, presentations and publications. Your child was asked to be a part of this project on a voluntary basis only. Following are some answers to general questions about the project and roles of the participants.

- **How was my child selected?** Your child was identified as an individual who lives in _____ neighborhood, which is one of the Skillman Good Neighborhoods. Participants are selected to provide a broad range of experiences.

- **What is my child's role?** Your child will initially receive photography training and will take photographs of their lives that have meaning for them. They will also be involved in group discussions and/or interviews to talk about their photographs and personal meanings.

- **What is the purpose of the photographs?** The photographs are taken as part of project to identify issues and educate others about the issues that youth feel limit as well as support their ability to grow up in a healthy neighborhood.

- **How will my child's photographs be used?** Once your child has taken his/her photographs, they will gather with other participants to and discuss stories related to their photographs. These discussions may be audio or video taped and some children may be asked to participate in an interview for a more in-depth understanding. Group discussions and interviews and interviews will last from one (1) to three (3) hours. Some photographs may be included in public exhibits, presentations, or publications. Your child needs only share and photograph what they consider appropriate and comfortable.

- **How will my child's name or identifying information be used?** Your child's name will be used during group discussions; however, names and identifying information will not be revealed with photographs and narratives included in exhibits, presentations or publications unless you request the use of their first names or pseudo-names. It is good to remember that despite efforts of confidentiality, there is always the chance that somebody may recognize them in the photographs.

- **How long will the project last?** The project will last approximately six weeks.

- **What are the benefits and risks of participating in this project?** Your child will receive a copy of their photographs and may meet others for social support. Your child will be able to tell their own stories related to their photographs, express their feelings and opinions and ultimately promote community change. There is minimal risk involved. If emotional distress is experienced related to conversations, you are encouraged to visit with the Photovoice Team or counselor in your community. If needed, a mental health referral will be provided.

- **How will the data be stored?** Data will stored on a computer and in files designated for this project and access will be limited to the Photovoice Team (project director and co-coordinators). All data stored in computers will have password protection and all files will be secured in a locked storage file.

- **What if my child (or I) change our minds and do not want to share photographs or participate in group discussion?** If at a later date, children or their parents/guardians do not wish to share their photographs with others or participate in discussions, they may contact the project director, Pat Miller at (313) 593-0918. Photographs and all accompanying information will immediately be removed from the project data. Children or their parents/guardians do not have to give any reason for withdrawing. Should your child wish to continue to participate but not have their photographs or stories included in the project, they may do so. There are no negative consequences for withdrawing from the project.

- **Has this project been approved by an Institutional Review Board?** This study has been approved by the Institutional Review Board of the University of Michigan.

- **Who is directing this project?** The Project Director is Pat Miller, LMSW, Program Manager at the University of Michigan, School of Social Work, Good Neighborhoods Technical Assistance Center (TAC). You may contact Pat Miller, Kate Shimshock or Leigh Smith at (313) 593-0918.

- **What I have additional questions about the project or my child's participation?** If you have any additional questions about this project, feel free to contact the project director, Pat Miller at (313) 593-0918.

- **How do I provide consent for my child's participation?** If you are interested in your child participating in this project, please read the following agreement statement carefully, sign, date and return this form. You will receive a copy of the form should you have any questions or concerns at a later date.

Agreement Statement: By signing this consent form, I agree to have my child participate in the study. I also understand and agree that unless otherwise notified in writing, the University of Michigan, School of Social Work, Good Neighborhoods Technical Assistance Center (TAC) Photovoice Project assumes that permission is granted to use my child's photograph(s), interview(s) and accompanying narrative(s) for public exhibits, presentations, publications and/or other educational purposes.

Print Child's Name: _____   Date of Birth: _____
Print Parent/Guardian's Name: _____   Date: _____
Parent/Guardian's Signature: _____   Date: _____

Parent/Guardian signature is required if the participant is under 18 years of age

Thanks for your time and help!

