

Photovoice: Using Images to tell Communities' Stories

Participant Handbook

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Training Overview

- What is Photovoice?
- History and theoretical underpinnings
- Photovoice process
- Training youth
- Supporting a Photovoice project



OVERVIEW OF PHOTOVOICE

This is a photo from a yearlong youth leadership training program that asked youth, 'What does leadership look like?'



What do you think the photographer wanted to share about this photo?

Sharing a photo can be powerful. Photos draw us in and allow us to make our own meaning out of the image. To truly understand the message the photographer wants to get across, it is also important to include narratives that explain the meaning behind the photo.

This is a selection of the Photographer's narrative that accompanied this photo:

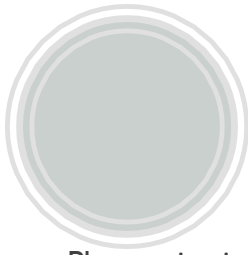


This photograph represents what I think a leader looks like. The point in the photo is to show that you cannot see the faces of each leader, so how can you tell what a leader looks like? You can't. You cannot judge the way a person leads by the way they look. You can't see what leadership looks like just by a picture because there is diversity in each person and the way they lead along with their personalities.

Sometimes, leaders can sneak up on you and surprise you in many ways. The outgoing and fearless person standing up in front of a crowd to talk is not the only leader in a room. There are times when leaders come slightly quiet, but with the most intelligent and creative ideas. Each leader plays their role in a community and whether they contribute to making a change in society is the only justification as to what makes them a leader. Looking into this picture you see different skin tones, hair color, and body types; what you can't see is how each different person aspires to make a change and lead in their own way.



How does the narrative change your understanding of what the photographer wanted to share with this photo?

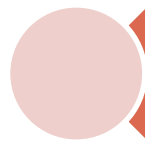


WHAT IS PHOTOVOICE?

Photovoice is a participatory research and evaluation method that puts cameras in the hands of individuals often excluded from decision-making processes. It captures individuals' voices and visions about their lives, their community, and their concerns. Photovoice is a powerful way to communicate important messages because it evokes emotion, grabs attention, and brings data to 'life'. Communities often respond to Photovoice projects by committing resources to address local problems, and shifting attitudes, policies, and practices about local issues.

Photovoice has been used with many different disenfranchised populations from around the world such as youth, homeless adults, individuals from poor, urban neighborhoods, and individuals living with HIV AIDS.

GOALS OF PHOTOVOICE (Wang & Burris, 1997)



Record and reflect on community strengths and issues



Promote critical dialogue about issues through discussions about photographs

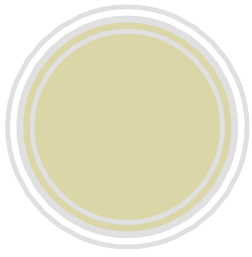


Reach policymakers



Promote community change

(Wang & Burris, 1994; Wang, Burris, & Xiang, 1996)



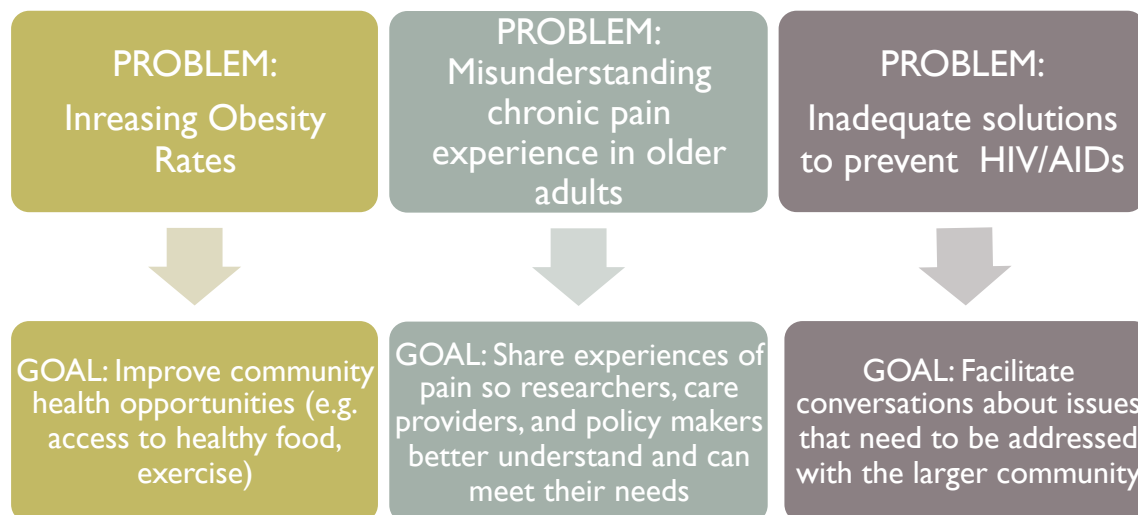
HISTORY AND THEORETICAL UNDERPINNINGS

PHOTOVOICE HISTORY

Photovoice was developed by Caroline Wang and colleagues in 1992 as a means for poor women living in a rural village in China to communicate important health messages to policy makers. This was part of the Women's Reproductive Health and Development Program. The goal was to improve women's health and get policy makers to provide the resources and supports the women needed to live healthier lives.

Photovoice is most often used with individuals who typically do not have a voice in their community. It can be used to identify assets in communities, uncover problems and needs, help to design strategies to address community issues, evaluate programs, and ultimately promote policy and practice change.

EXAMPLE PHOTOVOICE PROJECTS



THEORETICAL UNDERPINNINGS

Photovoice is guided by three primary frameworks: Empowerment Education (created by Paulo Freire), Feminist Theory, and Documentary Photography. Each of these frameworks sees individuals as experts of their own lives and values engaging diverse voices to more fully understand community problems.

Theoretical Underpinnings of Photovoice

Empowerment Education

- Engage in dialogue to analyze social conditions that contribute to local problems
- Focus on issues central to participants' lives
- Empower participants to communicate issues to policymakers to promote change

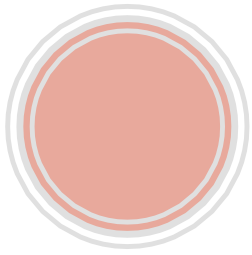
Feminist Theory

- Participants are experts and authorities over their lives
- Value diverse experiences
- Inclusive knowledge construction

Documentary Photography

- Portray the wellness of participants and society through photos
- Photovoice puts cameras in the hands of people who otherwise would not have the chance to share their stories

The ultimate **GOAL** of Photovoice is to use images and voices of photographers to inform decisions, strategies, and policy-making.



WHY USE PHOTOVOICE?

Photovoice has benefits for both the participants involved and the larger community. Following one Photovoice project, participants were interviewed to learn about the impact Photovoice had on them. Below are a selection of quotes describing the benefits experienced by Photovoice participants as well as a list of potential benefits for communities that use Photovoice.

Benefits to Participants (Foster-Fishman, et al., 2005)

GIVES VOICE

“It gave everybody a voice, you know. We all could actually go in there and say what we wanted to say and people would listen, and so that was the best thing.”

“Honestly I felt a little powerful because we could actually show what we were talking about or what we really wanted to be changed. And a picture, you can’t change a picture after you take it, you know what I’m saying? I mean it’s some kind of sense of power to me...Growing up where I did I’ve notice these things ever since I was a kid...Doing this made it possible so I could say what I wanted to say...”

DEVELOPS LEADERSHIP SKILLS

“I have found out that I have some other strengths that I didn’t realize I had – this leadership role – I knew I could lead kids, but I did not know that I could actively lead them to see how things can be done to improve their life.”

INCREASES SENSE OF COMMUNITY

“I feel that I am part of the community now. Whereas before I lived here but I was not really involved, but now I am. So, it has really – I feel that I am now part of this community.”

EMPOWERS PARTICIPANTS

“[Photovoice] is makin’ me feel more powerful so, next time I see this, I can be like ‘hey, hold it.’ It gave me a lot of courage to tell people what I feel inside.”

Benefits to the Community

Enhanced Community Capacity

- More diverse individuals are engaged in the process for change

Immediate Small Wins

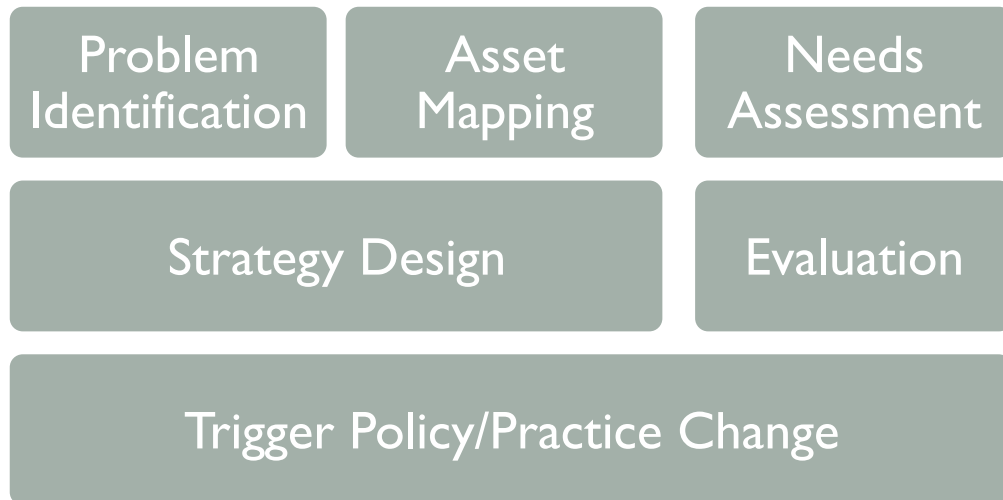
- Photovoice can trigger the change process and promote small wins quickly

More Responsive Community

- Through Photovoice, the needs of often silenced individuals are brought to attention

USES OF PHOTOVOICE

Photovoice can be used for a number of different purposes. Below is a list of ways Photovoice can be incorporated into your work as well as some examples of how Photovoice has been used by others.

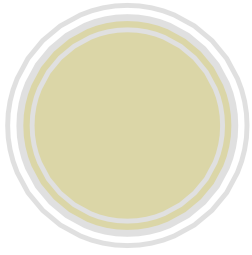


EXAMPLE PHOTOVOICE PROJECTS

- **Needs Assessment**
 - Youth described their concerns about their neighborhoods and after-school options
 - Homeless adults described the kinds of supports and services they need and the barriers they faced
- **Strategy Design**
 - Adults from poor neighborhoods described how change can happen in their community
- **Evaluation**
 - Youth and adults documented the problems in their neighborhoods and the changes as they unfolded in a community building initiative

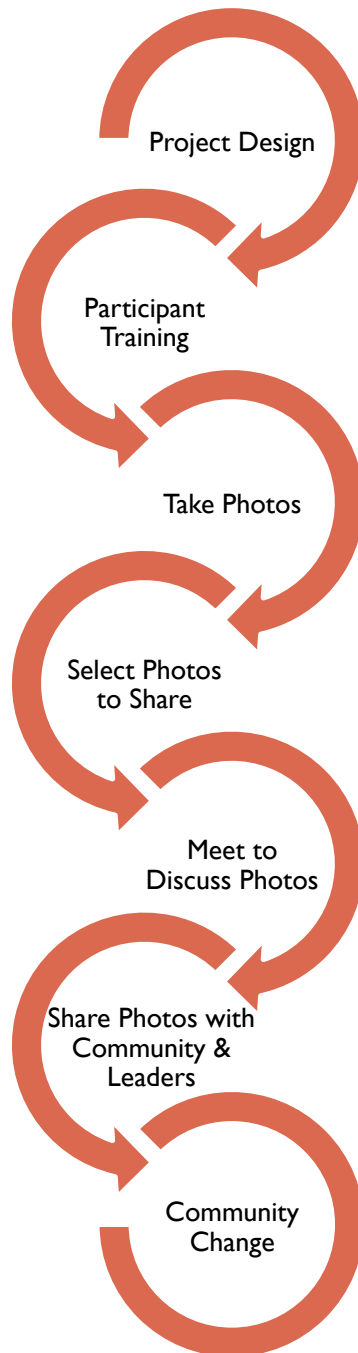


How might you incorporate Photovoice into your work? How could the coalitions you work with use Photovoice?



PHOTOVOICE PROCESS

This section will cover the entire Photovoice process, beginning with considerations for designing a project through sharing the photos and narratives generated in the project with the larger community.



DESIGNING FOR IMPACT

Photovoice is intended to be impactful and promote critical consciousness and community change. This section provides guidance in planning a Photovoice project to maximize its impact. The appendix also includes a Project Planning Worksheet for you to use for future projects.

I. What's the story?

The first step in designing a powerful Photovoice project is to define the project goals. Some questions to ask yourself when beginning the planning process may include:

- What do you want to learn?
- Whose lives and/or what issues do you want to understand better or do you want the community to listen to?
- Who needs to be included to tell the story?
- What impacts do you want to achieve?

What do you want to learn?



Whose lives and/or what issues do you want to understand better?

Who needs to be included to tell the story?

What impacts do you want to achieve?

2. Focusing the Story

The purpose of Photovoice is to tell stories through photos and words. One important question to ask is, *what should the stories focus on?*

Framing Questions are the questions posed to participants to answer through taking a photo. Framing Questions provide participants with a lens through which to examine their lived experiences. These questions are designed to help address some key goals or the project purpose.

Example Framing Questions:



What framing questions would be useful for your project?

3. Identify the Storytellers

The next step is to identify who needs to be included as storytellers in the Photovoice project. Some things to consider when identifying participants include:

- The number (and size) of reflection groups you can support
- The size of your budget to support purchasing cameras and developing/enlarging photos
- The sensitivity of the subject you will be focusing on
- The need for diversity

Example System ExChange Photovoice projects:

2002 Project	2007 Project	2010 Project
<ul style="list-style-type: none">• 7 neighborhoods• Youth and Adults• 32 participants (29 completed project)• 1 reflection group per neighborhood	<ul style="list-style-type: none">• 4 middle schools• Youth• 20 participants	<ul style="list-style-type: none">• 26 counties across one state• Youth• 130 participants (96 completed project)• Project completed online (training done in person)<ul style="list-style-type: none">○ 15 blogs○ 3 lead facilitators
<ul style="list-style-type: none">• 7 weeks of data collection<ul style="list-style-type: none">○ 2 weeks of training○ 5 weeks of taking photos• 16 weeks to process data• 8 weeks to develop photo display	<ul style="list-style-type: none">• 5 weeks of data collection<ul style="list-style-type: none">○ 1 week of training○ 4 weeks of taking photos• 2 months to develop guidebook and photo display	<ul style="list-style-type: none">• 9 months<ul style="list-style-type: none">○ 1 week of training○ Three rounds of posting photos online over the course of project• Project production time varied by group (completed within timeframe of project)



Who will you include as storytellers for your project?

How will you recruit them?

4. Project Duration

The final piece to consider when planning a Photovoice project is to determine the appropriate timeframe for your project. In our experience, if your goal is to promote critical reflection, then participants need a more intensive, prolonged experience. We recommend collaborating with local partners to better understand the other demands on participants' lives and how these might influence their availability for Photovoice

Some things to consider when determining the duration of your project:

- Will you be using digital or film cameras?
 - *If using film, don't forget to factor in the time you will need to collect film, develop it, and return it to participants for reflection*
- How many meetings will you have? (Sometimes it is helpful to think about having one framing question per meeting.)
- How much time will there be between meetings? (participants often need at least one to two full weeks for each photo round)

How many meetings will you have?



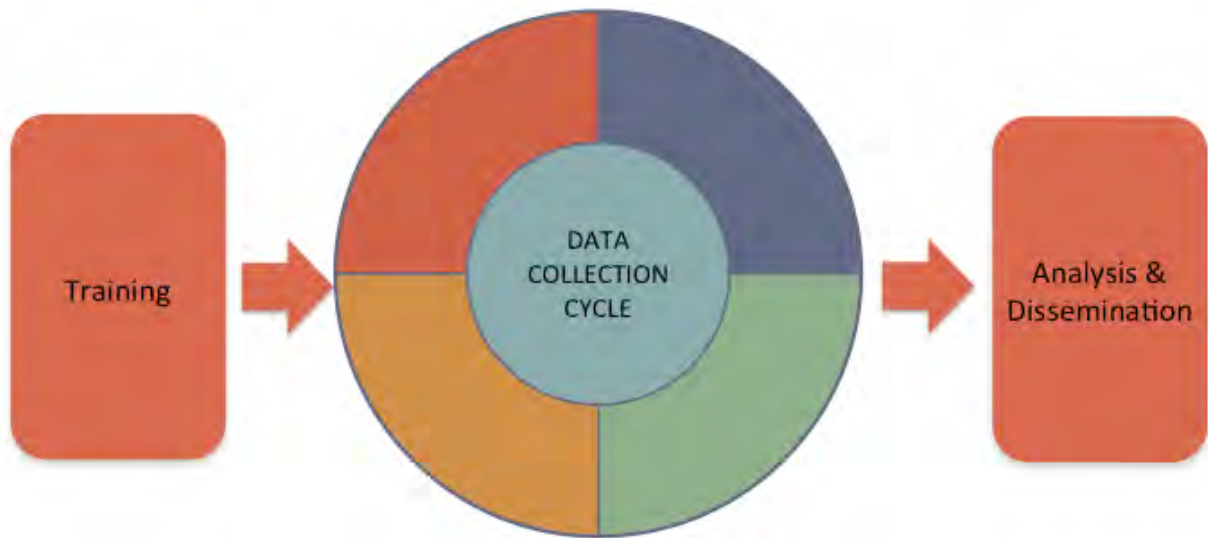
When is a convenient time for participants?

Where is a convenient location?

See the Project Planning worksheet in the Appendix section to help guide you as you plan your Photovoice projects

PHOTOVOICE PROJECT CYCLE

The Photovoice Project Cycle below shows the steps in a typical project. The first step is to train participants, then collect the data, then analyze and disseminate the findings. Each of these steps will be described below.



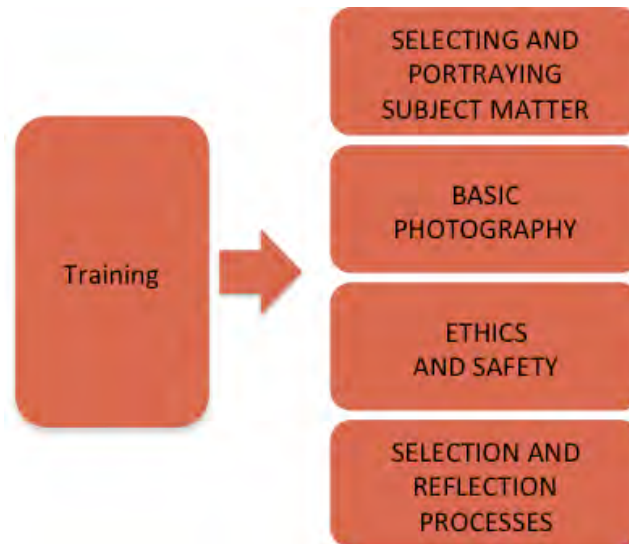
An important first step in any Photovoice project is to set **Ground Rules** for the group. These provide expectations and norms for the group to successfully work together. By setting Ground Rules at the beginning of the project, participants can agree to follow these expectations. It is often useful to engage participants in developing this set of rules to ensure there is buy-in across the group.

