



SNAP-CHAT-ACT: A FACILITATOR'S GUIDE TO A YOUTH COMMUNITY BUILDING PHOTOVOICE PROJECT

Bureau Tobacco Free Florida
Florida Department of Health

The stores that youth visit every day are saturated with tobacco marketing. This marketing causes youth to start smoking, keeps current smokers hooked, and makes it harder to quit. Now youth can use the power of photography to speak out about what they see in their communities.

Focus on Big Tobacco's deceptive marketing. Put your photos to work, and use photovoice to raise awareness about point of sale issues.



[Facebook.com/Students-Working-Against-Tobacco](https://www.facebook.com/Students-Working-Against-Tobacco)



[@SwatFlorida](https://twitter.com/SwatFlorida)

ABOUT THIS GUIDE

This guide was developed to provide youth, minorities, and community members the appropriate tools to identify, advocate, and improve community issues, environments, and dialogue with decision makers as it relates to tobacco.¹ Application of photovoice methodologies offers a unique opportunity to document tobacco marketing, promotion, and impact across Florida communities. Subsequently, these photographs can serve as a resource to educate the public and affect policy, perception, systems, and environmental change.²

ABOUT TOBACCO FREE FLORIDA

In November 2006, Florida's voters overwhelmingly approved a state constitutional amendment, Article X, Section 27, calling for a comprehensive tobacco education and use prevention program. As directed by 381.84, Florida Statutes, The Bureau of Tobacco Free Florida's (TFF) goals include reducing tobacco use prevalence, reducing the per capita consumption of tobacco, reducing exposure to secondhand smoke, and enforcing the Florida Clean Indoor Air Act. The program has resulted in a significant decrease in smoking rates among both adults and teens in the state, leading to billions of dollars and countless lives saved.

Visit tobaccofreeflorida.com, thefactsnow.com, or swatflorida.com for additional resources to educate and equip Florida communities on tobacco, tobacco control, and cessation opportunities.

ACKNOWLEDGEMENTS

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INTRODUCTION

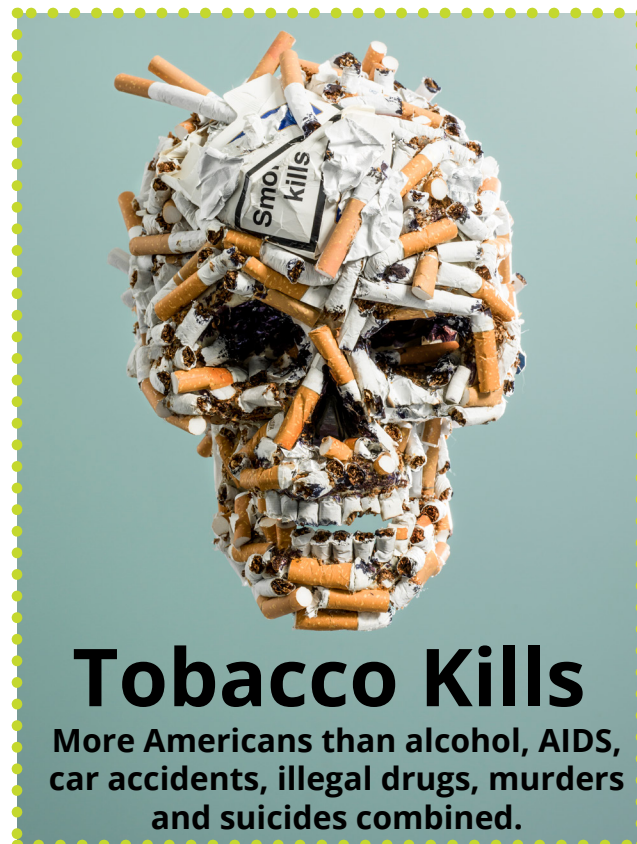
WHY IS THIS ACTIVITY IMPORTANT?