University of Michigan, School of Social Work, Good Neighborhoods Technical Assistance Center (TAC)
3663 Woodward Ave., Suite 150, Detroit, MI 4820

Sample Consent Form for People Who May Appear in Photographs

UNIVERSITY OF MICHIGAN
School of Social Work

University of Michigan, School of Social Work, Good Neighborhoods
Technical Assistance Center (TAC) Photovoice Project
Consent Form for People Who May Appear in Photographs

Project Title: University of Michigan (U of M), School of Social Work (SSW), Good Neighborhoods (GN) Technical Assistance Center (TAC), Photovoice Project

Project Director: Pat Miller, LMSW, U of M, SSW, GN, TAC Program Manager

Principal Investigator: Dr. Larry Gant, LMSW, Ph.D.

Co-Coordinators: Jessica Den Houter, Ashley Purnell, Kate Shimshock, Leigh Smith, Jessica Rosenberg Good Neighborhoods School of Social Work Interns

Introduction

The University of Michigan (U of M), School of Social Work (SSW), Good Neighborhoods (GN) Technical Assistance Center (TAC), Photovoice Project is being carried out on behalf of the Skillman Good Neighborhoods Project to give youth and families an opportunity to identify strengths and concerns of each of the six Good Neighborhoods. The findings from this project will be used to help improve each of the six Good Neighborhoods to ensure that youth grow up in a safe and healthy environment.

If you are asked to have your photograph taken as part of the project and agree to do so, please read the following:

- **What is the purpose of the photographs?** Your pictures may be used by the U of M, SSW, GN, TAC Photovoice Project to identify strengths or concerns for youth and families involved in the Skillman Good Neighborhoods project through photo exhibits and presentations.
- **What is involved?** Your participation will take less than ten (10) minutes. During this time, the photographer may take pictures that contain images of you. The project is confidential. Your name or any other identifying information will not be known or listed with photographs and reports. It is good to remember that despite efforts to maintain confidentiality, there is always the chance that someone may recognize you in the photographs. **Your willingness to be photographed is voluntary and you may decline.**
- **What happens to the photographs?** Photographs become the property of the U of M, SSW, GN, TAC Photovoice Project and will be **exhibited at the University of Michigan Detroit Center Art Gallery and in a location in each of the six Good Neighborhoods that is yet to be determined.** All photographs and information will be maintained in a confidential manner.
- **What if I have other questions?** You may contact the Project Director, Pat Miller at (313) 593-0918.

Agreement Statement: By signing this consent form, I agree to voluntarily have my photograph or my child's photograph taken. I also understand and agree that unless otherwise notified in writing, the U of M, SSW, GN TAC Photovoice Project assumes that permission is given to use my photograph(s) for these given exhibits, presentations, publications and/or other educational purposes and that no identifying information will be used.

If the individual being photographed is a minor (under age 18), parental or guardian permission must be provided below.

Child's Name: _____   Child's Age: _____
Print Parent/Guardian's Name: _____   Voluntary Phone #: _____
Parent/Guardian's Signature: _____   Date: _____

<p align="center"><i>OR</i></p>

Print Adult's Name: _____   Voluntary Phone #: _____
Adult's Signature: _____   Date: _____
Photographer's Name: _____

Thanks for your time and help!

University of Michigan, School of Social Work, Good Neighborhoods Technical Assistance Center (TAC)
3663 Woodward Ave., Suite 150, Detroit, MI 48201

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Sample Ethics Consent Form for Photovoice Participants

University of Michigan (U of M), School of Social Work (SSW), Good Neighborhoods (GN) Technical Assistance Center (TAC) Photovoice Project
Photovoice Ethics Consent Form

Participant's Name: _____

In this photovoice project, you and other participants will take pictures and share stories about the strengths and concerns of _____ neighborhood. This is a chance to teach others about your life.

By signing this ethics consent form you also agree to follow the ethics of photovoice. Please read the following statements and sign your initials next to each statement, to confirm that you have read and understand each ethic of photovoice.