Example **Ground Rules** include:

1. There is no such thing as a bad image or photo
2. Respect everyone's opinions
3. Talk one at a time because everyone deserves to have their voices heard (*for in person projects*)
4. Be curious. Ask questions to understand others' photos

PHOTOVOICE TRAINING

There are four steps involved in training individuals in Photovoice. These steps include the following:



I. Selecting and Portraying Subject Matter

It is likely that the individuals you are working with have never taken photos in response to questions before, so it is important to train them in how to do this and think about ideas in terms of photos.

The idea of answering Framing Questions through photos can be explored in a number of ways:

- It's helpful to start with brainstorming. Pose a question to the group and ask them how they would answer it through a picture.
- You can use magazines as well. Pose a question and ask each participant to find a picture from a magazine that answers the question.
- Pictures can also be displayed on a screen if magazines are not feasible. Display 4-5 photos, pose a question, and ask for volunteers to share their responses about which photo they would select and why.

2. Basic Photography

Because Photovoice is primarily a visual way of collecting data, with the goal of sharing the photos with the broader public to promote community change, it is important to train participants in some basic photography skills so that photos are high quality and powerful.

To begin, participants should be trained in **how to use their cameras** so they are familiar with all of the settings and available features. Often, a **professional photographer** trains participants for this section of the project. Though this is not necessary, it can help give credibility to the project and make participants feel their work is important.

When training participants in photography, give them time to practice taking photos using the various tips below. It can be helpful to have the trainer (professional photographer) give feedback to participants on actual photos they take to encourage the use of these tips and promote high quality photographs.

The below Basic Photography Tips were created by David Cooper, a photographer and professor at Michigan State University. Many of the sample photographs that are included below were taken by Photovoice photographers with no prior experience taking pictures.

See the Appendix for a handout with the Basic Photography Tips.

TIP 1

THINK IN THIRDS

Put the subject of the photo somewhere other than the middle of the frame



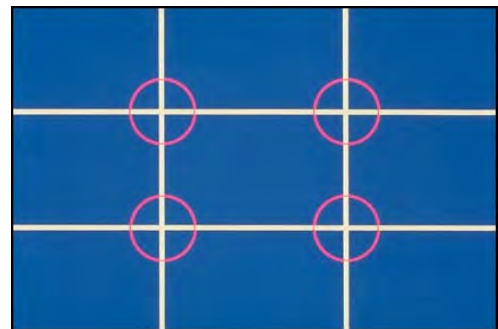
Photograph by Allison Lanese



Photographs by Leila Chatti



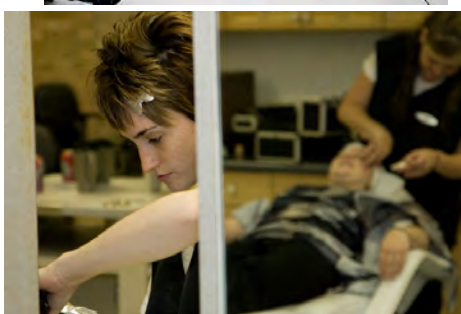
Photograph by Rachel Kramer



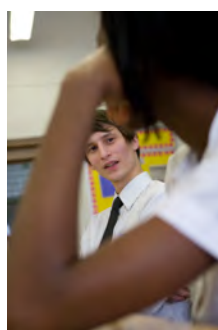
TIP 2

FIND THE FRAMES

Look for frames that exist out in the world and use those to frame your subject



Photograph by Emily Panci



TIP 3

LOVE THOSE LINES

Use lines to draw attention to particular things in your photo



Photograph by Renee Sarafin



Photograph by Rachel Kramer



Photograph by Emily Panci



Photograph by Keli Peterson

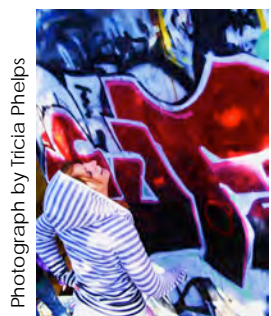


Photograph by Ralph Menendez

TIP 4

GET UP, GET DOWN, GET CLOSE

Try taking pictures from unusual angles to see your subject in a different way



Photograph by Tricia Phelps



Photographs by Andrew Faber



Photograph by Rebecca Zantjer



TIP 5

THERE ARE NO RULES

Remember, this is YOUR work, so take a photo that captures your ideas in the best way



Photograph by Ralph Menendez



Photograph by Laura Fosmire



Photograph by Ericka Vivyan



Photograph by Ralph Menendez

3. Ethics and Safety

Photovoice is, by design, intended to **powerfully impact** people. It can impact the individuals participating in the project, the photo subjects, and the broader community of people who experience the stories and photos through public exhibit. Because Photovoice has the potential for great impact, it is essential to pay attention to the possibility of harm, which can happen when safety concerns and the ethics of being a photographer are ignored.



SAFETY

Risk involved in Photovoice. Tips for staying safe.

The process of taking photos can put you and the very people you are taking pictures of at risk! This can happen while taking the photograph, or after when the photo is shown to the public and other community members. It is important to respect the people you are taking pictures of and always keep in mind their personal safety and the potential implications of the photo

What puts you or your photo subjects at risk?

- Putting yourself in a dangerous situation in order to get the “great picture”
- Taking pictures of people who may display behaviors they don’t want made public
- As a photographer, you might be considered “part of” the events or situations in your photos (e.g., illegal activities, embarrassing situations)

Tips for Staying Safe



Identify yourself as a participant working on a Photovoice project. You can provide participants with nametags or t-shirts to identify themselves.



Think about who and what you are taking pictures of. Ask yourself:

- How would I feel if I were in this photo? Would I be okay with others in the community seeing me like this?
- Would I be embarrassed by this? (if YES, don't take this photo!)

Practice Shooting Smart:



- Never put yourself in an unsafe place. Don't trespass.
- Never take a photo of criminal activity. Your personal safety is the highest priority, so no photo is ever worth personal danger!
- Be creative. There are always abstract ways to present an idea or tell a story!

Telling your Story Safely

The Story to Avoid

The Story to Tell

Taking a picture of people selling drugs

Taking photos of teens drinking at a house party

Trespassing to take a photo of a deserted lot

Taking a picture of drugs found at the playground

Taking a picture of leftover beer bottles and cans

Taking a photo from outside the fence, using it as a frame

ETHICS

What it means to be ethical.
Procedures for being an ethical photographer.

Photovoice participants also have an ethical responsibility to the people they photograph. It is critical for participants to understand the risk they put people in that they take pictures of. As **documentary photographers**, participants have the responsibility to treat the people they document with respect. **Remember**, the point of taking these photos is to gather material to discuss and provoke conversations. There is no point in taking a photograph that cannot be shared with others.

Things to consider when taking photos in your community:

- Why would someone **not** want their picture taken?
- What does this photo say about my community?
 - Consider the potential negative impacts that photos can have on the community
 - Ask yourself, how will my community react to this photo? Will it create scandal or conflict? Could it create negative perceptions of some individuals or groups?
- **Always weigh the potential for collective good against the potential for both individual and collective harm.**

PROCEDURES FOR BEING AN ETHICAL PHOTOGRAPHER

Explain the purpose of the photo

- If people will be in your photo, explain the project before taking a picture.

Get a signed Photo Release form

- You **must** receive a signed Photo Release form from **every** person that can be identified in a photo for it to be used in the exhibit.

Sometimes it is helpful to make a rule that no identifiable people can be in photos. This eliminates the need for Photo Release forms.

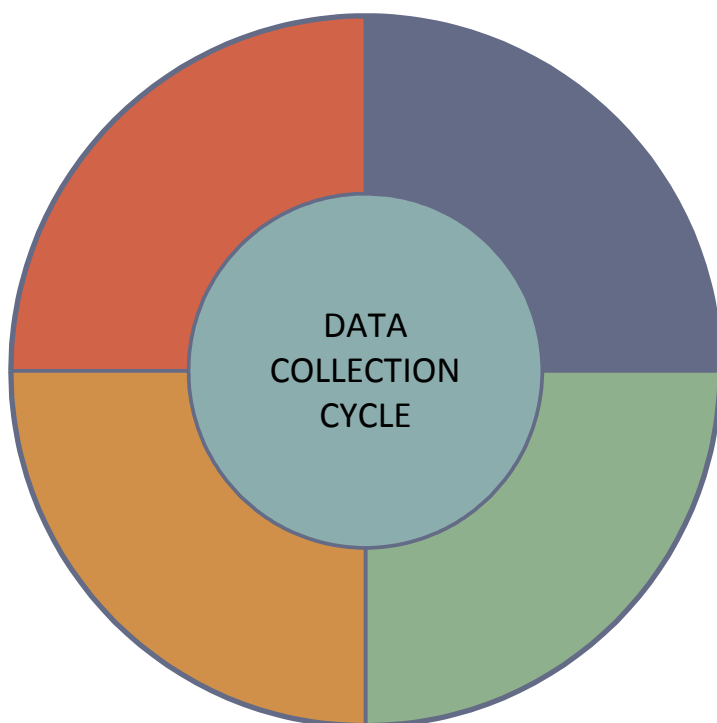
See the **Appendix** for a practice script for explaining Photovoice.

4. Selection and Reflection Processes

The final training component is the Selection and Reflection Processes, which includes all of the data collection for the Photovoice project. There are four parts to the Data Collection Cycle, each discussed below. The Photovoice process described here is designed specifically to promote critical consciousness in participants as part of the process, so quite a bit of emphasis is placed on deeply understanding the issues that participants identify through the photos that they share.

It is important to note that not every Photovoice project will use each part of the Data Collection Cycle described here. For example, some might not include the group discussion component or the written reflections due to time, participant interests, or resources. However, the more of these components that you can incorporate into your project, the more you can create a process that promotes critical reflection.

DATA COLLECTION CYCLE



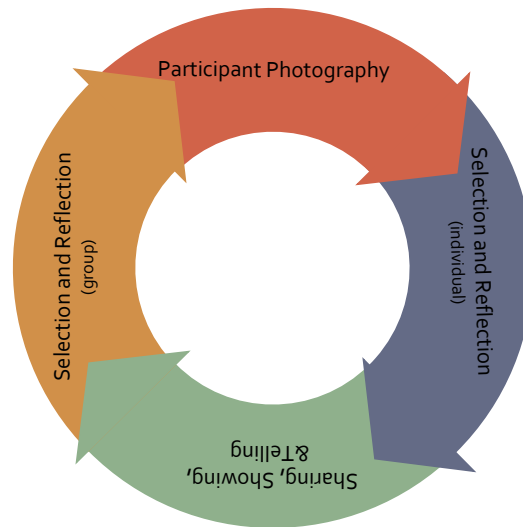
Data Collection Components

- Photography
- Written reflections
- Personal reflections
- Group dialogue

PART 1

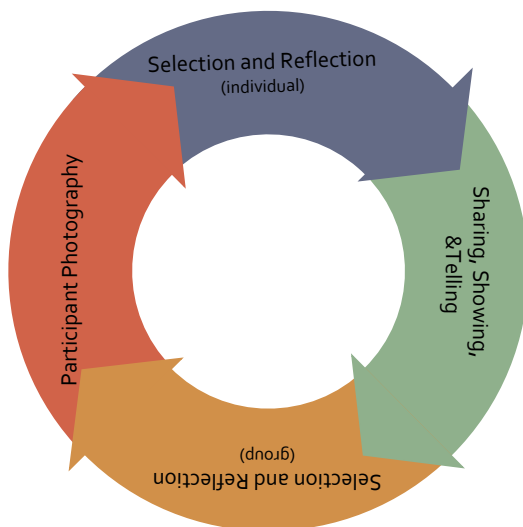
Participant Photography

- Photos taken around framing questions assigned for that week or time period
- **Film cameras:** 1 roll of film per week (or time period) for # weeks. Film processed and 1 set of prints delivered to participants
- **Digital cameras:** Unlimited photos per week (or time period) for # weeks. Participants upload photos to computer.



PART 2

Selection and Reflection (individual)



- Each week/time period, participants chose # photos they want to share.
- Participants complete written reflection worksheets on these photos to help them prepare for group conversations:
- “I want to share this photo because. . .”

INDIVIDUAL PHOTO REFLECTION

This worksheet is a helpful tool for participants to use to gather their ideas before sharing their photos with their small groups or before creating a blog post.

First Name: _____ Initial of Last Name: _____

Prevention Center: _____ Group Number: _____

Framing Question:

Brief description of photo:

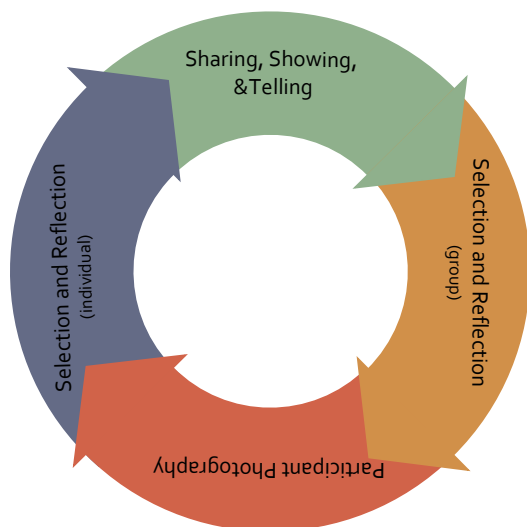
I want to share this photo because...

What is important for people to understand about this photo?

What does this photo tell others about me or my community?

PART 3

Sharing, Showing, & Telling



In Person

- Weekly, 2-hour small-group meeting with other participants from their school/ neighborhood and facilitator
- 1st hour: round-robin style sharing of photos and personal reflections
- Example facilitation question: *What is important for people to understand about this photo?*
- **These sessions should be audio recorded so the data can be transcribed later**

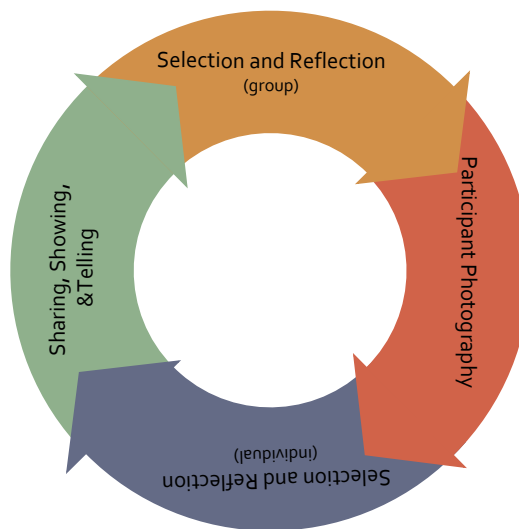
Online

- Bi-weekly/ monthly posting of individual blog posts (photo and narrative)
- Example facilitation question: *What is important for people to understand about this photo?*

PART 4

Selection and Reflection (group)

- Group photo selection – sticky dot “voting” (use “Like” function online)
- Group dialogue around # photos with the most votes.
- Explore meaning of photos and different interpretations of issues/ideas presented together.
- Example facilitation question: *Why does this happen?*

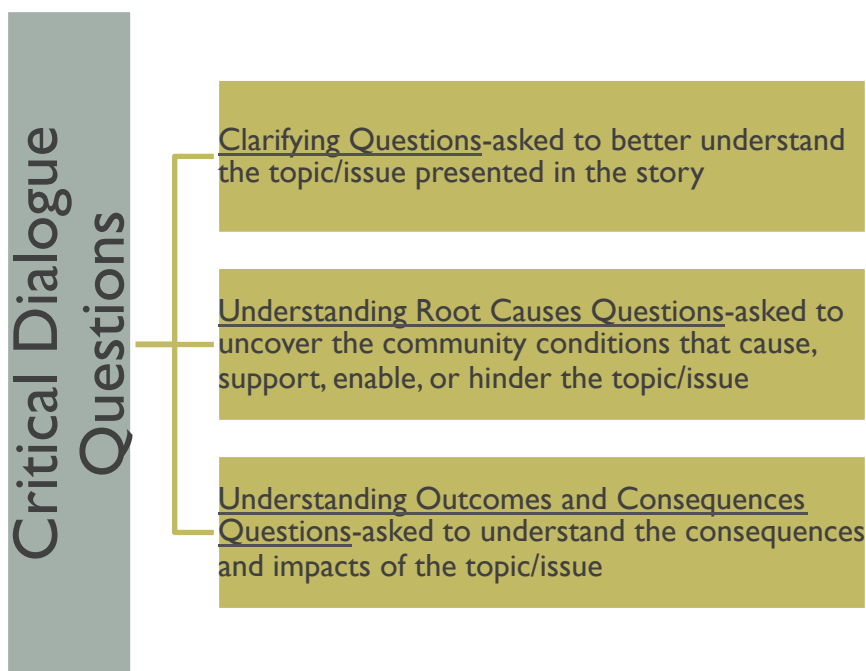


CRITICAL DIALOGUE

Critical Dialogue is a process used to discuss photos during individual sharing and group discussions in a Photovoice project. It helps participants think deeply about the meaning of photos and involves both listening and asking questions. Critical Dialogue questions can be asked by the facilitators and participants involved in the project. Critical Dialogue includes both listening carefully to what others are saying, and asking questions to gain a deeper understanding and make sure you are coming to the right conclusions about stories shared.

Critical Dialogue has two key components:

1. Creating a safe space for honest conversation.
2. Promoting a culture of inquiry by asking questions to promote inquiry, reflection, and understanding. There are three types of questions most often used to promote Critical Dialogue:



What are some strategies you could use for creating a safe space for honest conversations to occur?

Critical Dialogue is used both to clarify ideas and to help understand the root causes and outcomes/consequences. Often, clarifying questions are asked during the initial individual photo sharing period, while root cause and outcome/consequence questions are asked during group discussions. Some example Critical Dialogue questions are included in the table below. These questions can be modified to be more specific to the content of a discussion.

Clarifying Questions for Individual Sharing	Understanding Root Causes	Understanding Outcomes and Consequences
<ul style="list-style-type: none"> • Can you tell me more about this? • Why is this important? • What does this look like? • What do others in your community think about this? • Why are you proud of this? • Is this something important in other communities as well? 	<ul style="list-style-type: none"> • Why does this happen? • What supports this happening? • What can get in the way of this happening? • How did this come about? • Why do others in your community think like this? 	<ul style="list-style-type: none"> • How has this impacted youth in your community? • How would your community be different without it? • Why is this important? • How important is it for communities to have something like this? • How could communities be different?

TRAINING TIP

When people are really listening to you...

- What do you see? (for in-person Photovoice discussions)
 - Eye contact
 - Body facing the speaker
- What do they say? (for in-person and online Photovoice discussions)
 - They ask questions that start with one of the five inquiry words
 - Why? How? What? When? Where?