Tobacco use remains the leading cause of preventable death and disease in the United States, resulting in nearly 480,000 deaths each year. Despite the progress that has been made to curb the use of tobacco products, over 3,200 youth smoke their first cigarette each day in the U.S.¹

The tobacco industry:

- considers teens “replacement smokers”
- disproportionately targets youth, minorities, poor people, lower educated people, and homeless people
- spends about \$1 million every hour on marketing in the U.S.
- profits about \$44 billion a year in the U.S.
- adds chemicals to cigarettes that make them more addictive—and deadlier than they were 50 years ago

The tobacco industry is now applying old marketing and advertising methods to new products: electronic nicotine delivery systems (ENDS) or e-cigarettes, personal vaporizers, vape pens, cigars, hookah, and other vaping devices. These devices are the most commonly used products among youth and are associated with increased initiation of traditional cigarettes and other tobacco products.² Secondhand exposure to aerosols from these products are also recognized as harmful for youth, children, pregnant women, and fetuses.^{2,3} Evidence-based tobacco control interventions should be used to protect youth and community from tobacco, e-cigarette exposure, and use.^{2,3}



Tobacco Kills

More Americans than alcohol, AIDS, car accidents, illegal drugs, murders and suicides combined.

WHAT IS POINT OF SALE?

Point of Sale (POS) advertising and promotions refer to a variety of marketing practices, including signs on the interior and exterior of retail stores, functional items like blankets and mats, shelving displays, coupons, and other price discounts that limit costs for patrons.⁴ POS retailers also receive promotional payments to retailers by tobacco companies to have their products placed in specific store locations, making it more likely for consumers to see them.⁴ The retail store, also known as the POS, is now the primary channel used by the tobacco industry to promote and market their products.⁵

POS advertising and promotions are effective because they target and attract patrons at the exact time and place these products can be purchased.⁵⁻⁶ In 2015 alone, the tobacco industry spent \$8.9 billion, or over \$24 million a day, on marketing and promoting cigarettes and smokeless tobacco products.^{7,8} POS marketing promotes: adolescent and youth smoking, cravings for products, the popularity of products, impulse purchases, discouragement of quitting, distorts perceptions about the availability and use, and contributes to social and environmental injustices.^{1,9-12}

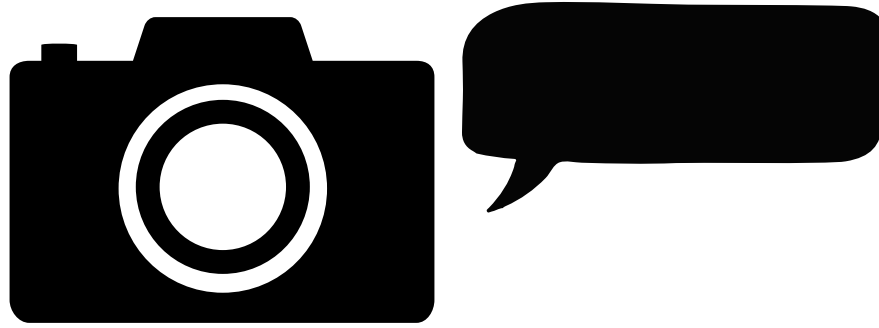


Exposure to POS marketing and promotions has been shown to:

- Cause youth and young adults to start smoking¹
- Trigger cravings⁹
- Encourage impulse purchases¹⁰
- Discourage quitting¹¹
- Misrepresent perceptions about the availability, use, and approval of tobacco use¹
- Contribute to social and environmental injustices¹²