_____ I will not intrude into an individual's personal space both publicly and privately.

_____ I will not disclose embarrassing facts about individuals unless they have given me permission to do so.

_____ I will not place individuals in false light with my photographs.

_____ I will respect the confidentiality of the stories that were discussed during the photovoice reflection sessions.

_____ I will obtain the signature of all individuals represented in my photographs.

By signing this ethics consent form means that you have read, understand and respect the ethics and privacy concerns involved in a photovoice project. If you fail to follow these principles you may be asked to leave the project.

_____   _____
Print Your Name Here   Date of Birth

_____   _____
Sign Your Name Here   Today's Date

**University of Michigan (U of M), School of Social Work (SSW), Good Neighborhoods (GN)
Technical Assistance Center (TAC) Photovoice Project**

Photographer's Photo Release Form

_____ **Yes, you may use ANY of the photographs I took during the Photovoice project to promote the purpose of the Skillman Good Neighborhoods TAC Photovoice Project.**

_____ **Yes, you may use SOME of the photographs I took during the Photovoice project to promote the purpose of the Skillman Good Neighborhoods TAC Photovoice Project with the exception of the following photos:**

(Please enter the code on the back of each photo that you do NOT want to be used below.)

_____ **No, you may not use any of the photographs I took during the Photovoice project to promote the purposes of the Skillman Good Neighborhoods TAC Photovoice Project.**

Your Name:

_____

Your Signature:

_____

Date:

_____

Sample Parent Information Letter and Fact Sheet

UNIVERSITY OF MICHIGAN
School of Social Work

Date

Dear Parent,

You child has expressed interest in participating in the Good Neighborhoods Photovoice Project. This project is being sponsored by the University of Michigan, School of Social Work, Good Neighborhoods Technical Assistance Center (TAC). Attached is a fact sheet with more information about the project.

We hope you will let your son or daughter participate in the project.

If you have any questions, please call Pat Miller at (313) 593-0918.

We look forward to seeing you at the parent information session on _____. The parent session will provide you a brief overview of the photovoice project process: the dates of the project, what your son or daughter will learn, and how to sign up your son or daughter for the project. You will also have the opportunity to meet the University of Michigan, School of Social Work, Good Neighborhoods TAC staff that will be working with your child.

Sincerely,

Pat Miller
Program Manager
Good Neighborhoods TAC

Photovoice Fact Sheet for Parents and Guardians

Project Director: Pat Miller, LMSW, University of Michigan, Good Neighborhoods Technical
Assistance Center (TAC), Program Manager

Consultant: Dr. Larry Gant, LMSW, Ph.D.

Co-Coordinators: Jessica Den Houter, Ashley Purnell, Jessica Rosenberg, Kate Shimshock,
Leigh Smith, University of Michigan, School of Social Work, Good Neighborhoods
School of Social Work Interns

What is Photovoice?
Photovoice is letting your child describe his or her community through photographs.

What is the Photovoice Project?
The University of Michigan (U of M), School of Social Work (SSW), Good Neighborhoods (GN) Technical Assistance Center (TAC) is hiring young people between the ages of 16 and 22 to work with the staff at the Technical Assistance Center to create a photographic description of their neighborhood.

Your child will take photographs, share stories about the photographs and identifying strengths and concerns related to your community's Good Neighborhood goal and action plan. (These goals and action plans are attached to this fact sheet.)

What is my child's role?
Your child will initially receive photography training and will take photographs of your neighborhood that reflect your community goal. They will also be involved in group discussions and/or interviews to talk about their photographs and why they chose to take the pictures.

Will my child be paid?
Your child will receive $____ an hour for every hour they are involved with the University of Michigan, School of Social Work, Good Neighborhoods, Technical Assistance Center (TAC) staff on this project.

What is the purpose of the photographs?
The photographs are taken as part of a project to identify issues and strengths of each Good Neighborhood's community. The photographs will be used to educate others about the issues that youth feel limit as well as support their ability to grow up in a healthy neighborhood.

