

**VISIBLE RIGHTS CONFERENCE SEQUELS:
A PARTICIPATORY PHOTOGRAPHY
TOOLKIT FOR PRACTITIONERS AND
EDUCATORS**

**COMPILED FOR THE CULTURAL AGENTS INITIATIVE
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PARTICIPATORY PHOTOGRAPHY ORGANIZATIONS

Kids with Cameras

<http://kids-with-cameras.org>

Kids with Cameras is a non-profit organization that teaches the art of photography to marginalized children in communities around the world. We use photography to capture the imaginations of children, to empower them, building confidence, self-esteem and hope. We share their vision and voices with the world through exhibitions, books, websites and film. We are committed to furthering their general education beyond photography either by linking with local organizations to provide scholarships or by developing our own schools with a focus on leadership and the arts.

Duke
Center for Documentary studies
<http://cds.aas.duke.edu/>

The Center for Documentary Studies at Duke University teaches, engages in, and presents documentary work grounded in collaborative partnerships and extended fieldwork that uses photography, film/video, audio, and narrative writing to capture and convey contemporary memory, life, and culture.

Fotokids
<http://www.fotokids.org/>
Nancy McGirr

The purpose of Fotokids is to help small groups of Central American young people from the poorest of *barrios* develop useful, employable skills as a means to self-exploration, expression, and discovery. Through intensive, long-term personal relationships with teachers and mentors, participating children learn to use photography, creative writing, and computers as tools to examine their lives, families, communities and environment.

Foundation ph15
<http://www.ph15.org.ar/>
Martin Rosenthal

Foundation ph15 is a space for creativity and expression through the use of photography. The students are teenagers who live in Villa 15 (slum 15), also known as the "Hidden City" located in the edge of Buenos Aires. The workshop began in August 2000 as a result of a chance encounter between photographer Martin Rosenthal and a group of kids from the slum who were eager to learn photography.

AJA Project
<http://www.ajaproject.org/>
Shinpei Takeda

The mission of The AjA Project is to empower refugee and underprivileged youth through educational programs and to help them create better opportunities for their future. We fulfill our mission by fostering a sense of belonging and self-worth in refugee youth, as they develop valuable vocational, technical, and photography skills.

AJA Project - Disparando Camaras Para la Paz

<http://www.ajaproject.org/colombiaproject.html>

'Disparando Cámaras para la Paz' (DCP) allows thirty children from the communally run elementary school, Corporación Fe y Esperanza, an opportunity not only to reflect on their tumultuous lives but also to recognize that they can be protagonists rather than victims. These young photographers and their intimate portraiture of their daily lives provide a unique and insightful perspective on the perplexing Colombian conflict.

Literacy through Photography

<http://cgs.aas.duke.edu/ltp/index.html>

Wendy Ewald

Literacy Through Photography encourages children to explore their world as they photograph scenes from their own lives, and then to use their images as catalysts for verbal and written expression. Framed around four thematic explorations — self-portrait, community, family, and dreams — LTP provides children and teachers with the expressive and investigative tools of photography and writing for use in the classroom.

Fotoativa

<http://www.ver-o-peso.fot.br/fotoativa.htm>

Miguel Chikaoka

Visual Griots Project

Academy for Educational Development

<http://www.shawndavisphoto.com/>

<http://www.aed.org/VisualGriots.cfm>

Shawn Davis

Visual Griots is an international program to promote community cultural development and mutual understanding among young people through the art of photography. Interactive workshops empower youth to communicate what is important about themselves and their communities, using a medium that cuts across language barriers. Skilled educators, photographers, and community leaders engage young people in a powerful process of self-exploration and expression through the lens of a camera.

Photo Exchangers

<http://www.photoexchangers.net/>

Marit Dewhearst

Samara Hoyer- Winfield

Youth in North Cambridge and Northern Ghana participated in a cross-cultural art project this past year where they learned about their own and each other's neighborhoods. Through documentary fieldwork both groups photographed and interviewed local residents, businesses, and organizations. They made photo books of their fieldwork to exchange with their partners and analyzed each other's work, which sparked email dialog. Their email communication continues and brings new meaning to the power of cross-cultural education by youth for youth.