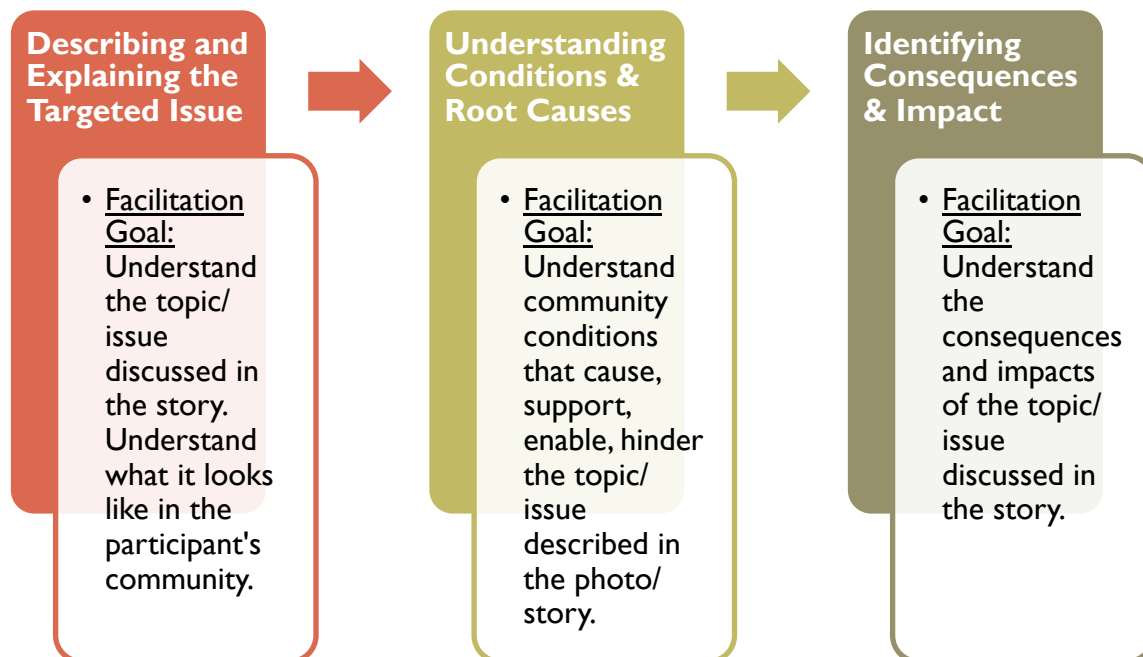
PHOTOVOICE FACILITATION

Facilitators, both in-person and online, play a key role during individual photo sharing and group discussion, helping to clarify main ideas, encourage deep reflection on the causes, consequences, and solutions related to issues brought up by participants, and reflect and summarize ideas back to the group.

There are a number of goals the facilitation process tries to achieve:

- Help participants further develop and clarify their story
- Promote participants' critical consciousness
- Build upon CADCA's training content
 - Key leadership principles
 - Root causes and community conditions
 - Risk and resiliency factors
 - Consequences and impact of community problems
 - Environmental strategies
- Help participants build stories that will foster community discourse and lead to environmental change

Overall Facilitation Framework: Three Categories of Inquiry



See the **Appendix** for a set of example facilitation questions that can be asked during each phase of the process.

Facilitation Phases

There are two phases to facilitation for Photovoice. The first phase occurs during individual photo sharing, while the second takes place during the group discussions.

The purpose of the **Individual Sharing** phase is for each participant to have a chance to describe the photo they took and why it is important to share. During this phase, the facilitator generally asks the photographer clarifying questions.

The purpose of the **Group Discussion** phase is for small groups to have a deeper conversation about selected photos, uncovering root causes and discussing possible consequences and impacts of the identified issues. During this phase, anyone can ask questions, and participants can be trained to ask Critical Dialogue questions to each other to help drive the conversation.

Facilitation differs when done in-person versus online, but the timing, types of questions asked and goals are the same. Considerations for online facilitation will be discussed in the Taking Photovoice Online section of the handbook.

Phase 1: Individual Sharing

Inquiry Category: Describing and Explaining **Targeted Issue**

Overall Facilitation Goal: Help photographer further clarify and develop their story.

Who: Questions/comments **only** asked to photographers.

Timing: Questions/comments posted immediately following blog posting due date, or asked during in-person sharing session.

Phase 2: Group Discussion

Inquiry Categories: Understanding **Conditions and Root Causes**; Identifying **Consequences and Impact**; Sometimes additional focus on Describing and Explaining **Targeted Issue**

Overall Facilitation Goal: Help photographer **and** group members develop critical consciousness about the targeted topic/issue.

Who: Questions/comments asked to photographer, other group members, and overall group.

Timing: Questions/comments posed to trigger conversation immediately following voting and viewing of selected photos. Questions then posed throughout participant conversation to encourage deeper reflection..

Capturing the Stories

It is important to have a method for capturing participants' stories that they share with their photos. Depending on the type of project you plan (online versus in-person), and the resources you have available, there are three approaches to recording these stories.

Capturing the Stories

Written Narrative

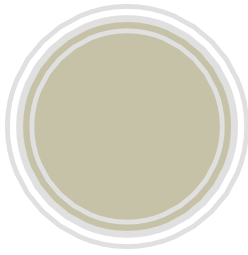
- Participants write about their photos
- This approach only works if individuals have strong literacy skills
- Eliminates the need to transcribe individual stories because they are written by participants

Audio Stories and Discussions

- Individual photo sharing and group discussions are audio recorded and transcribed
- This is the preferred method because it creates a greater comfort level among participants
- Puts more burden on the facilitators because they have to transcribe the narratives

Blog Posting

- Participants post individual photo reflections and group discussion comments to a private online website (e.g. blog, private Facebook group, etc.)
- This approach only works if individuals have strong literacy skills
- Eliminates the need to transcribe narratives because they are written by participants and saved online



DATA ANALYSIS

Data analysis is a key part of the Photovoice process. It helps to reduce the amount of data collected throughout the project, allows you to identify the important ideas in the stories that emerge across the photos and narratives, and facilitates the process of selecting messages to share with the community and policy makers. Data analysis can be either informal or formal, but it is important to include Photovoice participants in the process so that they can identify the stories they want to share with their selected audience.

Informal

- Group identifies most important photos and stories to share
- Each photographer shares their most important photo

Formal

- ReACT Method
- Train participants to analyze data through a series of games
- Reduce amount of data
- Draw conclusions and make recommendations

PREPARING FOR DATA ANALYSIS

Data Organization

- For in-person sessions, the audio recordings from the Photovoice sessions need to be transcribed. For online projects, all photos and narratives need to be downloaded from the internet.
- From there, 'case summaries' are created for each picture with the individual and group level conversations associated with it saved in to a single document.
- Each photo and the narrative associated with it is given a unique ID (such as #1A) so you can keep track of which stories and photos are associated with each other.

Data Cleaning

- Clean vernacular (remove 'ums', 'likes', etc.) if participants and project leaders want to (sometimes participants do not want their language edited at all) . Remove text unassociated with the project purpose or group conversation.

Data Reduction

- Data reduction helps to make the data analysis process more manageable so it takes less time and keeps participants interested.
- Facilitators can remove unrelated content (e.g. off topic comments)

ReACT METHOD

The ReACT Method is a process for analyzing qualitative Photovoice data that was developed by a team at Michigan State University (See Foster-Fishman, Law, Lichty, & Aoun, 2010. *Youth ReACT for Social Change: A Method for Youth Participatory Action Research* for a detailed description of the process). The goal of the ReACT Method is to raise critical consciousness through examination of the Photovoice data. When participants analyze their own data, they have the opportunity to identify patterns and inconsistencies in the stories within and across their groups. Analyzing the data allows for a more in-depth understanding of the issues that are raised in the photos and narratives, and ensures the data analysis is participant-driven. ReACT uses a series of messaging games to train participants in qualitative data analysis. Below is a description of the messaging games used to analyze the Photovoice data.

Candy Sorting Game

The first game is the Candy Sorting Game, which introduces the idea of thematic analysis, both first and second order thematic analysis (adapted from Preskill & Russ-Eft, 2005).

Materials needed:

- A mixture of different types of candy for each group
 - ~20 pieces per group
- Notecards
- Markers

Process



1. Tell participants they are opening a candy store in five minutes and they need to organize the candy so customers can easily shop in their store.
2. Ask participants to sort their candy into 5 to 7 shelves in a way that makes sense to them (e.g. plain chocolate candy, chocolate with nuts, fruity candy, chewy candy are common shelves that participants come up with). *This is first order analysis.*
3. Give each shelf a name.
4. Connect this to the data analysis process they will be doing. This will be similar to identifying similar key messages in the Photovoice narratives, grouping them, and labeling them.
5. Next, tell participants that 2 of their shelves broke and they now have to reorganize their candy into fewer shelves. *This is second order analysis and demonstrates the idea of aggregating ideas into higher order themes.*
6. Connect this to the data analysis process, explaining that once they've grouped similar messages, they will go through a process of combining similar groups to help make sense of all of the data and identify important messages to share with the community.

Newspaper Editor Game

The next game is the Newspaper Editor Game. The purpose of this game is to identify the key messages in a narrative, label them with a headline, and then work through a process of grouping similar headlines together.

Materials

- Printed copies of Photovoice narratives
- Pens/marker/highlighters
- White notecards
- Colored notecards
- Tape



Process

1. Tell participants that they are newspaper editors and their job is to create headlines to share the key messages from the Photovoice narratives the group created.
2. Work on one narrative together as a large group to demonstrate the process.
 - a. Ask participants to identify important messages and suggest headlines.
3. Participants work individually on the same narrative to identify key messages by underlining them and giving them a headline.
 - a. Headlines are written on white notecards and labeled with photo ID number.
4. Next participants work on different posts individually to identify key messages and create headlines.
 - a. Headlines are written on white notecards and labeled with photo ID number.
5. Participants work in small groups to share the headlines they created and sort those headlines together, labeling the piles with 'mega headlines'.
 - a. Mega Headlines are written on colored notecards and labeled with group number/name.
6. Once all mega headlines are created, they are taped to the wall with the group of headlines in a column below them (see picture above).

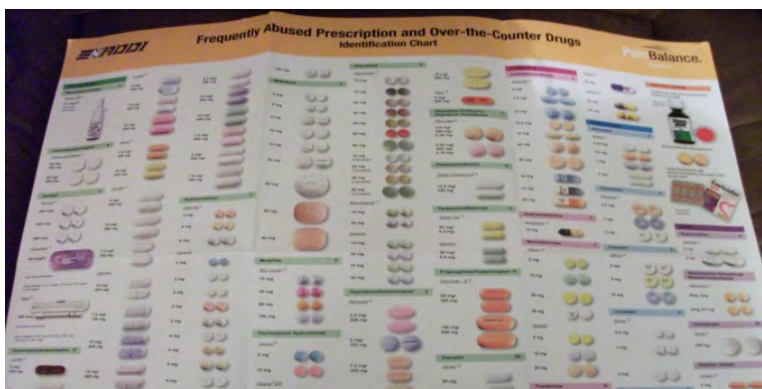


EXAMPLE: NEWSPAPER EDITOR GAME

This is an example of a Photovoice narrative from the NYLI project in West Virginia that engaged youth in a year long leadership training program. One of the framing questions youth were asked was, *What problems/challenges do youth face in your community?* Below is a photo and a selection of the accompanying narrative from one of the youth participants.

Identifying Key Messages

The first part of the Newspaper Editor Game asks participants to identify important messages in the narratives. Here, you can see that key messages are underlined in the narrative.



“Drugs are a big problem in my community that teens face. Some teens have mom and dad or other family members that are doing drugs in front of them...Also, if our community had a place for these teens to go to deal with their drug problem in our county maybe our county would be a better place....”

TRAINING TIP

It's helpful to work through an example narrative as a large group before participants work independently. Share a post on a projector and ask participants to point out the key messages that should be underlined. Suggest any key messages that they may have missed.

TRAINING TIP

After participants have identified the key messages, ask for headline suggestions. Offer feedback on the headlines to model what you are looking for. Write those headlines on a notecard and label them so participants can see what their final cards should look like.

Creating Headlines

The next part of the Newspaper Editor Game is to create headlines for the key messages that were identified in the narratives. Below are a number of example headlines (not all from this narrative, but from similar stories) that were created by the youth in the West Virginia project.

Text from Blog Post	Headline
"Drugs are a big problem in my community that teens face."	Little pills in my community: BIG problem
"mom and dad or other family members that are doing drugs in front of them"	Family pill day kills: mom, dad, and family all do drugs together
"if our community had a place for these teens to go to deal with their drug problem in our county maybe our county would be a better place"	Lets get teen rehab for our Rx issues

Below are several headlines that emerged from coding multiple blog posts on Rx Drugs.



Creating Mega Headlines

Once all of the headlines have been created, participants work in their small groups to share their headlines and group similar ideas together (just like they did in the candy sorting game). These groups are then named with a Mega Headline that encompasses all of the ideas from the original Headlines. Below is an example of sorted Headlines (green cards) with their corresponding Mega Headlines (blue cards).

Family has big impact on teens	Rx drugs are too available to teens	Communities need help for teen Rx drug use
Free pills from my family to yours	Kids are taking pills from their parents	Lets get teen rehab for our Rx issues
Don't follow a bad parental example	Don't put pills out, throw them out!	Find help for Rx drug use!
Family pill day kills: mom, dad, and family all do drugs together	Little pills in my community: BIG problem	Teens need support for Rx drug problems
	Pills: The latest party favor	

TRAINING TIP

One way to have participants share their individual headlines with their small groups is to pose a prompt question (e.g. which one is the most important for your community to hear?), and have them share one card, sorting similar ideas together and then asking for headlines that have different ideas and sorting those cards into new piles.

Message Scavenger Hunt Game

Once all of the small groups have created their Mega Headlines, the next step is to group similar mega headlines across groups. From here, a coding framework will be created that encompasses all of the major ideas that were identified across the Photovoice narratives.

Materials

- Mega Headlines on colored notecards from Newspaper Editor game
- Large white notecards
- Markers
- Tape

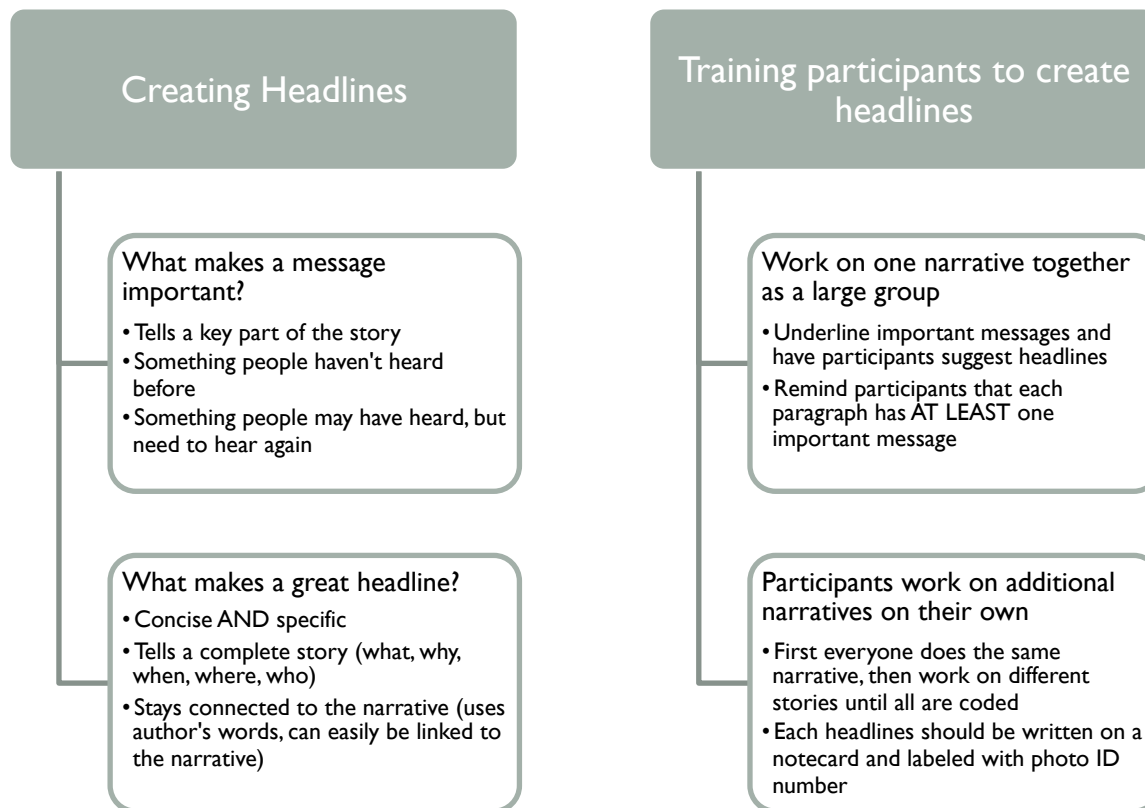
Process

1. Each participant selects a few mega headlines from their small group
2. Participants look for similar mega headlines across groups
3. Take cards to the facilitator
 - a. Participants make a case for why the mega headline pair matches
4. Matches are put on the wall in a single column
5. Unique ideas get their own column
6. After all matches are made, the group works to reorganize the columns (combining similar columns into a single column) and give the columns names
 - a. These final headlines make up the coding framework for the Photovoice narratives

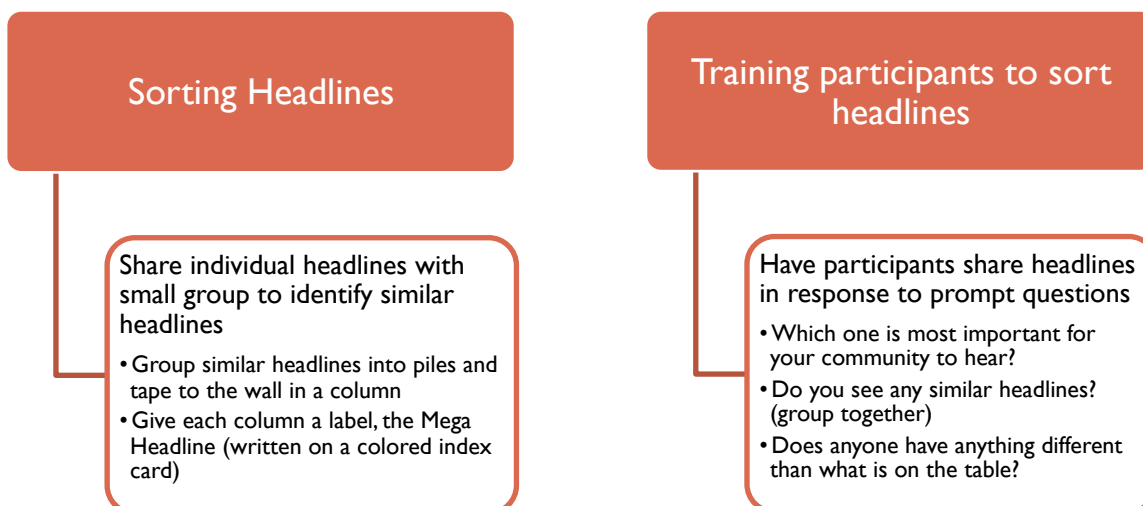
Below is an example of the Message Scavenger Hunt, using the mega headlines about Rx drug use from the above example as well as additional mega headlines from other small groups that have been clustered together into columns. These columns were then named (red cards) to encompass the overall ideas within each column.