How will my child's photographs be used?
Once your child has taken his/her photographs, they will gather with other participants to and discuss stories related to their photographs. These discussions may be audio or video taped and some children may be asked to participate in an interview for a more in-depth understanding. Group discussions and interviews and interviews will last from one (1) to three (3) hours. Some photographs may be included in public exhibits, presentations, or publications. Your child needs only share and photograph what they consider appropriate and comfortable.

Will my child be safe participating in this?
Yes, your child will be safe throughout their experience working with Good Neighborhoods TAC Photovoice Project. Your child will be provided transportation by the University of Michigan, School of Social Work to and from all scheduled activities in University of Michigan vans. Your child will be out in

your community taking pictures for scheduled allotted times. Prior to the photography days in your community, the University of Michigan, School of Social Work, Good Neighborhoods TAC staff will contact the police in your neighborhood to let them know that the youth will be out on the streets taking photographs. Additionally, to ensure that your child is safe during the photography days the University of Michigan, School of Social Work, Good Neighborhoods TAC staff and a few selected community members will be providing adult supervision for your child.

How long will the project last?
The project will last approximately six weeks.

What are the benefits and risks of participating in this project?
Your child will receive a copy of their photographs and may meet others for social support. Your child will be able to tell their own stories related to their photographs, express their feelings and opinions and ultimately promote community change.

What if my child (or I) change our minds and do not want to share photographs or participate in group discussion?
If at a later date, children or their parents/guardians do not wish to share their photographs with others or participate in discussions, they may contact the project director, Pat Miller at (313) 593-0918. Photographs and all accompanying information will immediately be removed from the project data. Children or their parents/guardians do not have to give any reason for withdrawing. Should your child wish to continue to participate but not have their photographs or stories included in the project, they may do so. There are no negative consequences for withdrawing from the project.

Who is directing this project?
The Project Director is Pat Miller, LMSW, Program Manager at the University of Michigan, School of Social Work, Good Neighborhoods Technical Assistance Center (TAC). You may contact Pat Miller, Larry Gant, Jessica Den Houter, Ashley Purnell, Jessica Rosenberg, Kate Shimshock or Leigh Smith at (313) 593-0918.

What if I have additional questions about the project or my child's participation?
If you have any additional questions about this project, feel free to contact the project director, Pat Miller at (313) 593-0918.

Is there an informational meeting?
Yes! The parent information session will be held on _____ at _____ at _____. The parent session will give you a brief overview of the photovoice project process: the dates of the project, what is my child going to learn as well as how to sign my child up for the project. At the informational parent session you will have the opportunity to meet the University of Michigan, School of Social Work, Good Neighborhoods TAC staff that will be working with your child. We look forward to seeing you there!

If you cannot make the parent information session but would like your child to participate in the project please contact Pat Miller, the Project Director to set up a private information session for you and your child.

Thanks for your time and help!

Good Neighborhoods Technical Assistance Center (TAC)
3663 Woodward Ave., Suite 150, Detroit, MI 48201

Appendix II:
Photo Reflection
&
Discussion Forms

What is Included?:

Sample Day of Photovoice Directions Sheet
Sample Photovoice Data Analysis Form
Sample Photovoice Discussion Forms
Sample Photovoice Reflection Interviews Directions
Sample Narrative Handout

Sample Day of Photovoice Directions Sheet

The University of Michigan, School of Social Work, Good Neighborhoods, TAC
Photovoice Project Directions

Thank you for choosing to participate in this Photovoice project. We appreciate your help in telling us what your neighborhood means to you through photos. Today is _____. We will e collecting your cameras on _____. Please take your photos according to the directions below.

1. Please sign your name on the camera.
2. Take a picture of yourself.

You will be taking 20 pictures in 4 different categories listed below. The categories represent the different areas we are evaluating your neighborhood by. Please take 5 pictures representing each category. Examples of things you might want to take pictures of are given below. After you take each picture please check a box in the category you have taken the picture in and write a short description of the picture. This will help your memory later when we discuss the pictures.