Voices, Inc. & Stories Matter

<http://www.voicesinc.org/>

Josh Schacter

We mentor youth to tell their stories using the disciplines of photography, photo documentation, creative nonfiction, journalism, oral history, digital storytelling, spoken word, and dance. Our projects usually blend at least two of these disciplines.

Voiceless Children

<http://www.voicelesschildren.org/News.html>

Felix Masi

It is the goal of Voiceless Children to work with the youth of Kenya, to support their needs along the way as well as the needs of the grandparent or caregiver, if they are lucky enough to have this support. It is also my intent to document with photographs the progress of these children, to show the world that they indeed do have a voice and that one day they will no longer be voiceless children.

In-Sight Photography Project, Inc.

<http://www.insight-photography.org/1/>

Eric Maxen

Program Director

In-Sight photography project is dedicated to giving teens a voice. The volunteer staff at In-Sight knows the value of the photographic image and its use of visual language to help individuals discover themselves. This process of seeing and discovering helps teach individuals about themselves through a visual language that can then be used to communicate with others. The result is teens who have

greater self-esteem and who are more willing to develop a viewpoint and present it to others. The medium of photography thus becomes a tool for building both self-esteem and communication skills.

Photovoice

<http://www.photovoice.com/>

Cynthia Wang

Photovoice has three goals. It enables people to record and reflect their community's strengths and problems. It promotes dialogue about important issues through group discussion and photographs. Finally, it engages policymakers. It follows the premise that, as Caroline C. Wang explains, "What experts think is important may not match what people at the grassroots think is important."

AVAILABLE CURRICULUM (FREE)

ICP Curriculum Guide:

http://www.icp.org/site/c.dnJGKJNsFqG/b.2017177/k.9B45/Curriculum_Guide.htm

Getty Museum Education:

www.getty.edu/education/

PARTICIPATORY WORKSHOPS

Kenya

Shootback

<http://www.mysakenya.org/content.php?id=21>

Image-in is a tale of true stories, a project by the youth and for the youth on one of Africa's most deprived slum. With cameras in hand, ten young boys and girls have become witnesses and advocates of their own conditions. They described their realities with an unusual acuity and exceptional sincerity. Their collection of photos and stories on the Millennium Development Goals (MDG's) constitute a real documentary but also the key ingredients to voice out the real issues and addressing problems that sometimes go beyond words.

**Global
Photovoice UK**

www.photovoice.org

Anna Blackman, Tiffany Fairey

At PhotoVoice we encourage the use of documentary photography by enabling those that have traditionally been the subject of such work to become its creator - to have control over how they are perceived by the rest of the world, while simultaneously learning a new skill which can enhance their lives.

**Rwanda
The Rwanda Project**

www.rwandaproject.org

Through the Eyes of Children began as a photographic workshop in 2000, conceived by photographer, [David Jiranek](#), and inspired by the founder of the Imbabazi Orphanage, [Rosamond Carr](#) - an American woman living in Rwanda since 1955. Using disposable cameras, the children originally took pictures for themselves and to share with others, exploring their community, and finding beauty as the country struggles to rebuild.

**Brazil
Belo Horizonte : Clicking Hearts**

<http://www.clickinghearts.org>

**New Orleans, LA, USA
New Orleans Kid Camera Project**

www.kidcameraproject.org

Cat Malovic, Joanna Rosenthal

The New Orleans Kid Camera Project was created to address the psychological and emotional impacts of Hurricane Katrina on children returning home to New Orleans. Through the use of photography, creative writing and mixed media, children from flooded neighborhoods explore their environment and express themselves, their stories and feelings with their friends. This project provides a venue for growth and recovery. By teaching the children tangible skills and exposing them to new means of expression, we hope to empower them to impact their lives and environment.

**Bronx, NY, USA
ICP at the Point**

www.thepoint.org

The Point Community Development Organization is a non-profit organization dedicated to youth development and the cultural and economic revitalization of the Hunts Point section of the South Bronx. We work with our neighbors to

celebrate the life and art of our community, an area traditionally defined solely in terms of its poverty, crime rate, poor schools, and sub-standard housing. We believe the area's residents, their talents and aspirations, are The Point's greatest assets. Our mission is to encourage the arts, local enterprise, responsible ecology, and self-investment in the Hunts Point community.