CREATING HEADLINES



SORTING HEADLINES



Memory Match Game

The Memory Match game is another clustering game that can be used if time allows.

Materials

- Final Headlines from Message Scavenger Hunt (assign each a number on the back)
- Tape

Process

1. Messages from Scavenger Hunt numbered and placed face down on the wall
2. Participants select two numbers and decide if messages are conceptually similar
3. Similar messages are grouped together on the message wall
4. Youth can be organized to compete in teams – whoever finds the most matches!

Simon the City Council Member Says Game

The final game, Simon the City Council Member Says, is focused on drawing conclusions from the data analysis process and using the important messages that were identified to create recommendations about how to address the issues discussed in the Photovoice narratives.

Materials

- Recommendation stems
- White notecards
- Pens/markers

Process

1. Tell participants that Simon the City Council Member is interested in recommendations for addressing local problems
 - a. For this game, some youth become city council members, and others prepare testimony to present their case using the data findings
2. Facilitators provide recommendation stems that are written on sheets of paper and placed in the center of the table to help guide recommendation creation
3. Participants individually create recommendations on index cards
4. Participants share recommendations with small group
5. Follow analysis process (games described above) to group similar recommendations and thematically label them (e.g. similar to giving them headlines)
6. Participants share condensed recommendations with the large group at mock City Council Meeting
7. The large group then works to cluster and label recommendations about future action and intervention needed in the community

Example Recommendation Stems

- Below are example stems that can be used to help participants create recommendations about the issues they identified in their communities
- For needed programs and activities
 - *Youth/adults/local organizations could/should...*
- For community engagement
 - *Youth are involved when...*
 - *What helps youth get involved is...*
 - *Community members get involved because...*

Rx DRUG PROBLEM EXAMPLE RECOMMENDATIONS

Parents in our community should get rid of their old prescriptions rather than storing them in the medicine cabinet at home.

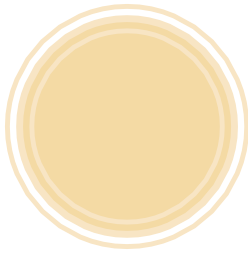
Parents should store their prescriptions in a locked cabinet or where their kids won't find them.

Our community should set up a 'take back' site for adults to drop off their old prescriptions that they don't use anymore.

Our community should provide more services for youth who have drug problems because many of the current services are only for adults.

Our schools should teach kids about the dangers of using prescription drugs.

Our schools should offer anonymous help and counseling for students who have a prescription drug problem.



DISSEMINATION

Dissemination is the final step in the Photovoice process. There are three main goals for disseminating the photos and narratives: 1) to **expose a broad or specific audience** to the images and meaning captured by participants, 2) to encourage **community dialogue**, and 3) to promote **policy change and community action**. Photos and narratives can be shared in a number of different formats.

Traditional Photo Exhibit

- Participants identify messages to share with the public
- Select photos and narrative to include in the exhibit
- Determine logistics
 - Venue
 - Date/ time
 - Printing photos
 - Invite community leaders, policy makers, community members
- Options for organizing an exhibit
 - Banners
 - Printed posters displayed on easels. This format allows the exhibit to easily move from venue to venue in the community
 - Printed on large canvases and displayed on walls

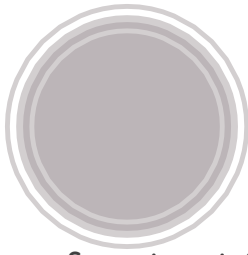
Digital Alternatives

- **Digital Stories**
 - Set photos and narrative to music in a video format
- **Websites**
 - Include photo galleries
 - Post digital stories
 - Share Youth in Action Projects

Note: These options allow for more widespread sharing of Photovoice photos and narratives because they do not require a large space to set up displays and are less expensive to produce

Printed Guide Book

- Create a Guide Book that includes photos and narratives from the Photovoice project as well as recommendations and calls to action for ways to address identified issues
 - Provide Guide Books at photo exhibit venue and other locations



TAKING PHOTOVOICE ONLINE

Sometimes it is more appropriate to do Photovoice online rather than in person. If working with groups that are spread over a large geographic region, or with groups that may be more comfortable with working online, or who find it more convenient for their schedules, an online platform can be useful. One key contextual consideration to keep in mind is the need for computer and internet access for all participants. This is critical to the success of online Photovoice projects and should be arranged before planning the project.

When doing Photovoice online rather than in person, some adaptations need to be made to the process. Four main areas need to be addressed for this transition.

Online Platform

- There are a variety of online platforms that you can use for Photovoice projects (e.g. blogs, private Facebook groups, Instagram, Tumblr, etc.).

Training

- When training participants in the Photovoice process, it is important to include an additional training component that teaches participants **how to use your selected online platform**.
- If using a blog, or similar platform, participants will need training in how to **upload photos, create posts** for their narratives, and how to **comment on others' posts** for group discussions.

Facilitation

- Online facilitation requires posting comments and questions, making them **permanently visible**. Because of this, it is critical to be very thoughtful and clear about what you post.
- Online, there are generally **no set times for discussions**, so participants can post at anytime. It is important to closely monitor the online site and follow up as necessary.
- This method requires **extra reminders** to participate because people are not coming together at a set time to participate.

Support

- Participants will need to have **ongoing technical support** available because many may not have used a blog, Facebook, Tumblr, Instagram, or other online site before.
- They will need **access to computers and the internet**, so arrange for this prior to beginning the project.

USING A BLOG FOR PHOTOVOICE

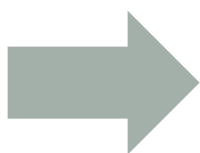
Setting up a safe space to share photos and narratives is critical for participants to feel comfortable sharing their voices and ideas. In our experience, private blogs have been a successful platform for this. Here, we discuss key processes for setting up a safe space on a blog, but similar processes should be followed for other online spaces such as private Facebook sites, Instagram, Vine, or other online sites.

When creating the blog space, be sure to set the privacy settings in a way that only invited participants can access the blog, and a password is required to view and post. With large projects, it is helpful to set up multiple blogs organized in logical ways (e.g. county, school). Blogs should have 6-12 participants to allow for discussion and participation by all.

On the blog, you can set up ‘pages’ that include information that may be useful for participants to access throughout the project. These should be easy to find and navigate so participants have readily available resources.

Pages to include on the blog:

Project description	This should include a description of what the project is about, why it is being done, who is involved, what the goals of the project are, and who the photos will be shared with (photo exhibits, digital stories, etc.)
Contact information	This should include contact information for CADCA’s staff that will be managing the blog. Include email address and phone number.
Framing questions as ‘categories’	When participants post their photos and narratives, they can select a ‘category’ that the post fits within. These should be labeled by the FQ number and what the question is so that participants can label their posts. This makes it easier to locate posts for blog administrators and other participants (this is especially useful when they are voting on the posts they would like to discuss for each FQ).
Step-by-step instructions for creating blog posts	Since blogging is new for many participants, it is useful to have a set of step-by-step instructions on the blog for participants to refer to if they forget how to post or need some guidance while working on a post.
Netiquette	This should be a set of ‘rules’ or ‘guidelines’ to follow when participating in an online PV project. These rules should have been presented to the participants at the beginning of the project, and a signed contract should be on file for each participant, with the signature indicating they agree to follow the guidelines. One important guideline is that individuals are not allowed to forward posts to others outside of the project.
Frequently asked questions	This page should include questions that are commonly asked throughout the Photovoice project, and added to as you get more questions from participants. To start, include some information about logging in, resetting forgotten passwords, privacy, how to post photos, how to post comments, how to vote on posts for the group discussion, etc.



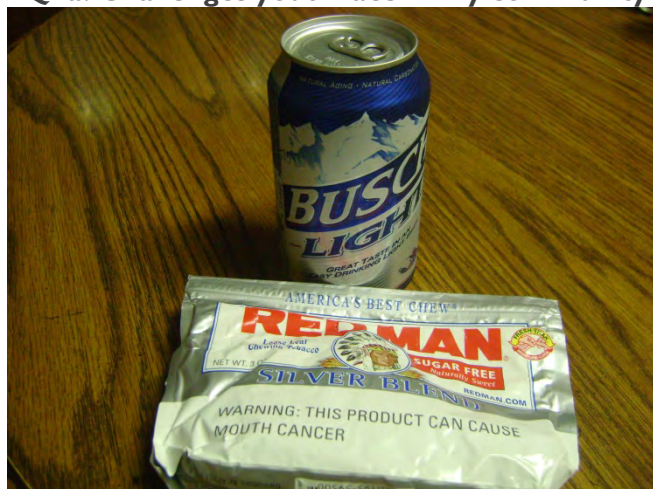
EXAMPLE BLOG POSTS

Below are a few example posts from the West Virginia NYLI project. These examples include the original blog narrative from the youth participant, as well as example facilitation questions that were asked by the MSU facilitators, and the youths' responses to those questions.

FRAMING QUESTION: WHAT PROBLEMS/CHALLENGES DO YOUTH FACE IN YOUR COMMUNITY?

AHIM-15-2A

FQ2a: Challenges youth face in my community



Original Post

I think youth in my community find it easy to get access to drugs or alcohol and use them as a way to get rid of boredom. Most teens could easily sneak a few beers or cigarettes from their parents and not get caught. They drink or smoke with friends because it's "fun". It is also a challenge for friends of people that do this to say no to peer pressure when asked to join in. I think teens need to realize that drugs and alcohol are serious and shouldn't be used just to pass the time. They should also learn how to say no to participating in things like this.

MSU Facilitator

This is a really interesting post about using drugs and alcohol because teens are bored. Why are youth in your community bored? Aside from drugs and alcohol, what do youth in your community do to pass the time?

Looking forward to hearing your ideas!

Photographer

I think there isn't enough things in our community for youth to do. We're very rural and most teens can't pay the gas money to travel to a place that has a mall or movie theater. Some kids are active in sports but that's not enough. Our community needs somewhere where kids can come and have fun.

MSU Facilitator

Thanks! Cant wait to see your contributions to the group discussion later this week!

FRAMING QUESTION: WHAT PROBLEMS/CHALLENGES DO YOUTH FACE IN YOUR COMMUNITY?

MBIH-05-2B

FQ2b: Alcohol Use Is Stacking Up



Original Post:

Underage drinking is a problem that youth in my community face everyday. A lot of kids in my community unfortunately have made the choice to drink even though they are underage. I think that the real problem though is peer pressure; kids are forced to make choices everyday and, sadly, some don't make the right choices. I think that kids just drink because they think it looks "cool", when in reality, being cool is when you can have a good time and you're still sober. You don't need to drink to be cool, just be yourself and coolness will prevail.

MSU Facilitator

Hi, I like your post title and photo! You mentioned that you believe the real problem regarding underage drinking is peer pressure. Why do you think the youth in your community think underage drinking is cool? What messages are they given that drinking is cool? Where do these messages come from? Excited to hear more!

Photographer

I think that the people that are drinking underage think that it's cool because maybe their parents do it or their friends do it. The adult influences in their life may not be setting the best example. Whatever the reason is, they need to know that underage drinking not only isn't cool, it's against the law.

MSU Facilitator Response

Hi, Thanks for sharing. You make some really insightful points in your post around potential influences of underage drinking. I would love to hear more of your input in the group discussion! Thanks again!

Youth 1 Response

People in my community think it is also cool to drink. but if you really think about it its not cool and you could do serious damage to you and your community.

Youth 2 Response

People pay to much attention to their surroundings and do what other people do follow your heart and stop and think about what you are doing before you do it.

FRAMING QUESTION: WHAT DOES LEADERSHIP LOOK LIKE? WHAT MAKES SOMEONE A LEADER?

JSIW-12-1A

FQ1a-Newton Balls



Original Post

This picture is of a set of Newton balls. They show that to be a good leader you have to learn to compromise or even things out in some scenarios. It shows that to be a leader you don't necessarily always have it your way, a leader does what is best for his group.

MSU Facilitator Response

Great symbolism with the Newton Balls! You mention that 'to be a leader you don't necessarily always have it your way, a leader does what is best for his group.' Can you tell me more about this? How can a leader do what is best for the group? Thanks!

Photographer

Well, to be a leader you don't have to always tell your group what to do, like with the newton balls one pushes, or encourages the other to do the same.

MSU Facilitator Response

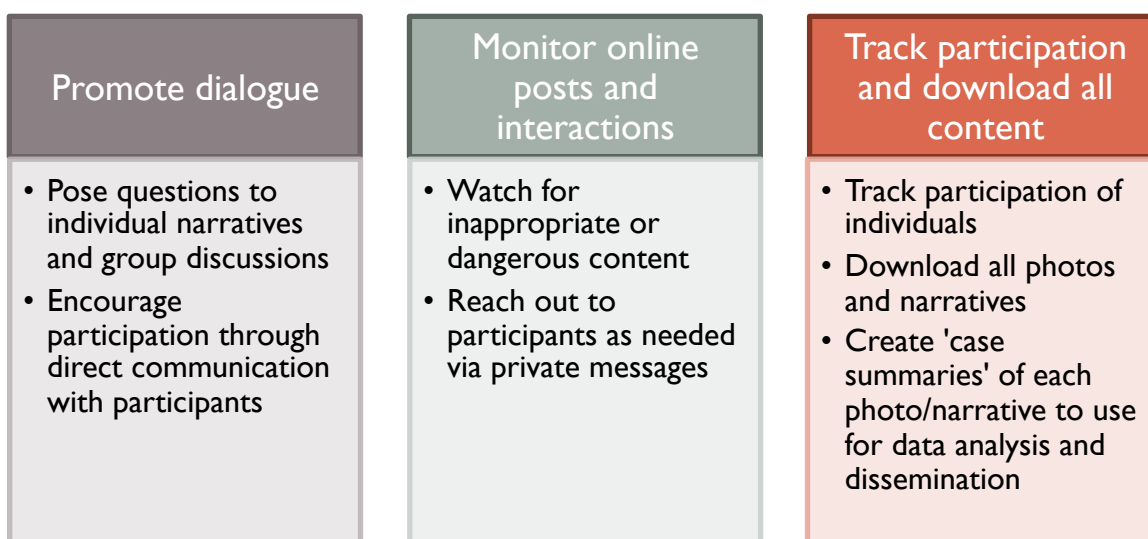
Thanks for the example!

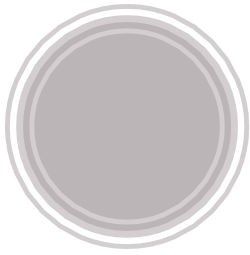
MANAGING AN ONLINE PHOTOVOICE PROJECT

Managing an online Photovoice project can be time intensive and requires close monitoring of the online platform (e.g. blog, Facebook site, etc.) and constant communication with participants. It is helpful to have a team monitor the online platform daily to respond to posts, track participation, monitor the content posted, and encourage participation. Depending on the size of the project, multiple facilitators may be needed to manage the project.

Tracking and documenting online content is useful for understanding patterns of participation and archiving photos and narratives for data analysis and dissemination. The Appendix includes a number of documents that lay out the process for tracking and monitoring online platforms for online Photovoice projects. The instructions are written for blogs specifically, but can be edited for the online platform that fits your project best.

The role of the Facilitator encompasses three main areas:





APPENDIX

REFERENCE LIST

JOURNAL ARTICLES

Below is a list of articles to read and websites to visit to learn more about the Photovoice process and see example projects.

Foster-Fishman, P. G., Law, K. M., Lichty, L. F., & Aoun, C. (2010). Youth ReACT for social change: A method for youth participatory action research. *American journal of community psychology*, 46(1-2), 67-83.

Foster-Fishman, P., Nowell, B., Deacon, Z., Nievar, M. A., & McCann, P. (2005). Using methods that matter: The impact of reflection, dialogue, and voice. *American journal of community psychology*, 36(3-4), 275-291.

Wang, C., & Burris, M. A. (1997). Photovoice: Concept, methodology, and use for participatory needs assessment. *Health education & behavior*, 24(3), 369-387.

Wang, C., Burris, M. A., & Ping, X. Y. (1996). Chinese village women as visual anthropologists: A participatory approach to reaching policymakers. *Social Science & Medicine*, 42(10), 1391-1400.

WEBSITES

Michigan State University's System exChange website includes various resources and example Photovoice work. <http://systemexchange.msu.edu>

FACILITATOR HANDOUTS

This section includes a variety of handouts for Photovoice facilitators to assist with training participants, facilitating online and in-person Photovoice sessions, and instructions for managing an online Photovoice project.

Handout	Description/Purpose
PROJECT PLANNING	
Project Planning Worksheet	Use this worksheet to help plan for your Photovoice projects.
TRAINING PARTICIPANTS	
Scripts for Data Analysis Training	Detailed instructions for how to train participants in the data analysis process.
FACILITATING	
Example Critical Dialogue Questions	Questions for individual photo sharing and group discussions.
Effective Online Facilitation Techniques	Tips for online facilitation.
Tips for Responding to Situations with Youth during Data Analysis	Tips for how to respond to situations that may arise when working with youth during the data analysis process.
ONLINE PROJECT MANAGEMENT	
Blog Set Up	Includes recommendations for pages to include and security settings for online Photovoice projects.
Blog Tracking Protocol	Instructions for tracking blog participation.
Creating Unique Post IDs	Instructions for creating unique IDs/labels for each photo.
Creating Case Summaries and Downloading Photos	Directions for how to create case summaries of photos/narratives shared by participants.

PHOTOVOICE PROJECT PLANNING WORKSHEET

How could you incorporate Photovoice into the work of your organization?

What do you want to learn?

What framing questions might you ask?

Who could be involved?

Would an in-person or online format work better?

How long should the project last?

Who should be the audience for the photos and stories?

Where could you share the photos and stories?

What kind of supports might you need to implement this project?

THE CANDY STORE THEMING EXERCISE

(25-30 MINUTES)

PURPOSE

This game was adapted from Preskill and Russ-Eft (2005) to introduce participants to the process of sorting data and organizing themes into higher-order categories. This is accomplished by asking youth to work together to sort various types of candy into piles (first-order analysis) and then to reorganize these piles into fewer groups (second-order analysis).

SORTING ROUND 1 (5 MINUTES)

Have youth sit at their various group tables. Each team will receive a bag of various types of candy and have the task of sorting the pieces into piles.