Category 1-
Take five (5) photos that provides your view of
- Think of the examples we discussed in our group
- Think of Strengths and Areas of Improvement

Check	Short Description of the Photo

Category 2-
Take five (5) photos that provides your view of
- Think of the examples we discussed in our group
- Think of Strengths and Areas of Improvement

Check	Short Description of the Photo

Category 3-
Take five (5) photos that provides your view of
- Think of the examples we discussed in our group
- Think of Strengths and Areas of Improvement

Check	Short Description of the Photo

Category 4-
Take five (5) photos that provides your view of
- Think of the examples we discussed in our group
- Think of Strengths and Areas of Improvement

Check	Short Description of the Photo

BONUS: After you are done taking your 21 photos, the remaining 6 photos are for you to have fun taking as you please! Enjoy! You get doubles of these bonus shots.

Sample Photovoice Data Analysis (SHOWED INTERVIEW) Form

**The University of Michigan, School of Social Work, Good Neighborhoods
Technical Assistance Center (TAC)
Photovoice Project**

Photographer's Name: _____

Camera Number: _____   **Date:** _____

Photo Number: _____   **Photo Title:** _____

1. **What do you SEE?**

   _____
   _____
   _____

2. **What is really HAPPENING?**

   _____
   _____
   _____

3. **How does this relate to OUR life?**

   _____
   _____
   _____

4. **WHY does this situation, concern or strength exist?**

   _____
   _____
   _____

5. **What can we do to EDUCATE others about this situation, concern, or
   strength?**

   _____
   _____
   _____

6. **What can or needs to be DONE?**

   _____
   _____
   _____

Sample Discussion/Coding Form

University of Michigan, School of Social Work, Good Neighborhoods, TAC Photovoice Project Discussion Form

Facilitator: _____   **Photographer: _____**

Code #	Description	Reflections of the Photograph

Directions for Photovoice Reflection Interviews

A. Each participant will be interviewed by a University of Michigan, School of Social Work, Good Neighborhoods TAC team member.

    1. Go over the photos and fill out the consent form with each participant, be clear about the fact the pictures that they do not want used by the TAC are clearly marked on the form.
    2. Have each participant take out their personal photos before discussing their Photovoice photos.
    3. The discussion will be facilitated using the Photovoice Discussion Form and the following questions. These questions were adapted from Caroline Wang's SHOWED Form.

Free Talk
    1.) What do you **See** here?
    2.) What is really **Happening** here?
    3.) How does this relate to **Our** lives?
    4.) **Why** does this problem, condition, or strength exist?
    5.) What can we do to **Educate** others about this problem, condition, or strength?
    6.) What can we **Do** about it?

    7.) Please select your favorite or most significant photo to share with the group.

Sample Photovoice Narrative Handout

The University of Michigan, School of Social Work, Good Neighborhoods, Technical Assistance Center (TAC)
Photovoice Project

Photographer's Name: _____

Camera Number: _____   **Date:** _____

Photo Number: _____   **Photo Title:** _____

Narrative:

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Appendix III:
Evaluation Forms

What is Included?

Survey of Youth Engagement
Participant Evaluation Form
Facilitator Evaluation Form

SURVEY OF YOUTH ENGAGEMENT
Photovoice in the Good Neighborhoods 2008

Name: _____

Age: _____   **Neighborhood:** _____

Facilitator's Name: _____   **Date:** _____

Please give us your opinion about the following statements. Circle the best answer.

	Strongly Agree	Agree	Not Sure	Disagree	Disagree Strongly
1. I believe that if everyone works together, many neighborhood problems can be solved.	1	2	3	4	5
2. I feel that I can have a positive impact on my neighborhood.	1	2	3	4	5
3. I believe that being involved in community activities can improve my community.	1	2	3	4	5
4. Everyone should find time to contribute to his or her community.	1	2	3	4	5
5. I feel that I can help solve local community problems.	1	2	3	4	5
6. I believe there is a connection between community involvement and success in school.	1	2	3	4	5
7. I am satisfied with my level of community involvement.	1	2	3	4	5
8. I am trying to find more time to become involved in my community.	1	2	3	4	5
9. I believe that phone calls and letters can influence government officials.	1	2	3	4	5
10. Members of my family are involved in community improvement efforts.	1	2	3	4	5

Neighborhood: _____   Age: _____   Gender: _____

GENERAL QUESTIONS

Why did you want to do this photovoice project?