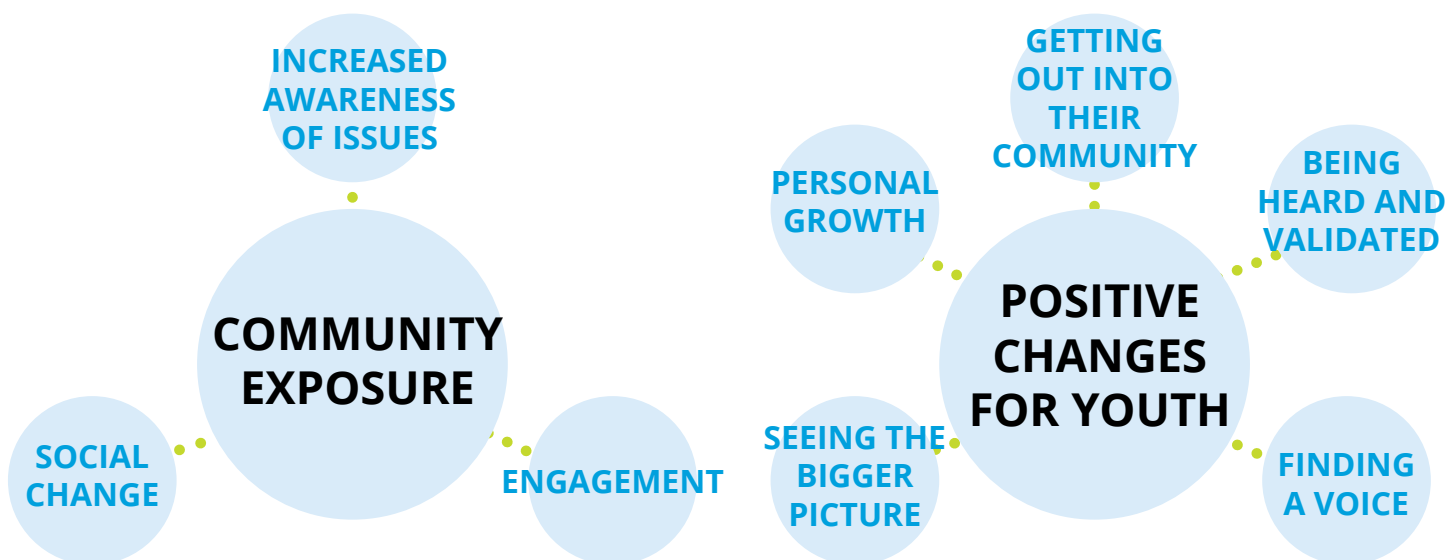
FOR MORE INFORMATION ON POINT OF SALE TOBACCO CONTROL
VISIT: COUNTERTOBACCO.ORG

WHAT IS PHOTOVOICE



Created by Caroline C. Wang and Mary Anne Burris, photovoice is a qualitative method used in community-based participatory research (CBPR) to engage various groups through photography to identify, represent, and enhance community issues.¹³ Photovoice is a highly customizable tool that has the capability to address issues that may be difficult to discuss traditionally. Its three overarching goals are:

- 1. To record and reflect a community's strengths and concerns**
- 2. To use pictures to promote conversations and knowledge about important community issues**
- 3. To reach policymakers with solutions**



The photovoice method may be used to expose the marketing strategies used by the tobacco industry. It allows individuals, particularly youth, to document and educate communities about the risk of tobacco marketing.¹⁴⁻¹⁵ Through the photovoice project, youth can identify critical problems and generate solutions of their own.¹⁵ This project is an opportunity to empower youth to show others what needs to change.

WHY IS SWAT BEST EQUIPPED TO USE THIS TOOL?

Students Working Against Tobacco (SWAT) is not a peer-to-peer organization. SWAT is an anti-tobacco organization that students in middle school and high school can join to participate in activities and events that support the vision of a Tobacco Free Florida.¹⁶

On the local level, SWAT members advocate for policy change that will prevent youth tobacco initiation, reduce secondhand smoke, and promote cessation. The goal of these advocacy policies is to change social norms so that tobacco use, and tobacco companies, are not an acceptable part of cultural norms within the community.

SWAT members also represent youth as the student voice on the local Tobacco Free Partnership. A part of SWAT's vision is to make tobacco less acceptable and less accessible, and this is why the photovoice project will be a perfect addition to its repertoire.¹⁶

"It amazes me how much us, young adults, can make such a difference. We work together as a team and achieve so much more than we would individually. It's a great feeling to know we are capable of change in a world that is so imperfect."

-Melissa Franco, Glades County SWAT

"I joined SWAT almost five years ago when I learned about what the tobacco industry was doing. I was outraged and wanted to help in any way I could. I remain in SWAT because this is something where I can help my community. I know that with my help, spreading the message, I can help future youth expose Big Tobacco."

-Victoria Faconti, St Lucie County SWAT

"The reason that I joined SWAT is to help save lives. Many people are affected by tobacco, whether they suffer from life-long illnesses or even death. The product is being used by people of all ages. Youth are also being manipulated by Big Tobacco companies to start using and are making millions of dollars off their death. Most family members smoke, leading to my decision to join SWAT and aid the fight. One of the main reasons I am in SWAT is to save lives and make a difference in the community."