- *“Imagine that you are new candy store owners and you need to organize this candy for your customers. Your store is opening in five minutes. Organize the candy into piles that makes sense to you.”*

THEMING ROUND 1 (5 MINUTES)

After each of the piles has been sorted, each team will now need to label their candy to help their customer decide what they want to buy. Say:

- *Now you need to label your candy so the customer knows what is on your candy shelves.*
- *Using the index cards on your table, give each one of your piles a name.*

EXPLAINING ROUND 1 (2 MINUTES)

Now have the large group talk about the sorting process: Ask the large group the following question:

- *Why were the pieces of candy put in the same pile? What rules did you use to decide which piece of candy went where?*

LINKING TO QUALITATIVE ANALYSIS ROUND 1 (1 MINUTE)

To help youth see the link between the game and qualitative data analysis, facilitators connect the language youth used to describe their sorting process with the language used to describe qualitative data analysis and the task ahead.

- *Say something like: “Type of candy’ (or whatever they use in their answer to the above) and ‘brand of candy’ are things candy pieces might have in common with each other. Later in this project, you are going to be sorting your Photovoice stories into groups, just like you did with the candy. You will find stories that were posted to the blog that mean the same thing and put them into groups. When you put words and stories into groups because they mean the same thing, you call these groups “thematic groups.”*

SORTING AND THEMING ROUND 2 (5 MINUTES)

Next, the facilitator says to the group: *“You have lost some shelf space in your store and can now only have three piles of candy. Work together to reorganize your candy into three piles in a way that makes sense to you.”*

- *Give each pile a label using an index card.*

EXPLAINING ROUND 2 (5 MINUTES)

Following this, the large group will discuss the following questions.

- How did your group decide to reorganize the candy?
- Are there other ways you could have organized the candy?
- What are some of the benefits of creating fewer piles?

LINKING TO QUALITATIVE ANALYSIS ROUND 2 (1 MINUTE)

To help youth see the link between this last step and qualitative data analysis, say something like the following:

- *Congrats – you have just done what researchers call “Qualitative analysis.” In qualitative data analysis, you sort words and stories into similar groups and provide those groups with a title – which we call a theme. You can then resort these groups into smaller, similar piles – so when you communicate to others – you only have a few ideas or themes that you need to share.*
- *You will have the opportunity to sort or theme your photovoice stories in this project – this theming will help you as you prepare your website site, digital stories, and photo exhibit.*

DATA ANALYSIS-NEWSPAPER EDITOR AND MESSAGE SCAVENGER HUNT GAMES (EXAMPLE SCRIPT/NOTES)

This is a sample training protocol that our team used for a large Photovoice project. Two sessions were held for the data analysis process, after youth had been introduced to the Candy Store Game. This process requires a number of facilitators to support the full process, and should be modified to meet the needs of individual projects.

ROOM ORGANIZATION

- Break out rooms, Organized by problem/issue (e.g. alcohol, marijuana, etc.)
- In EACH room: 5-7 groups of 5-6 youth per group
 - If the project is small, this can be done in one room. Organize content to be analyzed by problem/issue and assign one problem/issue to each small group.
- 3-4 facilitators per room, including one lead facilitator

SESSION I OVERVIEW

GOALS

- Train youth to analyze real data
 - Goals of analyzing data
 - Steps to analyzing data
 - Important process considerations
- Support the youth through 1-2 rounds of independent data analysis
- Create combined “super wall” of headlines for each problem in a room

STAFF ROLES

- Lead facilitator:
 - Takes entire group through training
 - Supports group processes during working session
- Facilitators:
 - Answer questions throughout activities
 - Intervene when issues occur
 - Communicate with lead facilitator any systematic confusion, issues with activities
 - Rip off pieces of masking tape and stick them on tables for putting cards on the wall

MAIN ACTIVITIES

Activity I: Housekeeping

- Overview of the day
- Review Group Norms for Working Together

Activity 2: Qualitative Data Analysis-TRAINING PROCESS

- **GOALS of ACTIVITY:**

1. Provide background regarding the purpose of qualitative data analysis
2. Code three rounds of data:
 - I-1 Training post, entire room is the same post. Share headlines and receive feedback as a large group.
 - I-2 Each table has the same post. Repeat the process. Youth give each other feedback on headlines, always tracking back to the original data. Combine posts and create mega-headlines from I-1 and I-2
 - I-3 In most rooms, there will be multiple posts at a given table. Code and combine with previous columns... create new mega-headlines as needed.
3. Keep youth excited about the stories they're seeing
 - Each group has a big post-it where they write their favorite mega-headlines... share them with the group
 - Also flag favorite photos then during group sharing we can pull them up on the big screen

- **Step 1. AS A LARGE GROUP: Purpose of Qualitative Data Analysis.** Main points summarized below:

1. Your story, your voice! You control the messages community members receive
2. We need to know what messages are in the hundreds of posts you made, find the common messages, and figure out which one's are most important for your community to hear
3. Part of what you're going to discover, similarities across your communities... other communities have specific local conditions... that are different...

- **Step 2. AS A LARGE GROUP and INDIVIDUAL: Finding Headlines (you're an editor!)**

1. Round I-1; Entire room has same data (same blog post).
2. Explain headlines (needs to convey a complete story-provide an example)
3. Do one headline as a large group, take them slowly through process of using the labels.
4. Read through first post, find important messages, underline, write headlines on card, label with picture ID

- **Step 3. AS LARGE GROUP: Sharing headlines**

1. Round I-1 continued
2. Ask people to share the most important headline they found. About 3-5, provide feedback (facilitator: highlight what "liked" about their headline, ask questions to clarify)
3. Review what makes a strong headline
4. Revise headlines at table as needed

- **Step 4. AS INDIVIDUALS: Code another post**

1. Round I-2
2. Each group has same data (same blog post)

- **Step 5. AS A LARGE GROUP: Clustering and creating MEGA headlines**

1. Round I-1 continued
2. Process: Pretend the wall is their table, teaching them how to cluster headlines within their group
3. Ask each group to identify 2 headlines they want to share (2 per group, 3 if there are only a couple groups)—write them again on a white card
4. Identify similar headlines, building two columns representing different ideas on the wall (just as they will on their table).
 - Similar headlines evaluated by the entire group (is it similar, why, do they match?)
5. Come up with mega headlines for two columns (read through headlines, ask what the column should be called --- MEGA headline)

6. Explain this is the process they will go through as a small group
- **Step 6. WITHIN SMALL GROUPS: Clustering and creating MEGA headlines**
 1. Round 1-1 and 1-2 Continued
 2. Using headlines, cluster and create mega headlines
 3. As groups are finishing up, facilitators walk around and check in with their process, ask someone to share the columns and mega-headline. Facilitators should be pre-assigned to focus on particular tables
 - **Step 7. As INDIVIDUAL & WITHIN SMALL GROUPS: Code and cluster another round of data**
 1. Round 1-3
 2. Each group may have multiple posts at a table
 - **Step 8. AS LARGE GROUP: Debrief on process**
 1. 3 groups share columns and mega headlines for favorite headlines
 2. Talk about what worked, what was hard, what they think of the process
 3. Ask them
 - As you think about what you have heard, what stories are most exciting for you to share when you go back to your community?

SESSION I PROCESS NOTES (2 HOURS)

ACTIVITY 1: Housekeeping (5 min)

- **Overview of the day**
 - Train you on how to take the mountains of information you all generated on your blogs and find the most important, powerful messages that your communities need to hear
 - You will start analyzing your data and building a shared understanding of ((Social Issue))
- **Group Norms for Working Together**
 1. Respect everyone's opinions and everyone's story
 - REMEMBER: Each blog post represents at least one youth's voice
 2. Talk one at a time because everyone deserves to have their voices heard
 3. Let us know if you need a break!
 4. Others?

ACTIVITY 2: Qualitative Data Analysis Training & Processing (1 hour 40 min)

Step 1. Purpose of Qualitative Data Analysis: Why is it useful? Why are we doing this? (< 5 min)

- Lots of stories have been shared on the blogs, over #### posts (photos, stories, and comments), all with important ideas
- Unlikely community members or policy makers are going to sit down and read all of those posts
- Even if they did, they might not pay attention to the ideas YOU want them to
- These are your stories, your voices! You control the messages community members receive
- We need to know what messages are in the hundreds of posts you made, find the common messages, and figure out which ones are most important for your community to hear
- That's what we're going to be doing today!

STEP 2. HEADLINES: Finding Important Messages (AS A LARGE GROUP and INDIVIDUAL) (20 min)

In your folders you have a whole bunch of posts from the blogs. I'd like you to pull out the one on top. It should look like this (on slide). Be careful when pulling things out of your folder! They need to stay in order...

((SUPPORT FACILITATORS GIVE EACH TABLE A SET OF TRAINING LABELS))

So how are we going to find the most important messages?

IMAGINE: You're an editor for your local paper. Your staff writer just delivered this blog post to you as the cover story for Sunday's paper. What should the headline be? What story is the post telling? What message should the reader take away from the story?

1. **Read the blog post.** Read the post to get a feel for what the blog post was about.
 - We read aloud for the youth
2. **Find important messages.**
 - Now we need to re-read the post and identify the important messages.
 - **What makes a message important?**
 - Tells a key part of the story of the post
 - Something people haven't heard before

- Something people may have heard, but they need to hear again

NOTE: Each paragraph has AT LEAST one message! Some will have more than one, but there is always AT LEAST one.

- Let's take a look at the first two sentences. Read through them and underline any important messages. (PAUSE)
- ASK GROUP: What did you underline? (highlight on screen)

3. **Give each message a headline.** For each important message we find, we're going to create a headline.

Guidelines for creating your headlines:

- Concise (around 5 words), but also specific
- Needs to tell a complete story: think about what, why, when, where, and who.
- Use the author's words as much as possible
- If you use different words, you need to be able to convince another person that your new words are just another way of saying what is on the page
- You should be able to go right back to the original post and show where a headline came from

Each headline gets written on the white index card.

AS A GROUP: So we have XX underlined... someone suggest a headline for this text

(LEAD FACILITATORS: provide feedback as needed, praise how they match the goals of a strong headline, ask follow up questions as needed)

4. **Link your headlines to the data.** On the back of the index card, stick one label that has the post ID on it. This will help us keep track of where our headlines came from. This needs to be done for EVERY headline!
5. **Find more headlines.** That's how you create headlines! So now read through the rest of the post and underline any other important messages. Give them headlines and label the back of the index card.
 - Call us over if you have questions or want feedback!
 - **Let us know when you're done!** Once you've identified all the important messages in your post and have given those headlines, flag one of the facilitators so we know you're ready for the next step.

FACILITATOR PROCESS: Each group will go through this process with one post. As you're walking around...

-Make sure youth identify multiple headlines

-Praise what works in headlines, ask for clarification if lacking detail

-Remind them that headlines need to stand alone, clarify who/what/where/when/why... in the author's story

STEP 3. SHARING HEADLINES (As a large group) 5 min

Round 1-1 continued

1. Ask people to share the most important headline they found (review 3-5 total)
 - Read the data you underlined
 - Read your headline
2. Provide feedback (facilitator: highlight what "liked" about their headline, ask questions to clarify)

3. Review what makes a strong headline
 - Concise (around 5 words), but also specific
 - Needs to tell a complete story: think about what, why, when, where, and who.
 - Use the author's words as much as possible
 - If you use different words, you need to be able to convince another person that your new words are just another way of saying what is on the page
4. Revise headlines at table as needed
5. Make sure your labels are on the back of your cards!

Step 4. AS INDIVIDUALS: Code another post (5-10 min)

Round 1-2; Each group has same data (blog post)

- **INSTRUCTIONS.** Now, go back to your folder and pull out the next post. Each person should have a strip of labels as well.
 - Find key messages, and write headlines on note cards.
 - Flag us if you need any help!
- **FACILITATORS:** Roam, ask questions about the headlines you see, try to check in with each group at least once

STEP 5. ONLY SO MUCH ROOM IN THE PAPER: Clustering Headlines & Finding MEGA Headlines (15 min)

So, you've identified headlines. That helps summarize what people said in these stories. BUT if we have even just ONE headline per post, that's still HUNDREDS of headlines! No newspaper has that much room!

AND, you may have noticed there are similar ideas in the two stories you read... we can combine similar headlines into one to summarize the most important messages in the stories. How do we do that?

- **AS A LARGE GROUP: Clustering and creating MEGA headlines**
 - Process: Pretend the wall is their table, teaching them how to cluster headlines within their group
 - Before doing this in your small groups, we want to start doing it as a group, to make sure we all know what we're trying to do.
 - Look at the headlines you have in front of you and as a group pick the two that you think are the most important for your community to hear about today. (2 per group, 3 if there are only a couple groups)
 - Who has a headline they want to share? (After they read it, pick up the card and put it on the wall)
 - Does anyone have a similar headline?
 - Process; Similar headlines evaluated by the entire group (ASK: What do you think? Is the headline similar, why, do they match?)
 - Organize similar posts in a single column
 - After have a few headlines in the column, let them know:
 - In your groups you will keep identifying similar headlines, building that single column until there are no more headlines to add
 - Who has a different headline? A headline that gets at a new idea...
 - Process: Follow same process and build a small second column
 - In your groups you'll keep building columns, until you are out of headlines.
 - NOW... the same way you needed to label your candy shelves in the candy store game we played, we need to label our column of headlines so we know what it's all about.
 - Let's look back at the first column. ((Read through headlines aloud))

- We need to find what we call the MEGA headline.
 - Could be the same as one of your existing headlines, OR
 - A new headline that captures all the ideas in the column
 - Should still follow all the principles of a good headline!
- For two columns, come up with mega headlines ((WRITE ON COLORED CARDS))
- Explain this is the process they will go through as a small group
- We're going to leave this information up on the wall for your reference. If you want, you can use these mega-headlines in your own groups, and imagine the headlines up here are at your table

STEP 6. IN SMALL GROUPS. Cluster and create MEGA HEADLINES. (15 min)

Now we'd like you to go through this process with all the headlines you have at your table. We're going to talk you through how to get started.

- **IN SMALL GROUPS. Share the First Headline.** So we're going to just talk you through how to get started.
 - One person volunteer to share a headline they think is most important for the community to hear
 - Put that card in the middle of the table and read the headline they found most interesting to the group ((PAUSE FOR THEM TO DO THIS))
- **IN SMALL GROUPS. Cluster Similar Headlines and Create Mega Headlines.** Now everyone else look at your headlines. Do you have one similar to that? If you do, put it on the table in a column with the other headline. Share it with the group and decide if it is similar. Do this one at a time. Keep doing this until ALL of your headlines have been clustered into columns.
 - If you have a headline that is completely unique, you can have a column of one. Raise your hand when you're done ((PAUSE FOR THEM TO DO THIS))
 - **Be sure to come up with your MEGA Headlines!** For each column, you need a MEGA headline that summarizes the main idea from all the old headlines. You can use one of the old headlines or create a completely new one.
 - Write the new headline on **TWO COLORED** note cards.
 - Make sure you stay true to the original idea from the data!
 - We're going to roam around the room, but go ahead and work on clustering your headlines into columns on your table.
- **ONCE DONE – EACH GROUP Moves headline columns to the wall!** Once you're done, use the masking tape to stick all the white cards together in a column with the colored card on top.
- **Group Sharing!** 2 groups share one column (headlines and MEGA HEADLINES).

Step 7. As INDIVIDUAL & WITHIN SMALL GROUPS: Code and cluster another round of data

Round 1-3, Each group may have multiple posts at a table

- **Now find headlines in your next post!** Pull out the next post and labels
- Remember the steps:
 - INDIVIDUAL:
 - Read post
 - Underline important messages
 - Write headlines on note card
 - Stick label on back!
 - GROUP:
 - Share headlines

- Cluster similar headlines into columns
- Create mega-headlines!

FACILITATOR PROCESS: *Each group will go through this process with one, maybe two more posts. Facilitators' responsibilities are to walk around the room, make sure people are on task, offer help when people ask, and do some spot checks on the process (e.g., are they staying true to the voice of the author, are they identifying a reasonable number of themes, etc).*

- **Step 8. AS LARGE GROUP: Debrief on process**
 1. 3 groups share mega headlines for favorite headlines
 2. Talk about what worked, what was hard, what they think of the process
 3. Ask them how they might use these headlines when they return to their communities.
 - Are these ideas that you think you could incorporate into your photo exhibits or digital stories.
 - Write down those ideas on your worksheet that you think you might want to use in the future.

SESSION 2 PROCESS NOTES (1.5 HOURS)

GOALS

- Support the youth through 1-2 rounds of independent data analysis
- Create combined “super wall” of headlines for each problem in a room

Activity 1: Putting Mega-Headlines back up on the wall. Review what you found in the data in the first session

Activity 2: Coding Group discussions

- TODAY: Same process, starting with group discussion data.
- Remind them of the process of coding:
INDIVIDUAL:
 - Read post
 - Underline important messages
 - Write headlines on note card
 - Stick label on back!GROUP:
 - Share headlines
 - Cluster similar headlines into columns
 - Create mega-headlines!
- NOTE TO FACILITATOR: Some discussions may be “cut” in half. Entire group should read discussion, then half of the group codes first half, other half codes second half. Then share headlines. Entire group reread discussion for any missing headlines.

ACTIVITY 3: SCAVENGER HUNT! Clustering themes across groups and generating second-order themes

LEAD FACILITATOR: Let’s look around the room at the walls. Wow! That’s a lot of headlines! Could each table tell us how many headlines you have on colored cards? ((PAUSE FOR EVERYONE TO DO THIS)).

That’s a LOT of important messages! Now we want to see if your groups found similar messages in the data. SO... **So now what? SCAVENGER HUNT!** We have a little game for you...

OVERVIEW of the SCAVENGER HUNT: You’re on the hunt for similar headlines to your own. The goal is to match up your headlines with headlines from other groups, and create new columns of data on the wall. Once you think you have a match with someone else’s headline, you need to go to one of the facilitators and state your case. Explain how the headlines are related to each other. If the facilitator agrees, you can put them on the wall together. IF YOU CAN’T FIND A MATCH, then you can make the case for starting a new column on your own.

The group that finishes first gets (A PRIZE).

1. **Pick 2-3 Mega Headlines!** Each person in your group needs to grab 2-3 headlines on colored cards.
2. **5 Minute Hunt Prep!** Walk around the room and read each other’s walls to start finding matches you think you have.
3. **Hunt!** Come to the front of the room and when we say go, start talking to each other and finding your matches.

Facilitator Role: Each facilitator will serve as “referee”. When youth think they have a match, ask them to explain how the headlines are similar. They must be conceptually similar.

What if they’re not conceptually similar? Sometimes youth will key in on a word, but will miss the bigger idea in the headline. If that happens, ask them to take a step back and re-read the headline. Ask, what’s the main point of each headline? Do they really go together? If the youth don’t see that the themes are different, you can call for “back up” from the lead facilitator.

4. **Matching Remaining Headlines!** Once one group finishes, then everyone should start working together to help the other groups get their themes matched up.
5. **Clustering headlines into Columns.** As a group the youth should work together to cluster the matches that are up on the wall. Read through the clusters as they appear, then suggest combining or breaking up some.
6. **Create titles for the clusters.** As a group, need to come up with the “final” headlines for the clusters. Written on NEW color.