What other young people might be interested in participating in a similar photovoice project?

EVALUATING YOUR FACILITATORS

Name(s) of the facilitators for your photovoice project: _____

Please give us your opinion about the following statements. Circle the best answer.

	Strongly Agree	Agree	Not Sure	Disagree	Disagree Strongly
The facilitator(s) were energetic and enthusiastic.	1	2	3	4	5
The facilitators clearly explained the project that they were teaching.	1	2	3	4	5
The facilitators made time for small group activities.	1	2	3	4	5
The facilitators answered all of your questions.	1	2	3	4	5
I felt included in the discussions.	1	2	3	4	5
I felt comfortable asking questions during my photovoice experience.	1	2	3	4	5

EVALUATING YOUR PHOTOVOICE EXPERIENCE

What was your favorite theme to photograph? *Please explain.*

What was your LEAST favorite theme to photograph? *Please explain.*

What did you learn about your neighborhood through this project?

What was the BEST part about participating in the project?

What was the WORST or your LEAST favorite part about participating in the project? *Please explain.*

Do you want to take action on any of the issues that you photographed in this photovoice?
(Please circle your answer) If yes, please explain what issues interest you most and what actions you want to take.

Yes   No

What would you change to make this project better in the future?   Thank you! ☺

University of Michigan, School of Social Work, Good Neighborhoods TAC Photovoice Facilitator Evaluation Form

Neighborhood: _____

Why did you want to facilitate the photovoice project?

Please give us your opinion about the following statements. Circle the best answer.

	Strongly Agree	Agree	Not Sure	Disagree	Disagree Strongly	Not Applicable
The facilitator job expectations and requirements were clear.	1	2	3	4	5	N/A
I received adequate support from the Project Director regarding the photovoice project.	1	2	3	4	5	N/A
I received the necessary training and technical support from the University of Michigan, School of Social Work, Good Neighborhoods Technical Assistance Center support staff to effectively facilitate the photovoice project.	1	2	3	4	5	N/A
I was provided a reasonable budget for the project.	1	2	3	4	5	N/A
I had all the necessary supplies for each training session.	1	2	3	4	5	N/A
I had enough time to prepare for each training session.	1	2	3	4	5	N/A
I felt prepared for each training session.	1	2	3	4	5	N/A
I had enough time to complete and run each training session.	1	2	3	4	5	N/A
I felt supported by my co-facilitator.	1	2	3	4	5	N/A
I felt respected by the participants.	1	2	3	4	5	N/A
The training space was comfortable.	1	2	3	4	5	N/A

What was the BEST part about facilitating the project?

What was the WORST or your LEAST favorite part about facilitating the project? *Please explain.*

What would you change to make this project better in the future?

Additional comments/concerns:

Thank you! ☺

Appendix IV: Cameras & Photography

What is Included?:

Camera Use – Terms and Glossary
Photography 101
Types and Diagrams of Cameras

Camera Use– Terms and Glossary

Angle Of View: The area of a scene that a lens covers or sees. Angle of view is determined by the focal length of the lens. A wide-angle lens (short-focal-length) includes more of the scene-a wider angle of view-than a normal (normal-focal-length) or telephoto (long-focal-length) lens.

Background: The part of the scene the appears behind the principal subject of the picture.

Backlighting: Light coming from behind the subject, toward the camera lens, so that the subject stands out vividly against the background. Sometimes produces a silhouette effect.

Blowup: An enlargement; a print that is made larger than the negative or slide.

Camera Angles: Various positions of the camera (high, medium, or low; and left, right, or straight on) with respect to the subject, each giving a different viewpoint or effect.

Candid Pictures: Unposed pictures of people, often taken without the subject's knowledge. These usually appear more natural and relaxed than posed pictures.