-Aaron Everheart, Escambia County SWAT

"I joined SWAT because I refuse to just sit around while Big Tobacco targets my friends, kills my family, and lies to me. I can see through the smoke screen of pretty colors and look at the death and disease tobacco causes. I won't ignore the 88 Floridians who die every day and can no longer stand up for themselves. I won't be part of the problem. That's why I joined SWAT."

-Kahreem Golden, Putnam County SWAT, Statewide Chair



HOW DOES PHOTOVOICE RELATE TO THE CONCEPT OF HEALTH EQUITY?



Equality sounds fair.

Equity IS fair.

Social determinants of health (SDOH) are conditions in the environments in which people are born, live, learn, work, play, worship, and age that affect a wide range of health, functioning, and quality-of-life outcomes and risks.¹⁸

Motivation to begin and to continue smoking is strongly influenced by the social environment, although genetic factors are also known to play a role.^{7,8} Particularly among youth and young adults, the use of tobacco and approval of tobacco use by peers, siblings and parents, availability of tobacco products, exposure to tobacco use promotional campaigns, and self-esteem, impact tobacco use behaviors.¹⁷

By applying what we know about SDOH, we can not only improve individual and population health but also advance health equity. Photovoice methods support this goal by giving youth the opportunity to document the experiences and environments that impede their decisions to make healthy lifestyle choices—like not smoking and advocate for change. Facilitators can use this guide to help youth identify problems and generate strategies to implement at the local level. Youth can then share their findings with their peers, community leaders, and others who have decision-making power. Though this curriculum focuses solely on POS issues, other policy areas such as tobacco free environments are applicable.

Project Objectives:

- To develop youth's understanding of the social determinants of health.
- To educate youth on POS tobacco marketing and how it impacts behavior and health.
- To enhance visual literacy.

State Objectives:

- To unify youth advocates on a common issue to advance tobacco retail licensing (TRLs) efforts.
- To promote critical dialogue and knowledge about POS through discussion of photos.

Local Objectives:

- To reduce tobacco use prevalence.
- To broaden the awareness of community health challenges, experiences, and areas of improvement.
- To enact health-promoting policy interventions.

IMPLEMENTING THIS GUIDE

This section includes basic information and lesson plans that can help you facilitate a four-phase project with middle to high school-aged youth. We encourage adapting this guide to meet the skills, interests, and needs of youth with whom you work.

HOW TO UTILIZE PHOTOVOICE?

Photovoice is much more than simply taking a photo and telling a story about the photo. Photovoice is a community engagement process in which participants are introduced to photovoice, methodology and application before photos are taken. After photos have been taken, participants reassemble for a group planning session or sessions. Ultimately, the group collectively decides how to leverage the photovoice project to encourage and enact change within the community through the exhibition of the completed photovoice stories.

Throughout the planning process, consider the following:

Before Implementation	During Implementation	After Implementation
<ul style="list-style-type: none">• Identify staff roles, participants, dates, and times for project implementation, convenient meeting locations, identify stakeholders and community exhibition locations• Elect a few youths to help lead the sessions<ul style="list-style-type: none">• Ensure that these selected youth leaders will be committed—as they will likely meet more often than other participants of this project• Make sure to think about what each phase is going to look like before getting right into it<ul style="list-style-type: none">• For example, for phase four, think about the financial resources available to print the photographs taken in this photovoice project• Also, consider using incentives to encourage participation and show appreciation for the time participants dedicate to the photovoice project	<ul style="list-style-type: none">• Identify and resolve any issues or concerns before moving forward with the project<ul style="list-style-type: none">• Perform consistent check-ins with participants to address any and all concerns• Once the community exhibition details have been finalized, start promoting the events and invite key community leaders	<ul style="list-style-type: none">• Identify successful and unsuccessful aspects of the project and modify accordingly for future projects• Explore other forms of community displays (e.g., newspapers, galleries, libraries) to keep the discussion of the critical issue alive

ACTIVITY PREPARATION:

BEST SUITED FOR

This activity is best suited for high school or college-aged youth groups who can easily access stores (either by foot or car). However, with supervision, middle school-aged children can participate in this project.