Activity 4. Debriefing: What did we learn? Lead facilitator takes youth through group discussion of “super-wall” of themes.

- What headline do you think is most important for YOUR community to hear regarding this social issue?
- Is there any headline you hadn’t thought about before?
- What headline do you think is most true for your community?
- OR Identify that we have headlines about the “what, why, and impact”... could ask people to answer those questions based on the data
 - What: What is the problem and what is the impact of that problem?
 - Why: Why is it a problem? What causes it? Why did this problem emerge? What supports the problem continuing?

EXAMPLE CRITICAL DIALOGUE QUESTIONS

Critical dialogue is an important component of the Photovoice process. It allows participants to ask questions to gain a deeper understanding of the photos and stories shared by other participants. Critical dialogue can help identify root causes, consequences, and possible solutions to community issues. Below is a list of example questions to ask during the individual sharing and group discussion processes.

Clarifying Questions for Individual Sharing	Understanding Root Causes	Understanding Outcomes and Consequences
Can you tell me more about this?	Why does this happen?	How has this impacted youth in your community?
Why is this important?	What supports this happening?	How would your community be different without it?
What does this look like?	What can get in the way of this happening?	Why is this important?
Who is involved?	How did this come about?	How important is it for communities to have something like this?
Is this something youth rally around?	Why do others in your community think like this?	How could communities be different?
What do others in your community think about this?		
Why are you proud of this?		
Is this something important in other communities as well?		

EFFECTIVE ON-LINE FACILITATION TECHNIQUES

What is a Group Facilitator?

- A group facilitator is a person who makes the work of a group easier and more effective by guiding a group's process so that it can achieve its goals.
- Facilitators are process guides - someone who makes a process easier or more convenient.
- Facilitators need to remain neutral – whenever possible – so as to NOT direct the content of the discussion.
 - To do this, facilitators use undirected versus directed questions.
 - Undirected:
 - How did this come about?
 - Why is this important?
 - Can you tell us more?
 - Directed (inserting CONTENT that the participants themselves did not mention):
 - How does your school support leadership? (THIS IS A DIRECTED QUESTION IF THE YOUTH DID NOT MENTION SCHOOLS THEMSELVES. IT IS AN UNDIRECTED QUESTION IF THEY MENTIONED SCHOOLS AND YOU WANT MORE DETAILS.)
 - Do parents play a part in this? (same as above).

What are effective On-Line Facilitation Techniques?

- Read all blog posts before responding.
- Only intervene occasionally.
- Provide guidance to the direction and tone of the conversation via questions and suggestions.
- Work to promote participation, address conflict when it arises.
- Remain impartial. Do NOT get involved in the content of the group discussion.
 - *Statement of Values and Code of Ethics for Group Facilitators* (IAF, 2004), which states “We are vigilant to minimize our influence on group outcomes”.
- Assume good intent. Remind others of this simple trick.
- Role model the behavior you wish others to use.
- Practice and encourage the practice of active listening/reading.
- Be as explicit as possible in your communication.
- Don't automatically assume understanding -- ask for clarification as needed.
- Build trust by doing what you say you will do. Encourage others to do the same.
- Trust is sometimes surprisingly quickly granted, but more easily taken away. Encourage an environment that values trust.
- Use irony and humor with care as it does not always come across online as you might have intended. You can always use emoticons to clarify! ;-)
- Think before you hit the button and a post goes up.

- Be self-aware.
- Approach every contribution with curiosity, expecting surprise and wonder

Ineffective Online Facilitation Strategies

- Over-facilitating
- Deriding comments
- Ignoring shifts in tone or content
- Directing content

Challenges when Working with Online Groups

- **Disembodiment:** Online facilitators do not have the typical aspects of face-to-face communication such as visual cues, body language, and tone of voice to rely upon (Boetcher et al. 1999).
- **Full Participation.** It is very difficult to get and maintain full member participation in a blog.
- **Diversity and Complexity.** Without a shared physical group space, online participants interact more from their own unique context and culture. This heightens cultural, gender, race, SES, and other differences and as a result cultural differences often play a larger role online. The lack of emotional cues can make these differences invisible to the facilitator. Individuals will interpret postings from their own unique cultural perspective. While using the same words, these words may have different meanings and consequences for group members.
- **Confidentiality cannot be guaranteed** online because written material cannot be secured 100% once it is posted on the Internet.
- **Developing online relationships.** It can be difficult to develop and maintain good online group dynamics. Online groups are more vulnerable to common group issues like poor participation, conflict, distrust, etc.
 - Lau et al. (2000) suggests that effective communication is the key to successful online groups. Communication becomes more effective when online participants develop positive relationships. The challenge is that online groups communicate less inter-personal information – making this relationship development difficult to do.
- **Getting participants to read all posts.** Some researchers have found that online group members use a “single pass strategy” – where they only read previously unread messages without revisiting prior posts.

Above material adapted from Thorpe, S. (2008). Thesis submitted to the Auckland University of Technology in part fulfillment of the requirements for the degree of Doctor of Philosophy.

TIPS FOR RESPONDING TO SITUATIONS WITH YOUTH DURING DATA ANALYSIS

Below are a number of situations that may arise when working with youth on a Photovoice project. We provide some suggestions for how to respond to youth in these situations. Note: this handout was created for a youth project, but the tips are certainly applicable to adults as well.

What is the purpose of the Photovoice Data Analysis?

Talking points to cover if youth are questioning the purpose of the Photovoice Data Analysis:

- Because we have so much data, we are doing this process in order to summarize and narrow in on what messages we feel are most important for community members to know so that they can better address change in their community.
- The first step in creating change is figuring out and thoroughly understanding what the problem is in order to locate what needs to be changed.

Approaching the Youth

Step 1: Be Alert (Observe the Group)

a. Questions to ask yourself when observing a group of youth and determining whether they need assistance.

- i. Do the youth appear to understand the task at hand?
 - Are they physically engaged in the task? For example: eyes on their paper, writing, discussing the topic, etc.
 - Do they appear focused?
- ii. Are they distracted by something or someone else?
 - Are they engaged in side conversation? Playing on their iPod? Texting?
 - Are they staring off? (Appear removed, distracted or confused)

Step 2: How to Approach a table of Youth

a. Behaviors to utilize when approaching youth.

- i. How to approach the tables
 - Sit down at the table
 - Use the youth's names
 - Lean forward, make eye contact, be at their level (standing, sitting, etc).
- ii. Be friendly, respectful, and empowering
 - If they have some work done, you can ask them to tell you more about what they worked on to get the conversation started

Step 3: Ask Questions (The goal is to locate where they may be having difficulty):

- i. Use Direct Questions
 - i. How's this group doing?
 - ii. What have you done so far? OR ask direct question about particular parts of the assignment to get conversation started
 - iii. Do you understand the process?
 - iv. Any questions for me?

If the Youth are Having Specific Problems with the Task at Hand

Youth don't Understand the Task:

- a. Ask Questions!
 - i. Ask, "What have you done so far?"
 - ii. Ask, "What are you struggling with?"
- b. Determine if this is a group issue or an individual issue
 - i. If a single youth is struggling, assess if the group can support the youth (e.g., pair up with another youth)
 - When you identify the challenge, ask the other members of the group how they handled it. If that addresses the issue, then remind them they can help each other out.
 - If one youth is flying through the activity, can ask them to pair up.
 - ii. If the group is struggling, follow the steps below.
- c. **If Youth are Feeling Lost:** Go back to the beginning of the instructions and see what they understand, what they don't understand. Literally, talk through the first step and ask if that part makes sense.
- d. **Difficulty creating a Headline:** If the youth can't come up with a headline, ask the following...
 - What is the post about?
 - How would you summarize that idea in about 5 words? OR
 - What do you think is one important message in this story?

Youth feel there are NO Important Messages in the Post.

- a. Ask; "what's the post about?"
- b. Have them talk through what they are thinking (e.g., why don't they think it's important?)
- c. Emphasize that it is okay to disagree with the author, but there are many opinions that are important to capture and share with the community.
- d. If you don't write a headline for the post at all, then the ideas in that post won't be represented. *We do not want to silence anyone's voice or perspective*

- e. Ask the youth to put themselves in the author's shoes
- f. Ask the youth *"What would be useful for community members to hear?"*
 - Remind them not to assume community members know everything.
- g. Have them state their own opinion, regarding this issue *"what would they make as a headline?"*
 - Hear their ideas and see if you can link common ideas back to author's post
- h. Each post is coded by at least one other person. Can ask the group/that person for help, engage in group dialogue
 - *What did other people who read this post find as an important message?*
 - *OR Share the post with others in the group if need be*

Youth feel the Post Offers No New Ideas

- a. Be sure to state that there is value of writing a headline multiple times
 - Emphasize that seeing the same headline over and over speaks to how common the experience is, prevalence of the idea, etc.

The Group of Youth can't agree on Mega-Headlines

a. Locate the problem:

- i. Start by revisiting the headlines in the column...Are there multiple ideas in a single column?
 - i. *If that is the case, alert the youth that they can break out columns*
- ii. New way to express their idea:
 - i. Ask the youth, *"Is there an alternative headline that could capture both ideas?"*
- iii. Combine ideas:
 - i. *Have they youth combine the two ideas into a singular headline.*

Problems in Communication with Youth

What to do if you are having trouble understanding the youth?

- a. Ask for more detail;
 - *Can you tell me more about that?*
- b. Paraphrase what you understood and ask for clarification.
 - *So this is what I am hearing...is that correct?*

Handling Cognitive Issues

- a. Behavior to look for: This will often be revealed by someone who indicates they do not understand the task and they cannot clearly describe the issue they are having.
 - Be careful to not make assumptions on the youth's ability, move to the strategy of talking through the post.
- b. Casually read through the post aloud (*you should read the post quickly any way so you can support the youth in identifying possible headlines*)

- c. Ask questions about main ideas,
 - *What do they think the author is saying?*
- d. Can bring the rest of the group into the process to support the youth, or pair them up with another youth.
 - *How about the two of you work together?*

Attend to Dynamics within the Group

- a. Can alert Lead Facilitator to the issue observed.
- b. Re-iterate the ground rules of Mutual Respect.
 - This should be established at the beginning of instruction.
- c. Can call out the behavior in a **respectful manner** that alerts the youth that this behavior is not okay.

PHOTOVOICE BLOG SET UP

PRIVACY SETTINGS

- Completely private
- Password protected
- Participants must be invited/added to the blog

OTHER SETTINGS

RESTRICTIONS FOR POSTS: RATINGS VS LIKING (WORDPRESS)

- Anonymous voting for photos they want to talk about as a group
 - No images for users (don't want people to know who voted for which photographs)
- Using 5-star rating (on left side near posts drop down on dashboard)

OTHER:

No links between blogs if they are to be kept private/organized by logical groups (e.g. county, prevention center, school)

EXAMPLE TEXT FOR WELCOME PAGE

This blog is a space for you to share your insights and reflections about your lives and your communities as part of this Photovoice Project.

Please use this blog to:

- Share your photographs and reflections in response to the framing questions
- Vote on which photographs and stories you would like to talk more about as a group
- Engage in critical dialogue about each others' photographs and stories

Please contact us if you have any questions or problems!

email:

phone:

Happy Blogging!

CREATING UNIQUE POST IDS

A unique post ID is a way of identifying posts from each youth when confidentiality of names is necessary.

One method of creating a unique post ID consists of the participant's initials, the first letter of their county, their blog number, and the framing question number and letter. After the initials, include a numeric placeholder. Use this placeholder to differentiate among multiple posters on the same blog, from the same county, who have the same initials. If you have two people with the same initials, increase the numeric placeholder by 1

For Example, a new post was made by Sam Adams (fictitious participant) from Brooke County in response to FQ1a. Below the key information is identified as well as his final Unique Post ID.

Name: Sam Adams

Placeholder: 1

County: Brooke County

Blog: 1

Framing Question: 1A

Unique post ID: SA1B-01-1A

PARTICIPATION TRACKING PROTOCOL

Tracking individual participation can be helpful for keeping track of who is and isn't participating, who needs to be contacted to encourage/remind them to participate, and to see which questions participants respond to the most. Keeping a simple Excel tracking file should be sufficient for this. Depending on your goals and how much staff support you have, you may decide to track more or less than the following.

Setting up the Excel file

- Start by listing all of the participant names and ID numbers in the first two columns.
- Then, insert a column that includes Post IDs associated with each individual photo/narrative.
- Make sure each Framing Question has a column to track whether or not participants posted a photo and narrative.
- Add columns to keep track of when facilitators respond to the posts and to track the number of comments associated with each individual post.

Name	ID	Post ID	FQ1	Facilitator Response (date)	Number of Comments	FQ2	Facilitator Response (date)	Number of Comments
Sam Adams	SAIB	SAIB-01-1	Yes	Yes 12/9/13	3	Yes	Yes 12/20/13	2

Other things to Track

- Group Discussions
 - Track who is participating (e.g. voting, adding comments)
 - Track facilitator responses
 - Track types of questions asked (e.g. root cause, consequence)
- Communication with Participants
 - Email contacts
 - Phone calls
 - Communication with project staff/leaders

CREATING CASE SUMMARIES AND DOWNLOADING PHOTOS

Case Summaries

Case Summaries are created once all of the data collection is complete and participants are no longer contributing ideas to the narratives (either at the end of an in-person meeting, or when the online platforms are 'closed' for comments).

Case Summaries include:

- Photo
- Individual narrative associated with the photo
- All comments by the original photographer, questions posed by the facilitator, and follow up comments by the original photographer or other participants.

For group discussions, these case summaries will often be longer because they include input from multiple people and more questions from the facilitator.

Downloading Photos

When downloading photos, it is important to download full size images which are the highest quality. These images can more easily be enlarged and printed for photo exhibits, and higher quality images are also preferred for websites and digital stories.

When Downloading Photos:

- Save all photos in folders organized by framing question
- Name all photos with the Post ID that was created for it
- Password protect all files to ensure confidentiality for participants

PARTICIPANT HANDOUTS

This section includes a variety of handouts for participants that can be modified to meet the needs of your particular Photovoice project. They should be customized to include your project's name, appropriate contact information, important dates, etc.

Handout	Description/Purpose
INITIAL TRAINING	
Contract for Participation	Sets the rules/expectations for participating in the Photovoice project.
Explaining NYLI & Photovoice	Provides responses to commonly asked questions that may come up when participants are taking photos. It is helpful to practice role playing this.
Netiquette Internet Guidelines	Guidelines for using an online space (blog) for Photovoice.
TAKING AND SHARING PHOTOS	
Photography Tips	Tips for taking photos.
Staying Safe when doing Photovoice	Tips for staying safe when taking photos in the community. Should be edited to include/exclude section on taking identifiable photos depending on project.
Individual Photo Reflection Worksheet	To be used prior to sharing individual photos. Used to gather ideas about photo that you are going to share.
Photo Release Form	Required if someone is identifiable in a photo. Must be signed by a parent if subject is under 18.
Authorship Release Form	Signed by all participants to determine how they want their name to appear and whether their narratives can be edited for grammar for photos selected for dissemination.
Creating a New Blog Post	Instructions on how to create a new blog post with a photo and narrative. Should be edited to include screenshots from the blog set up for the project and modified instructions based on blog platform.

CONTRACT FOR PARTICIPATION

As a participant in the **PROJECT NAME**, I agree to the following responsibilities:

- 1) I will take care of my camera.
- 2) I agree to:
 - a. Post my photos and stories on the blog,
 - b. Review others' photos and stories, and vote on the ones I would like to discuss as a group
 - c. Read and participate in the group discussions about the selected photographs.
- 3) I will follow the netiquette rules for using the **PROJECT NAME** blog, including:
 - a. **Keep safe.** *Never post your personal information or information about someone else.* Keep things like ages, addresses, phone numbers, names of towns, or even places we work off the Internet. Remember that information on the internet, especially embarrassing information, may still be around after you've deleted it. Be careful not to post things that may come back to haunt you later. **REMEMBER: Nothing on the internet is 100% deleted.**
 - b. **Be nice. Do not attack others.** Ask yourself, **Would you say it to the person's face? If you disagree with someone, that's okay. Share your point of view,** Back up your statements with examples, reasons, or other supportive evidence. And you can always agree to disagree.
 - c. **Be thoughtful about the words you use.** Do not use language that may be offensive to other users. If you're not allowed to say it at school or in the classroom, then please don't say it on our blog either.
 - d. **Follow Directions.** Review the instructions in your workbook and posted on the blog to remind yourself of the goals of the project, and what you're supposed to be doing. Contact us if you're not sure.
 - e. **Be truthful.** We want to hear from you, about your lived experiences and perspective. Making things up doesn't help us do that and is disrespectful to the other people in your group.
 - f. **Read through all the posts in a discussion thread before you respond to one** (so you are not asking a question that has already been asked or repeating something that someone else has already posted). You can always post a comment saying you agree with what someone else posted, but please elaborate on their point to contribute to the conversation.
 - g. **Proof-read what you have written before you click PUBLISH.**
 - h. Do not change font sizes and/or colors unless you are trying to emphasize a point. It's the content of your message that counts, not the style.
 - i. **Keep it on topic.** Please don't have a conversation about your plans for Saturday night, unless those are relevant to the discussion happening.
 - j. **Do not share what is posted on the blog with ANYONE else.** Do not print, copy and paste, screen shot, show, or share in any other way anything that is posted to our blog. This blog is completely confidential. We need your help to keep it that way!

I understand that the following consequences will occur if I do not uphold the responsibilities listed above:

- 1) If youth are not fulfilling the participation expectations for the blog (item 2 listed above), the youth will be contacted by the CADCA facilitator and given a warning. If participation does not improve, the youth will be removed from the Photovoice process.
 - a. If you are unable to access the blog for any reason, or if there are other reasons you are not able to participate, you are responsible for contacting your CADCA facilitator to notify them of your situation.
- 2) If netiquette rules are broken, the youth will be contacted by the CADCA facilitator and given a warning. Once a warning has been given, the next consequence will be removal from the blog, and you will no longer be able to participate in the Photovoice process.
- 3) If threats or harassment occurs on the blog, the responsible youth will be immediately removed from the Photovoice process.
- 4) If a participant shares content from the blog in any way with anyone outside of the **PROJECT NAME**, the responsible youth will be immediately removed from the Photovoice process.

I agree to the above contract.

Participant Signature

Date

Participant Name (please print first and last)

PROJECT NAME Advisor Signature

Date

PROJECT NAME Advisor Name (please print first and last)

EXPLAINING NYLI & PHOTOVOICE IN YOUR COMMUNITY

There are a number of situations that could come up where you will need to explain NYLI and Photovoice to people in your community. For example:

- While you are out in your community taking pictures, people may ask you what you are doing.
- If you would like to have a person in your photograph, then you will need to get their permission (and have them sign the release form) in order to include them in the photo.

Below we have provided you some ideas for how you can explain NYLI and Photovoice to people in your community.