Close-Up: A picture taken with the subject close to the camera-usually less than two or three feet away, but it can be as close as a few inches.

Composition: The pleasing arrangement of the elements within a scene-the main subject, the foreground and background, and supporting subjects.

Existing Light: Available light. Strictly speaking, existing light covers all natural lighting from moonlight to sunshine. For photographic purposes, existing light is the light that is already on the scene or project and includes room lamps, fluorescent lamps, spotlights, neon signs, candles, daylight through windows, outdoor scenes at twilight or in moonlight, and scenes artificially illuminated after dark.

Exposure: The quantity of light allowed to act on a photographic material; a product of the intensity (controlled by the lens opening) and the duration (controlled by the shutter speed or enlarging time) of light striking the film or paper.

Exposure Meter: An instrument with a light-sensitive cell that measures the light reflected from or falling on a subject, used as an aid for selecting the exposure setting. This is the same as a light meter.

Fill-In Light: Additional light from a lamp, flash, or reflector; used to soften or fill in the shadows or dark picture areas caused by the brighter main light. Called fill-in flash when electronic flash is used.

Film: A photographic emulsion coated on a flexible, transparent base that records images or scenes.

Finder: A viewing device on a camera to show the subject area that will be recorded on the film. Also known as viewfinder and projected frame.

Flash: A brief, intense burst of light from a flashbulb or an electronic flash unit, usually used where the lighting on the scene is inadequate for picture-taking.

Focus: Adjustment of the distance setting on a lens to define the subject sharply.

Focus Range: The range within which a camera is able to focus on the selected picture subject - 4 feet to infinity - for example.

Foreground: The area between the camera and the principal subject.

Frame: One individual picture on a roll of film. Also, tree branch, arch, etc., that frames a subject.

Frontlighting: Light shining on the side of the subject facing the camera.

Lens: One or more pieces of optical glass or similar material designed to collect and focus rays of light to form a sharp image on the film, paper, or projection screen.

Lens Shade: A collar or hood at the front of a lens that keeps unwanted light from striking the lens and causing image flare.

Lens-Shutter Camera: A camera with the shutter built into the lens; the viewfinder and picture-taking lens are separate.

Negative: The developed film that contains a reversed tone image of the original scene.

Overexposure: A condition in which too much light reaches the film, producing a dense negative or a very light print or slide.

Panning: Moving the camera so that the image of a moving object remains in the same relative position in the viewfinder as you take a picture.

Photographer: Lequita Burch
KINSA/KODAK Photo Contest
Film: KODAK EKTAR 125
Film Size: 35 mm

Panorama: A broad view, usually scenic.

Photographer: Don   Cochran
Film: KODAK FUN SAVER Panoramic
Film Size: 35 mm

Rangefinder: A device included on many cameras as an aid in focusing.

Safety Interlock: A feature on all *Kodak Advantix* cameras that prevents the film door from opening mid-roll and exposing film to light.

Shutter: Blades, a curtain, plate, or some other movable cover in a camera that controls the time during which light reaches the film.

Shutter Priority: An exposure mode on an automatic or autofocus camera that lets you select the desired shutter speed; the camera sets the aperture for proper exposure. If you change the shutter speed, or the light level changes, the camera adjusts the aperture automatically.

Sidelighting: Light striking the subject from the side relative to the position of the camera; produces shadows and highlights to create modeling on the subject.

Photographer: Annette M. McCoy
KINSA/KODAK Photo Contest
Film: KODAK GOLD Plus 100
Film Size: 35 mm

Underexposure: A condition in which too little light reaches the film, producing a thin negative, a dark slide, or a muddy-looking print.

Vignetting: A fall-off in brightness at the edges of an image, slide, or print. Can be caused by poor lens design, using a lens hood not matched to the lens, or attaching too many filters to the front of the lens.

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Photography 101
How to shoot a photograph instead of taking a snapshot

Photograph 101: Light
Pay careful attention to the <u>light conditions</u> in your photograph

- When trying to avoid harsh shadows, shoot photographs of people in <u>covered shade</u> so the light is even more even across your subject(s).