Tucson, AZ, USA

Voices

www.voicesinc.org

In our first two fiscal years, Voices focused on mentoring projects that blended oral history, creative writing, and photo documentation and resulted in two books. The work includes the best-selling *Snapped on the Street* that focused on the story of mid-20th-century downtown as told through community's members personal photos and memories, and the bilingual stories of public housing residents in *Don't Look at Me Different/No Me Veas Diferente*.

Kentucky, USA

Appalshop

www.appalshop.org

Appalshop is a multi-disciplinary arts and education center in the heart of Appalachia producing original films, video, theater, music and spoken-word recordings, radio, photography, multimedia, and books.

Nepal

My World, My View

www.asha-nepal.org/pages/myworld

Sue Carpenter

This ten-month project started in September 2006, and is helping 50 such children find their voice and communicate their viewpoint through photographs to their communities, their countrymen and the outside world. Participants include street children, sexually exploited girls, orphans and low-caste children from poor, remote villages.

Spain

Punt de Vista

www.photographicsocialvision.org/puntdevista/index.htm

Documenting Social Reality in Barcelona.

VIDEO AND OTHER INSTRUCTION (NOT NECESSARILY PARTICIPATORY):

Bridges to Understanding

www.bridgesweb.org

We enable children to share their cultures and issues in their communities using technologies such as digital storytelling, live video conferencing, in-person student exchanges, and teacher-led text-based communication.

We provide an active learning environment where students from radically different backgrounds can learn directly from, rather than about each other. Our interactive online program connects middle school students in the developed world with their contemporaries in indigenous communities. On our website students engage one another, ask questions about each others' lives and ultimately develop mental flexibility and empathy about issues such as cultural diversity and conflict resolution.

Witness

www.witness.org

WITNESS is an international human rights organization that provides training and support to local groups to use video in their human rights advocacy campaigns. Beyond providing video cameras and editing equipment, WITNESS is committed to facilitating exposure for our [partners'](#) issues on a global scale. We help broker relationships with international media outlets, government officials, policymakers, activists, and the general public so that once a video is made, it can be used as a tool to advocate for change.

Video Volunteers

www.videovolunteers.org

Video Volunteers is currently a project of the [Creative Visions](#) foundation and is working to create a global social media network. Through the establishment of sustainable and low-cost Community Video Units in which the disenfranchised produce and distribute their own video programs, we empower local communities to lead, connect and change, and then voice their issues to a global audience. With a five-year goal of establishing 50 Community Video Units and training 200 Community Video Producers on four continents, Video Volunteers offers a vision to transform the global media landscape by enabling those who are currently excluded to be seen and heard around the world.

Barefoot Workshops

www.barefootworkshops.com

Barefoot Workshops is a media and music based educational organization where adults and youth are taught video, photography, music, and art as a way to document their surroundings, make change in the world, and most importantly, make change within themselves. With Barefoot, growing and learning as an artist means growing and learning as an individual.

The Maine Photographic Workshops

www.theworkshops.com

The Workshops was founded in 1973 as a summer conservatory for the world's photographers and filmmakers. Over the past 30 summers, The Workshops has grown into a year-round college and learning center for the world's filmmakers, photographers, actors, writers, digital artists and creative professionals. We now offer 250 one-week workshops and master classes. Rockport College came into existence in 1996 and now offers a Master of Fine Arts degree and a one-year Professional Certificate program.

International Center for Photography

www.icp.edu

The ICP School offers more than 400 courses, ranging from traditional film and darkroom practice to digital media, in addition to certificate and master's degree programs. ICP's state-of-the-art facility features black-and-white and color labs; digital labs, including resources for multimedia and digital video; and a professional shooting studio.

Global Action Project

www.global-action.org

G.A.P., in collaboration with regional organizations, works in diverse areas of the world to produce videos. Our New York City youth producers assist as peer educators. These G.A.P. producers benefit from their interactions with international cultures, and from screenings and workshops, which highlight connections between global and local issues. Global Voices programs have taken place in Cuba, Croatia, Ghana, Guatemala, Northern Ireland, Guatemala and the Middle East.