If someone asks...	You can explain...
Why are you taking pictures?	I am part of the National Youth Leadership Initiative (NYLI). It is a training that helps youth become change agents in their community and helps coalitions become more effective by working with youth to address community problems. To help us learn about our community, we are doing a Photovoice project. We are taking pictures of things that are important to us in our community. We use these pictures to help tell stories about our communities and to make change.
What is NYLI?	The National Youth Leadership Initiative. It is a youth leadership training. Youth are being trained in how to solve problems in their local community and how to help their local coalition make community change around substance use and delinquency.
Who hosts NYLI?	CADCA—Community Anti-Drug Coalitions of America. CADCA is an organization that trains local coalitions to identify local substance abuse-related problems and work to solve them.
How can pictures make change?	We use these pictures to tell our community's stories, to identify issues that are important to us, and to get people talking. Our pictures and stories start the conversation and are the first step in making change.
What are you going to do with the pictures?	My pictures, along with pictures from other youth all over PROJECT LOCATION , will be shared with other community members and leaders across our state. We will put them on a website, in digital stories, and will include them in a photo exhibit that community members can visit. We will also invite local leaders and policy makers to talk to us about these photos and stories and give them recommendations for making changes in our state.
This sounds really cool. How can I get involved or learn more?	You can check out their website: www.cadca.org .

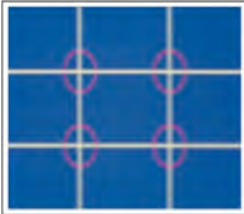
NETIQUETTE: GUIDELINES FOR ONLINE ACTIVITIES

1. **Keep safe.** *Never post your personal information or information about someone else.* Keep things like ages, addresses, phone numbers, names of towns, or even places we work off the Internet. Remember that information on the internet, especially embarrassing information, may still be around after you've deleted it. Be careful not to post things that may come back to haunt you later. **REMEMBER: Nothing on the internet is 100% deleted.**
2. **Be nice. Do not attack others.** Ask yourself, **Would you say it to the person's face? If you disagree with someone, that's okay. Share your point of view,** Back up your statements with examples, reasons, or other supportive evidence. And you can always agree to disagree.
3. **Be thoughtful about the words you use.** Do not use language that may be offensive to other users. If you're not allowed to say it at school or in the classroom, then please don't say it on our blog either.
4. **Follow Directions. Review the instructions in your workbook and posted on the blog to remind yourself of the goals of the project, and what you're supposed to be doing. Contact us if you're not sure.**
5. **Be truthful.** We want to hear from you, about your lived experiences and perspective. Making things up doesn't help us do that and is disrespectful to the other people in your group.
6. **Read through all the posts in a discussion thread before you respond to one** (so you are not asking a question that has already been asked or repeating something that someone else has already posted). You can always post a comment saying you agree with what someone else posted, but please elaborate on their point to contribute to the conversation.
7. **Proof-read what you have written before you click PUBLISH.**
8. Do not change font sizes and/or colors unless you are trying to emphasize a point. It's the content of your message that counts, not the style.
9. **Keep it on topic. Please don't have a conversation about your plans for Saturday night, unless those are relevant to the discussion happening.**
10. **Do not share what is posted on the blog with ANYONE else. Do not print, copy and paste, screen shot, show, or share in any other way anything that is posted to our blog. This blog is completely confidential. We need your help to keep it that way.**

Adapted from the following web resources:

- Blog Netiquette for a Youth Radio blog: <http://youthradio.wordpress.com/blog-netiquette/>
- Wiki Etiquette for Students: <http://whatelse.pbworks.com/Wiki-Etiquette-For-Students>
- Core Rules of Netiquette: <http://www.albion.com/netiquette/corerules.html>

BASIC PHOTOGRAPHY TIPS



Think in Thirds

- Put the subject of the photo somewhere other than the middle of the frame



Find the Frames

- Look for frames that exist out in the world and use those to frame your subject



Love those Lines

- Use lines to draw attention to particular things in your photo



Get Up, Get Down, Get Close

- Try taking pictures from unusual angles to see your subject in a different way



There are No Rules!

- Remember, this is YOUR work, so take a photo that captures your ideas in the best way possible

Basic Photography Tips created by: David Cooper, Michigan State University

STAYING SAFE WHEN DOING PHOTOVOICE

What puts you at risk?

- Putting yourself in a dangerous situation in order to get the “great picture”
- Taking pictures of people who may display behaviors they don't want made public
- Being considered “part of” the event/situation (like illegal activities or embarrassing situations) in your photos

Staying Safe

- Identify yourself as a student working on a Photovoice project
 - Explain the purpose of your photo if asked
- Think about who and what you are taking pictures of
 - Ask yourself:
 - Would I be embarrassed by this? (IF YES, don't take this photo!)
- Practice Shooting Smart:
 - Never put yourself in an unsafe place
 - Don't trespass
 - Don't go to unsafe places
 - Never take a photo of criminal activity
 - Your personal safety is the highest priority, no photo is worth personal danger
 - Be creative
 - There are always abstract ways to present an idea, or tell a story!
- If people are in your photos
 - Explain the purpose of the photo and the project (see Explaining Photovoice handout) before you take the photo
 - Get a signed Photo Release form!
 - You MUST receive a signed form from EVERY person that can be identified in a photo
 - Photos cannot be used in the exhibit, digital stories, or posted to a website if we do not have a signed Photo Release form.

PHOTO REFLECTION WORKSHEET

First Name: _____ Initial of Last Name: _____

Prevention Center: _____ Group Number: _____

Framing Question:

Brief description of photo:

I want to share this photo because...

What is important for people to understand about this photo?

What does this photo tell others about me or my community?

PHOTO RELEASE FORM

Photovoice is a part of the **PROJECT NAME**, organized by Community Anti-Drug Coalitions of America (CADCA). Photovoice participants are using photographs to tell the story of their lives in **LOCATION** for the purpose of educating and promoting awareness.

By signing this form, you consent to have your photograph taken and give permission to the photographer to publish these photographs. These images may be published in any manner. Furthermore, you will hold harmless the aforementioned organization, his/her representatives from any liability by virtue of any blurring, distortion, or alterations. Questions? Please contact **PROJECT DIRECTORS/ LEADERS CONTACT INFORMATION**

Model's full name (Please print): _____

Address:

City: _____ State: _____ Zip code:

I affirm that I am more than 18 years of age and competent to sign this contract on my own behalf. I have read this release and fully understand its contents.

Adult Signature

Date

Photographer Signature

Date

Parent/Guardian Consent (applicable if model is under 18 years of age)

I am the parent or guardians of the minor named above and have legal authority to execute this release. I consent to use of said photographs based on the contents of this release.

Parent/Guardian Name (Please Print)

Parent/Guardian Signature

Date

YOUTH AUTHORSHIP RELEASE FORM

PROJECT NAME youth will be using photos and quotes from the blogs in their knowledge products. Any **PROJECT NAME** youth may want to use quotes and photos from your individual blog posts. Your amazing ideas, posts, pictures and text may be shared in multiple counties, inspiring wide audiences across your state.

With that said, we want to make sure that you feel comfortable with other youth using your posts in their knowledge products. It is likely that youth will use only a portion of your post along with your photo to capture the message they are trying to share.

Please take the time to go back to your blog and review what you have posted. When reviewing your posts, ask yourself the following questions:

- Do you want your name to be listed as the author of your posts?
- Do you give **PROJECT NAME** youth permission to edit your quotes for spelling & grammar? Please Note: Your main ideas will not be changed.

Please indicate below if you agree or disagree with the following statements:

☐ **Yes, I would like or** ☐ **No, I would NOT like** to have my name listed as the author.

- If you said YES, please let us know how you would like your name to appear by typing it below.

(For example: full first & last name, full first name & last initial, nick name, etc.)

☐ **Yes, I give permission** or ☐ **No, I do NOT give permission** for other youth to edit my personal narrative.

*If I did not check yes or no next to the above statements then my signature below should be interpreted to mean that I want to remain **anonymous** and **not** have my work edited.*

Print Name

Signature of Participant

Date

Please Use the Space Below to Additional Comments or Concerns:

You can email an electronic version of this form to **PROJECT EMAIL** or ask your advisor to fax it to us at **PROJECT FAX**

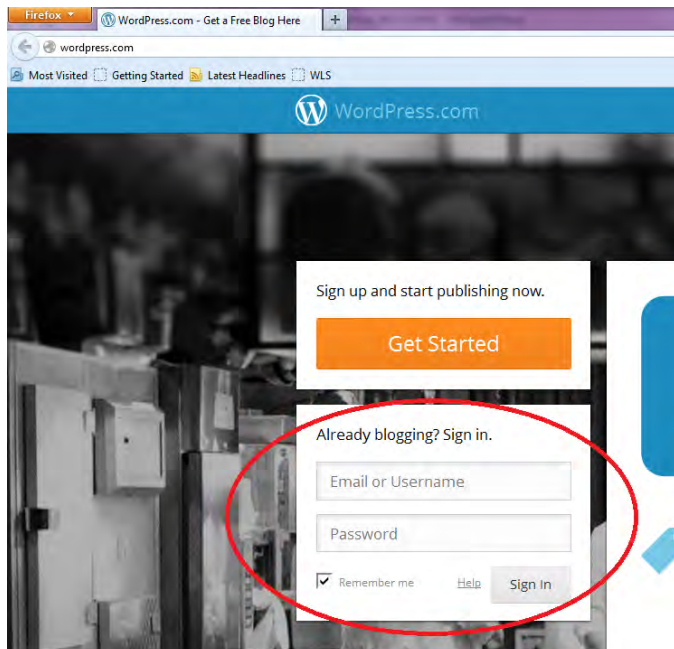
CREATING A NEW BLOG POST

GETTING STARTED

After you have selected your photograph and completed your reflection sheet, you're ready to blog! Follow the steps described below.

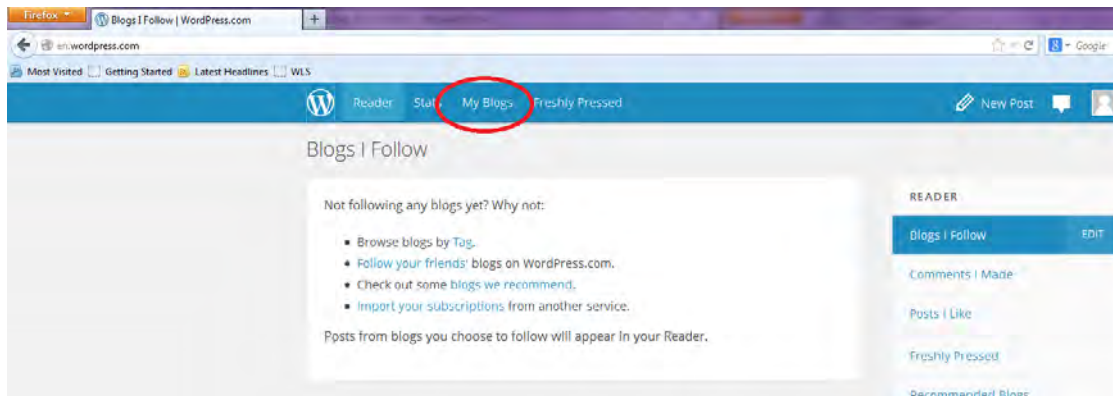
- I. Log In
 - a. Go to <http://www.wordpress.com> or <http://wordpress.com> (both lead you to the website).
 - b. In the middle of the page on the left hand side, enter your user name and password. (see Figure 1).

Figure 1: Logging In



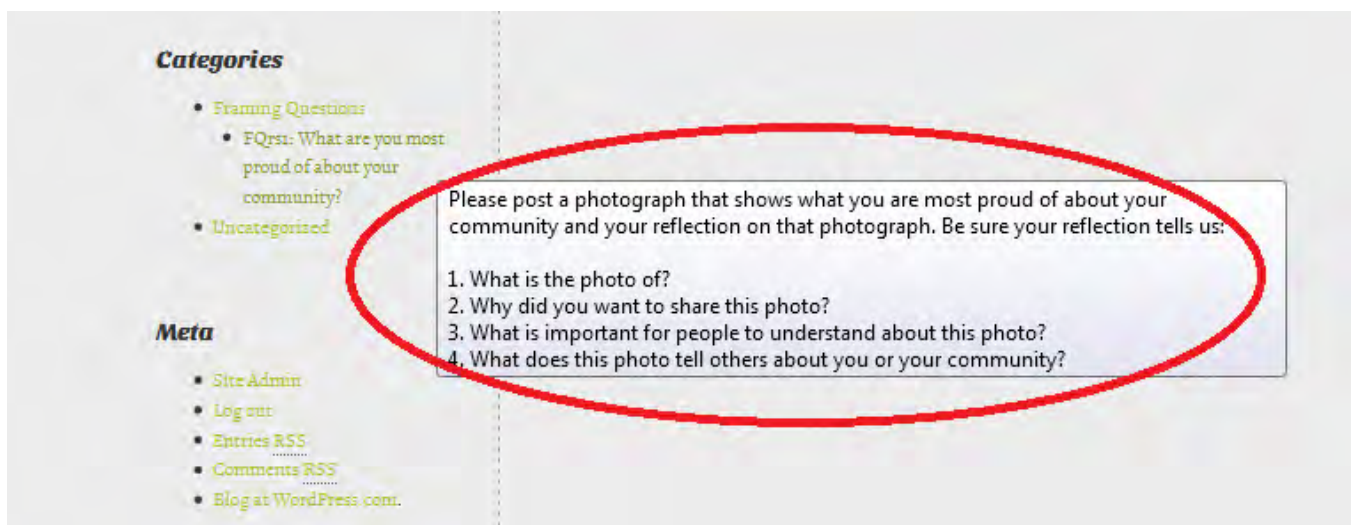
2. To view the blog
 - a. Select the My Blogs tab (see Figure 2).
 - b. Select the community blog you want to post in

Figure 2: Read Blog



3. Review the instructions for the framing questions
 - a. The framing questions are organized into categories at the bottom of the page.
 - b. Select which framing question you would like to answer and use your mouse to highlight the framing question.
 - c. The instructions will pop up after your put your mouse cursor over your selected framing question.
 - d. When you are ready to answer the framing question, you need to create a new post.

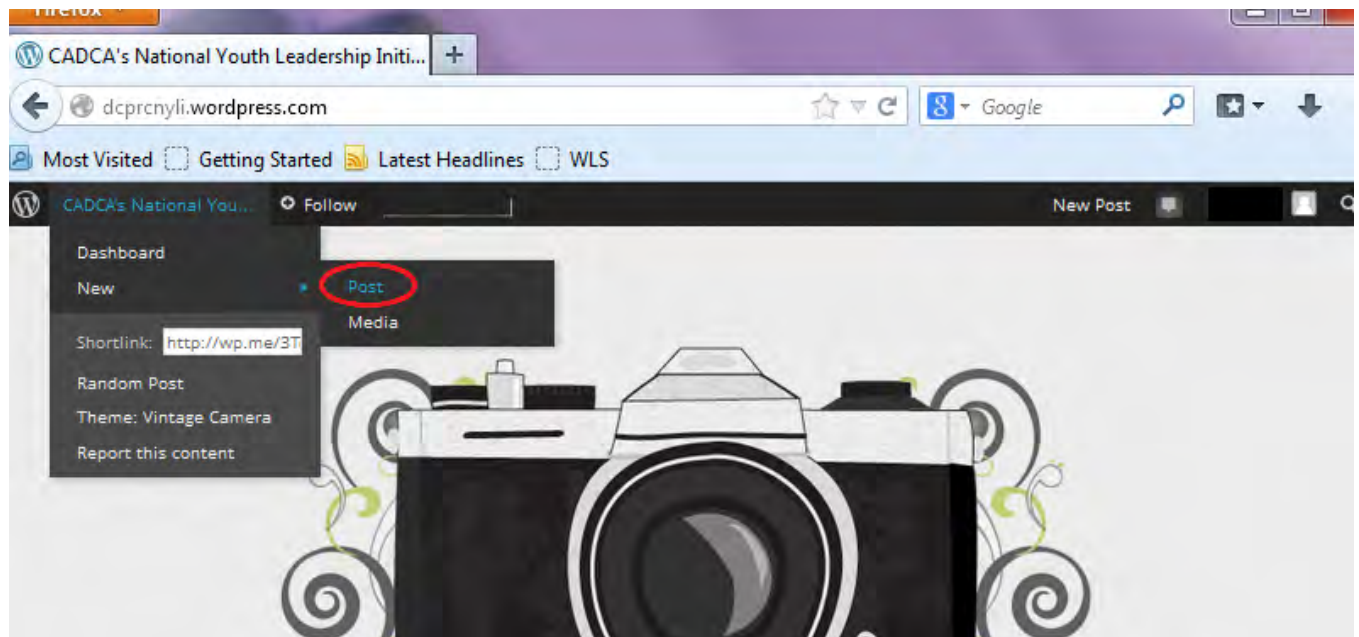
Figure 3. Framing Questions



CREATE A NEW BLOG POST

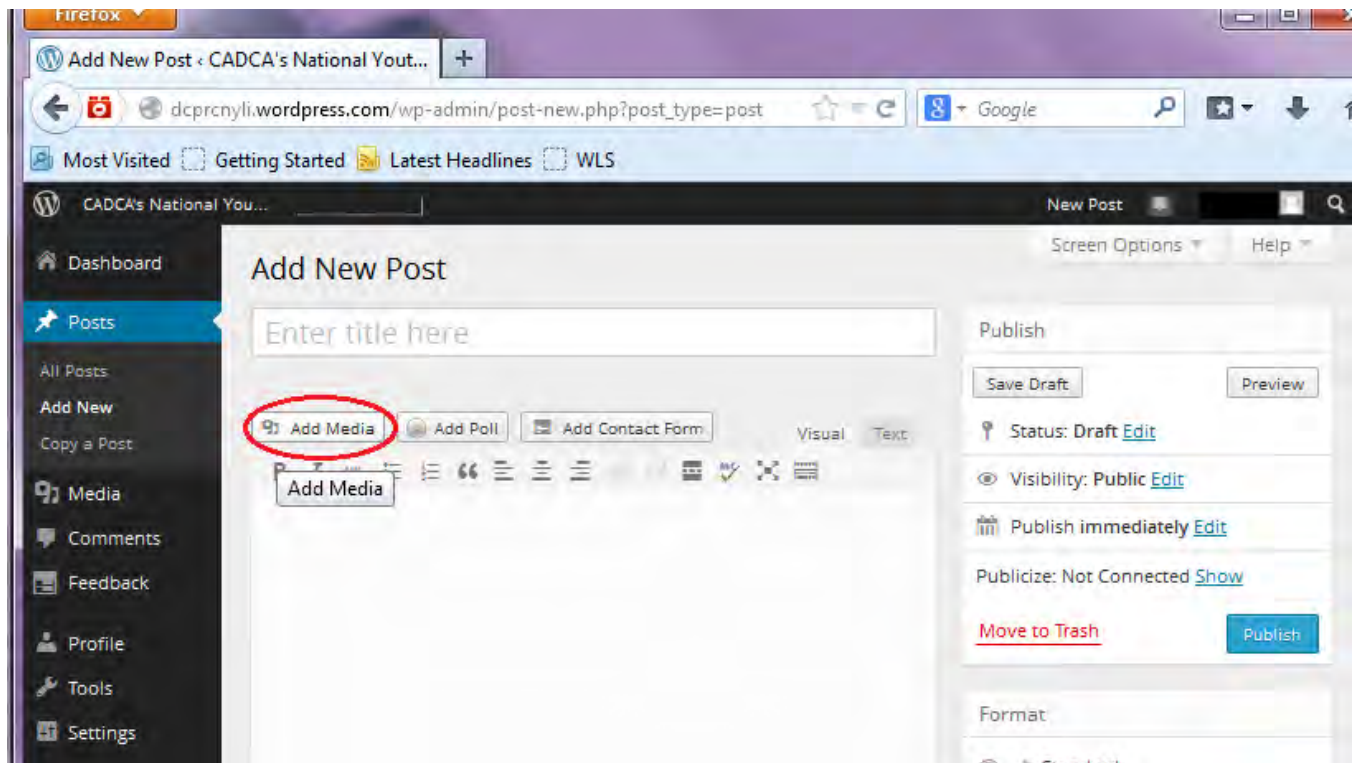
1. To create a new post on the Photovoice blog, hover over **[BLOG NAME]** in the top left corner. Scroll down to new and select “Post” (see Figure 4)