The activities described in this guide can be adapted to suit the needs of diverse groups based on their level of familiarity with POS, age, mobility, time availability, and tech savviness.

NUMBER OF PARTICIPANTS

5-15 youth

ACTIVITY DURATION

This guide outlines eight training sessions, four of which last approximately one hour. Between sessions, youth will visit their community, stores, and social settings to identify and take pictures of POS marketing strategies used by the tobacco industry.

PREPARATION TIME

This will vary depending on how knowledgeable members and facilitators are with POS issues and the group members' familiarity with one another. We estimate at least two hours of planning per session.



ROLES

Facilitators should:

- Have some knowledge about tobacco control and POS tobacco issues, as well as barriers and resources related to these issues and others that the participants or their communities might experience⁹
- Plan and prepare for sessions
- Respond to existing or newly emerging power dynamics and ethical concerns during the group sessions and between sessions while participants are taking pictures¹³
- Encourage an inclusive, respectful, and comfortable space
- Encourage active participation by participants in solving problems and creating project goals, assignments, and ground rules⁹
- Take all necessary precautions to make sure that youth are safe during all project-related activities
- Share a commitment to ideals of social change and capacity building¹³
- Recognize diverse views and photographic styles¹³

Youth participants should:

- Learn about POS tobacco marketing and how it impacts behavior and health
- Learn how to document POS through the photovoice method
- Participate in group discussions and activities
- Identify and discuss themes that emerge from their photos
- Identify actions they can take as a group to use their photography to educate the public and work toward policy change



COST

Cost will vary by group and project. Review the following questions to get a better estimate:

- Do you need to purchase any supplies or materials for the sessions?
- Will youth use camera phones or other cameras to take photos?
- Do all the youth participating have a camera phone?
- If they will not be using phones, how many cameras should you buy and what type?
- If using film, how much will it cost to develop it?
- How many pictures will be printed?
- What type of material will the pictures be printed on (i.e. foam board)?
- What vendors have the capacity to print the photos?

MATERIALS

DO YOU NEED TO HAVE A DIGITAL CAMERA FOR THIS PROJECT?

No. Youth can also use disposable cameras or cell phones.