OTHER LINKS GENERAL REFERENCE:

ICP Resources/ Photography links page:

http://www.icp.org/site/c.dnJGKJNsFqG/b.886817/k.A9BC/Photography_Links.htm

The State of the World's Children 2003 reports on [child participation](#) — the 'right' of all children to have their opinions taken into account when decisions are being made that affect them. The report showcases examples of meaningful child participation from every region of the world. With photos and artwork by children. <http://www.unicef.org/sowc03/specialtopics/index.html>

FUNDING OPPORTUNITIES:

New York Foundation for the Arts

<http://www.nyfa.org/level1.asp?id=2>

NYFA supports small and mid-sized organizations in New York State that serve the needs of artists. Through our grants and leadership programs, we help strengthen their infrastructure and capability

Global Fund for Children

<http://www.globalfundforchildren.org/applyforagrant/index.html>

GFC supports organizations and programs that focus on four specific issues: Learning, Enterprise, Safety, and Healthy Minds and Bodies.

Grants are awarded on an annual basis, with a typical funding relationship of three to six years. Grants range from \$5,000 to \$20,000 per year, growing in size and scope over the course of the funding relationship, and may be used for general or operating support of the grantee partner organization. GFC considers each grant an investment in the grantee organization's mission and programs as well as its institutional growth and development

The Fledgling Fund

<http://www.thefledglingfund.org/Apply.html>

LEWIS HINE DOCUMENTARY FELLOWS PROGRAM

http://cds.aas.duke.edu/hine/2007_Hine_Application.pdf
2007 APPLICATION

Center for Documentary Studies at Duke University

The Lewis Hine Documentary Fellows Program at the Center for Documentary Studies places recent Duke graduates* in ten-month fellowships with humanitarian nongovernmental and nonprofit organizations in the United States and abroad. Lewis Hine Fellows focus primarily on issues of socially and economically marginalized young children and adolescents, and their families and communities, emphasizing the role of documentary work in advocacy and policy arenas. Fellows work in the tradition of photographer Lewis Hine to document authentically the lives and experiences of children and adolescents and to disseminate that documentary work to benefit these children and others in similar situations. The founding goals of the Hine Program are twofold:

Open Society/Soros Foundation

www.soros.org/grants

OSI initiatives award grants, scholarships, and fellowships on a regular basis throughout the year. Applicants can determine their eligibility and view relevant initiatives and application guidelines

Warhol Foundation

<http://www.warholfoundation.org/>

Grants are made on a project basis to curatorial programs at museums, artists' organizations and other cultural institutions to originate innovative and scholarly presentations of contemporary visual arts. Projects may include exhibitions, catalogues and other organizational activities directly related to these areas.

Grant requests are reviewed twice a year, in the spring and fall. The postmark deadlines for proposals are March 1 with notification on July 1, and September 1 with notification on January 1. Organizations that have previously received support from the foundation must wait at least two years before reapplying. (Organizations that receive two-year grants must wait at least three years before reapplying.)

National Endowment for the Arts

www.nea.gov/grants/index.html

Learning in the Arts for Children and Youth: To advance arts education for children and youth in school-based or community-based settings. An organization may request a grant amount from \$5,000 to \$150,000. (Deadline: June 11, 2007)

Bureau of Educational and Cultural Affairs

<http://exchanges.state.gov/education/citizens/culture/grants/>

The ECA Cultural Programs Division provides grants to U.S. nonprofit organizations to carry out exchange programs in the arts, arts management, and arts education. The purpose of each exchange program is to provide engagement with youth, particularly those with limited opportunities, to promote American heritage in the arts, to demonstrate respect for foreign cultures, and to promote mutual understanding between the people of United States and other countries.

Surdna Foundation

http://www.surdna.org/grants/grants_list.htm?cat_id=949

The Surdna Foundation makes grants to nonprofit organizations in the areas of environment, community revitalization, effective citizenry, the arts, and the nonprofit sector. We strongly encourage you to read the specific guidelines for the program to which you intend to apply.

Evaluation Tools:

Youth Learn

http://www.youthlearn.org/youthmedia/evaluation/youthparticipatory_eval.asp

Curriculum Tools and Evaluation Techniques

http://www.unescobkk.org/fileadmin/user_upload/apeid/Conference/ppt/ikaplan_PPT.pdf

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