Figure 4. Creating a New Post



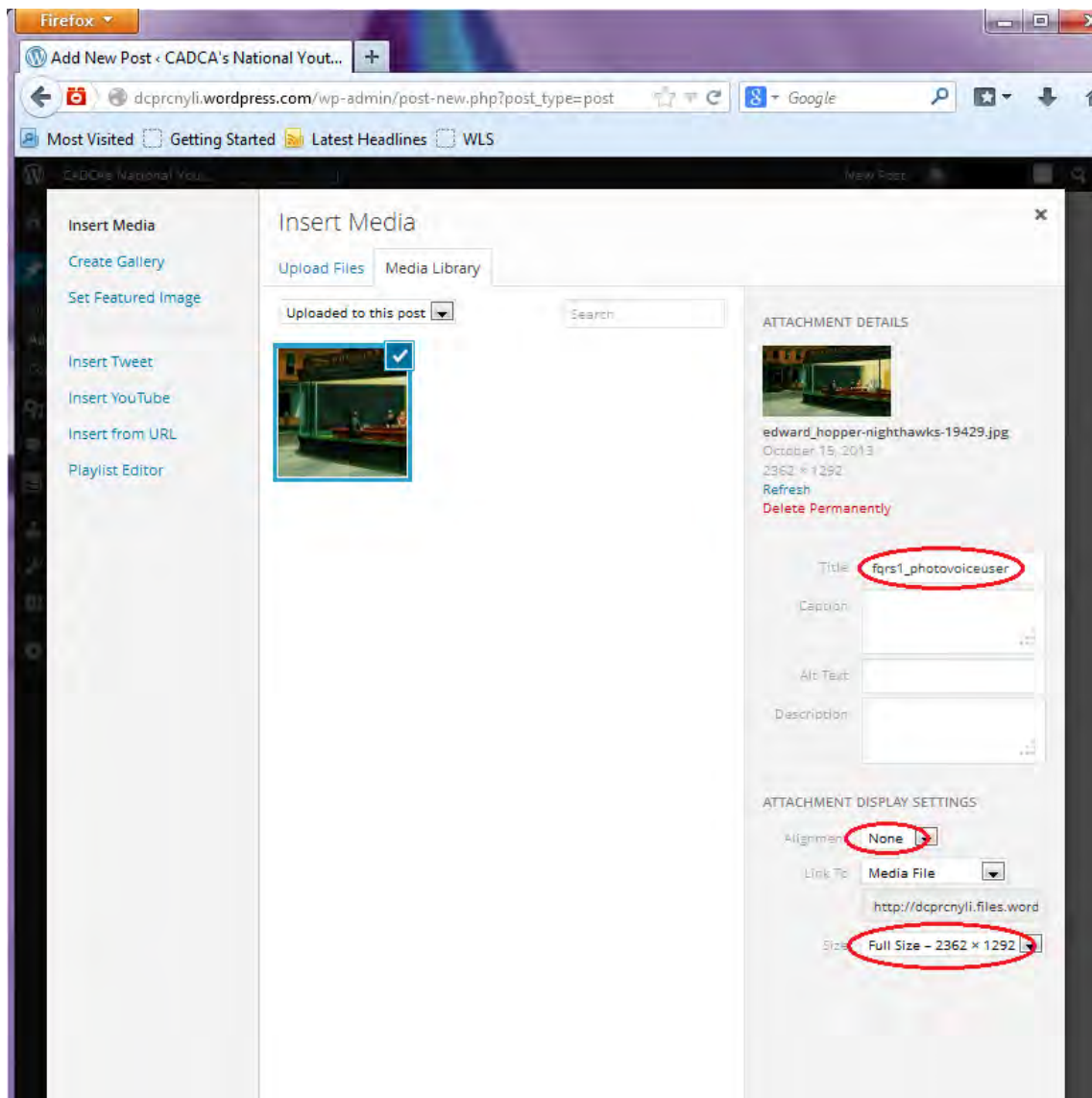
2. Insert your picture file into your post
 - a. To insert a picture file into your post, find the “Add Media” option. (see Figure 5)
 - b. *Find your Image.* Once you click “Add Media”, this will open a window for you to locate and select your chosen image that is stored on your computer/camera. When you have found your image, select it and the window will automatically upload the file.

Figure 5. Inserting your Picture



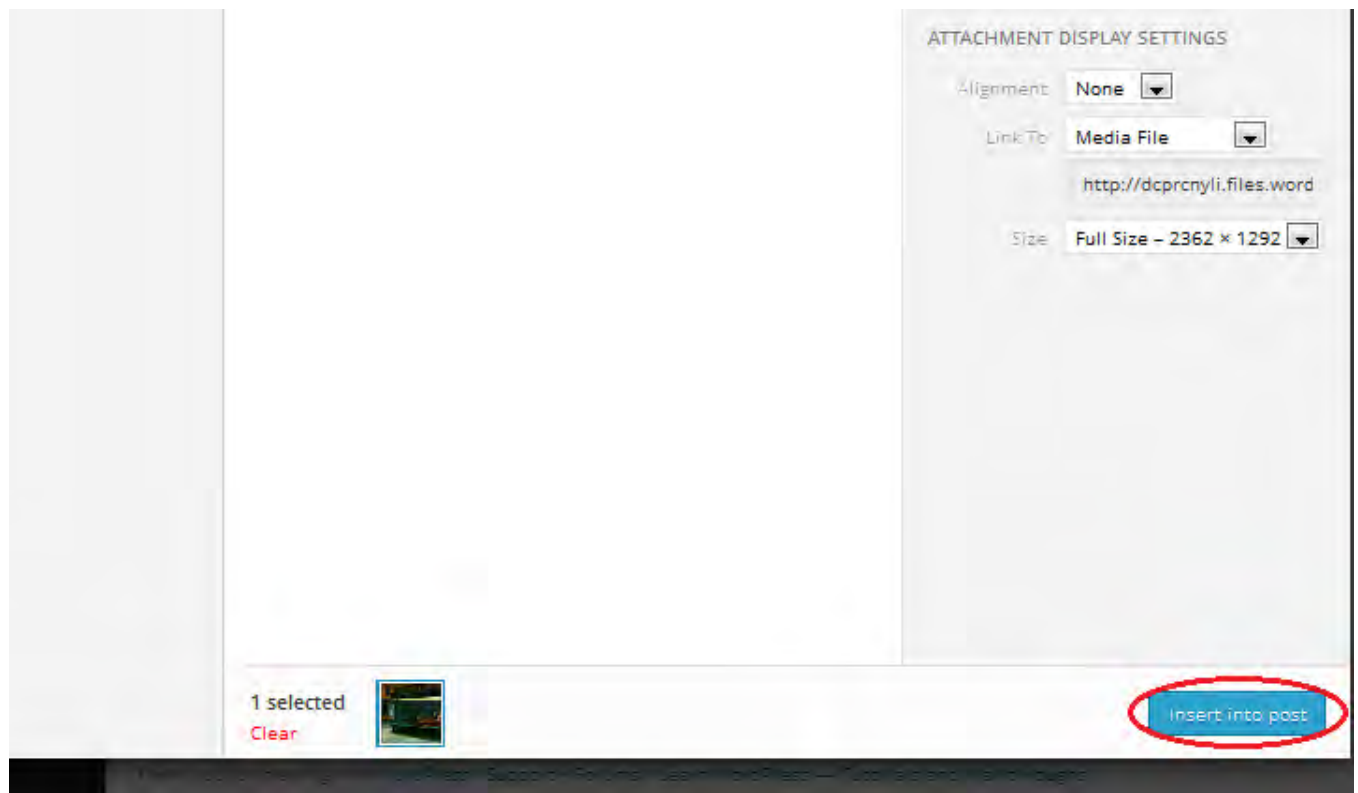
3. Insert your picture file into your post (cont'd)
 - c. *Size*. For size, we recommend Full Size, or 100%. (see Figure 6)
 - d. *Alignment*. You need to tell the program what alignment you want for the picture. This refers to the way the picture will appear in relation to any text you write. Select "None" (see Figure 6).
 - e. *Image Title*. You may now enter a title for your image. To help us keep track of everyone's pictures and clearly link them to the framing questions, we need to be consistent in how we name our images. Please use the acronym for the Framing Question that applies to the image and your username. For example, if I am working on Framing Question 1 and my username is "photovoiceuser," I would title my picture FQ1-photovoiceuser (see Figure 6)

Figure 6. Title and Format your Image



3. When you are finished with your image settings, click “Insert into post” in the bottom right corner of the window (see Figure 7). You will now return to your post.

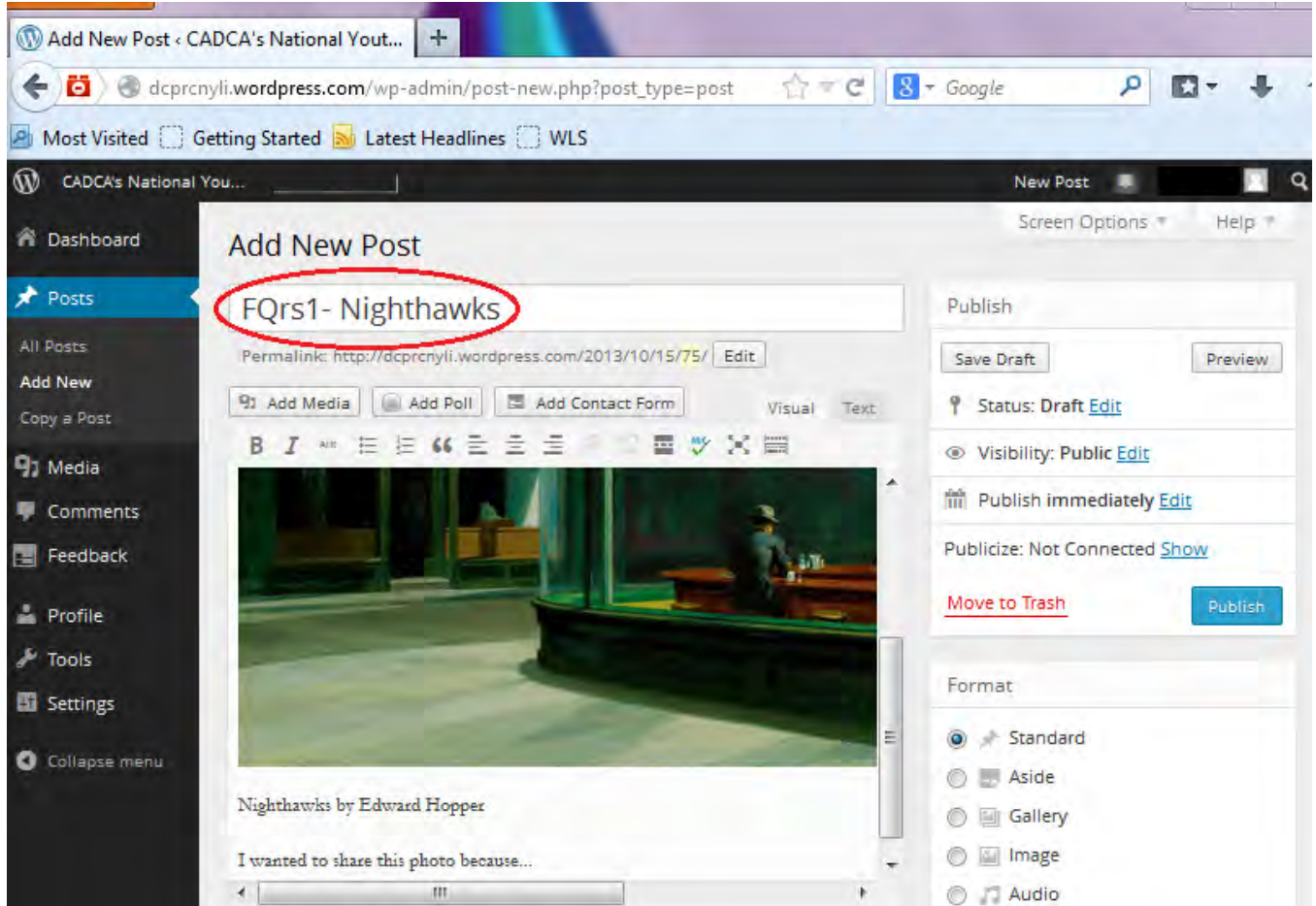
Figure 7. Completing Inserting Image



4. Post your reflection on your photograph.
 - a. Your post should describe what your image is of and what is important for the audience to understand about your image. You can build off the reflection sheet you completed in your workbook, but your post does not need to be the same as your answers to the reflection questions. Those are intended to help you identify what is important to share about your image.
 - b. After describing what the picture is of (e.g., a stack of books), start off by saying something like "What I want people to know about this photo is..." or "I wanted to share this photo because..."

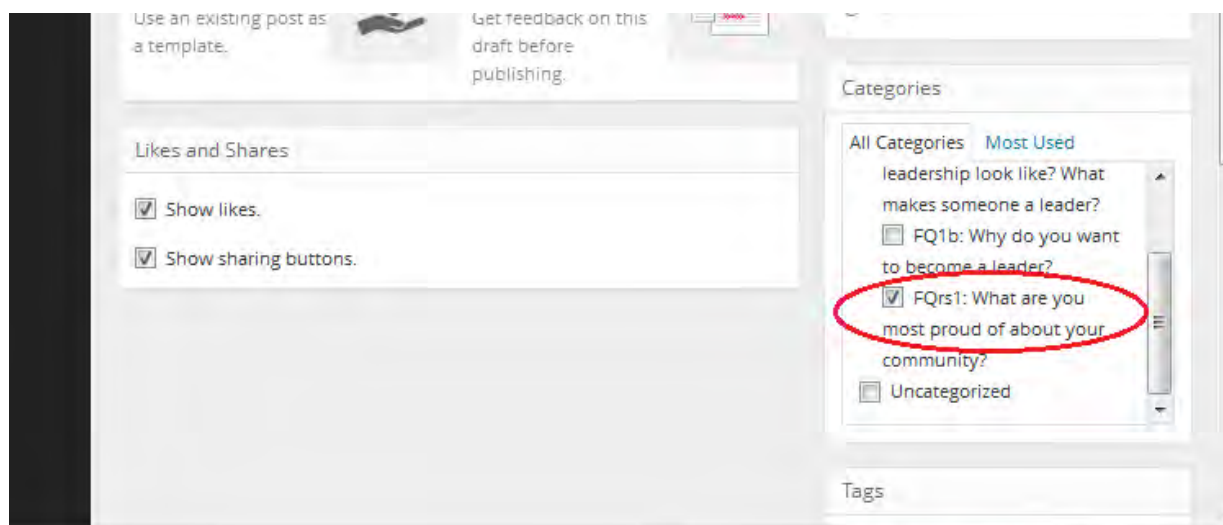
5. Title your post (see Figure 8).
 - a. Start with the abbreviation for the framing question you are responding to (e.g., FQ1a for Framing Question 1a)
 - b. For the rest of the title, try to capture the main idea you want to convey with your photograph and reflection.

Figure 8. Adding your Reflection and Title to your Post



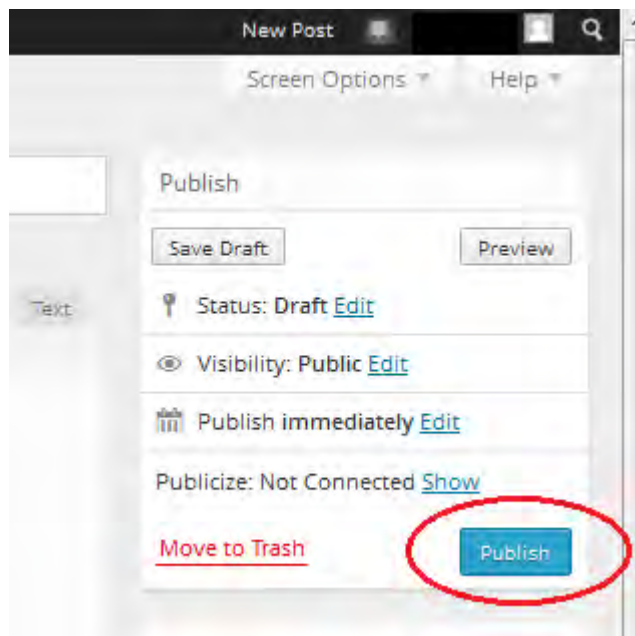
6. Label your post by checking the box next to the Framing Question that you were answering with your photograph and reflection.
 - a. The list of framing questions will appear on the right hand side of your screen. Wordpress calls this list the “categories.”
 - b. Select the framing question/category that your post belongs with by checking the corresponding box. In Figure 9, you can see that we checked the box next to the framing question “What are you most proud of about your community?” because that is the question we were answering.

Figure 9. Labeling your Post



7. You are now ready to “publish” your post on the Photovoice blog (see Figure 10). Publishing is what officially places your post on the blog so everyone else can see it.

Figure 10. Publish your Post



8. After 'publishing', you will be taken to the blog where you can view or edit your blog post.

Figure 11 Your Published Post

CADCA's National You...Follow

New Post


Washington D.C. Youth Prevention Leadership Corps

This website was created for youth leaders of the Washington D.C. YPLC to post and share pictures that describe what the substance abuse issues in their community look like and how they feel about them. Some of the pictures posted here might be used in a larger Photovoice project that youth leaders will use to advocate for positive change in their community.

FQrs1- Nighthawks

Oct 15

EDIT



Nighthawks by Edward Hopper

I wanted to share this photo because...

Happy Blogging!