- Try to place the <u>sun at your back</u> when you are shooting your photographs. This will help you avoid backlit subjects with shadowy faces.

Photography 101: Shooting
When shooting a photograph, hold the camera steady and release the shutter carefully

- Hold the camera with both hands, with elbows against your body and feet spread apart. This helps to avoid camera shake or vibration which leads to unsharp pictures.
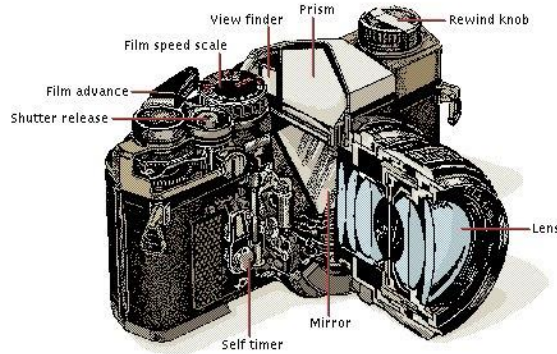
Photography 101: Composition
Composition is the placement of elements (people, objects, environment) in a photograph within the frame of the photograph

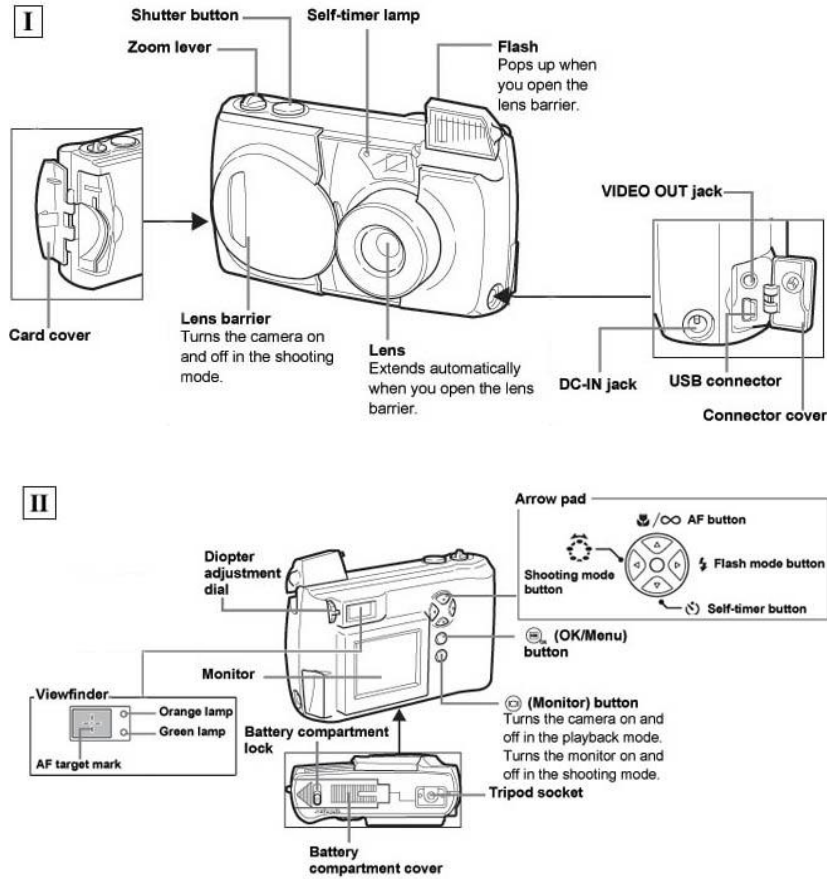- Pay attention to how you arrange the people, objects, and environment in your photograph.

Types and Diagrams of Cameras

Film Camera

http://library.thinkquest.org/16541/eng/explore/media/photos/camera_diagram.jpg

Digital Camera

http://www.wellesley.edu/Computing/Cameras/D550Zoom/images/550parts1.jpg

Facilitation
&
Photovoice
Resources

Facilitation/Teaching Resources

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