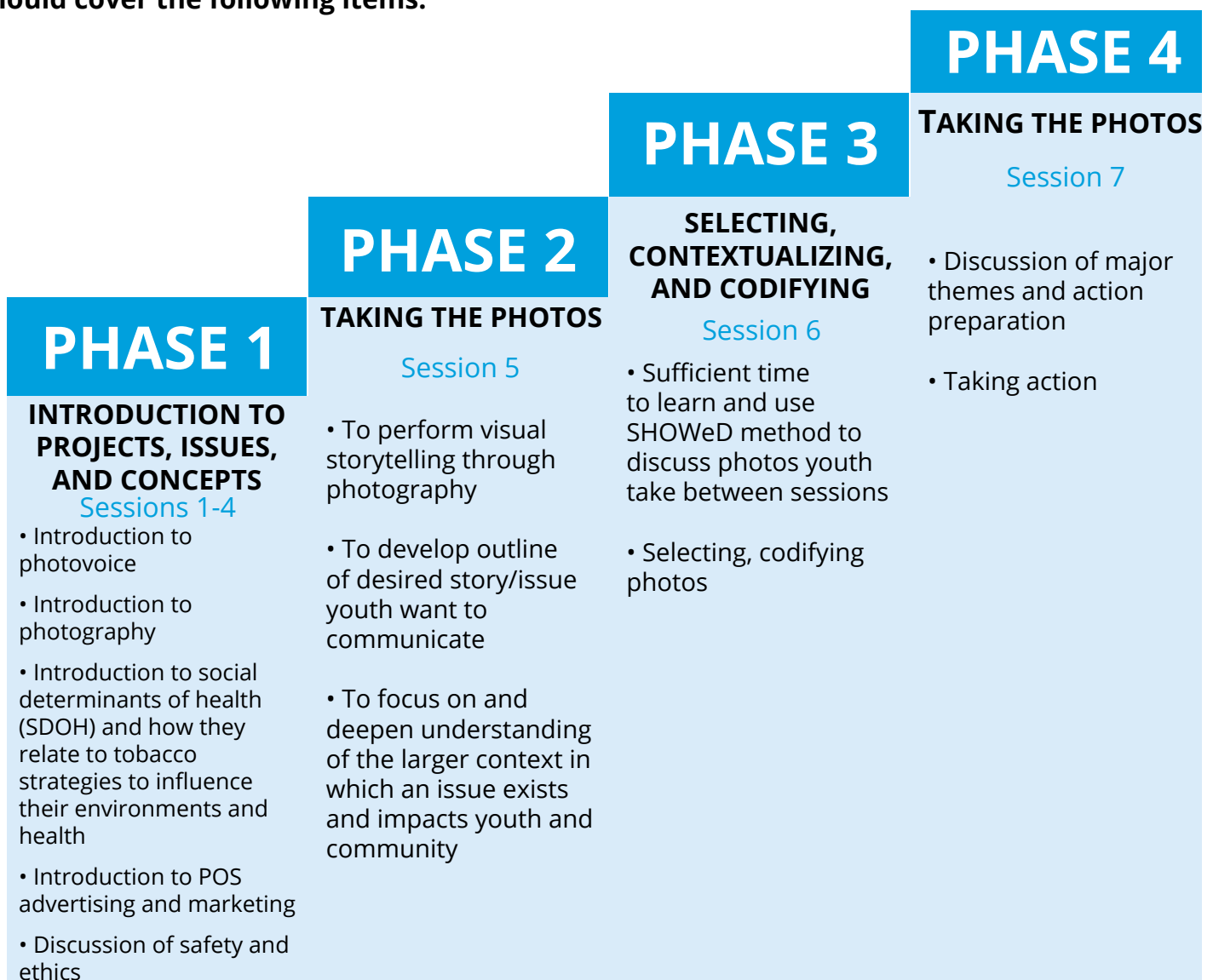
NOTE: If you use disposable cameras, we strongly encourage you to print the photos for the youth so they can have copies. Consider allowing them to take a few photos on every roll of film that are for their own personal use and not for the project.

ACTIVITY PHASES AND SAMPLE SESSIONS

This project is divided into four general phases outlined below. In this guide, you will also find session structures that could be used in each phase. The sample session structures correspond to a project that takes place over eight sessions, with each of the first four sessions lasting between 1-2 hours. The final session is described in less detail because its objectives and specific steps will vary greatly depending on the specific action that your group chooses.

We recommend that youth take pictures between sessions #1 and #2 and again between sessions #3 and #5. If possible, consider allocating a great deal of time to phase one, as this will allow youth more time to learn about POS issues and photovoice, take and discuss photographs, and plan actions they can take.

Use these guidelines and the more specific phase descriptions that follow to help you identify an appropriate timeline for your project. Over the course of your project, you should cover the following items:



PHASE ONE: INTRODUCTION TO PROJECT, ISSUES, AND CONCEPTS

OVERVIEW

The purpose of this phase is for participants to get to know one another; establish ground rules; learn basic information about: (1) photovoice, (2) the social determinants of health (SDOH) and POS tobacco marketing, and (3) become familiar with safety and ethics around taking pictures as part of this project; understand why their participation is important; and begin to use their cameras.

OBJECTIVES

By the end of this phase, youth participants will be able to:

- Explain the social determinants of health and relate it to tobacco strategies among smoking priority populations
- Describe the photovoice project and its goals
- Explain why it is important for youth to be aware of tobacco marketing and promotions in their communities
- Explain how photography can be used as a tool for influencing public policy
- Recognize POS marketing tactics used by Big Tobacco

Sample Lesson Plan

SESSION ONE: INTRODUCTION TO PHOTOVOICE *(Two Hours)*

- Welcome and Introductions – Have participants introduce themselves to each other because they will be working together discussing their photos and community issues later in the project
- Ice Breaker Activity – Have participants engage in a fun activity to increase comfortability and team building skills among youth
- Brief Project Overview – Introduce the topic and timeline for the project. Be sure to discuss what is expected from the participants, ethical considerations, and how to obtain informed consent
- Create ground rules – Remind youth that they may add items to this list as the sessions progress
- **Parental consent forms should be collected from all participants**

GET HELPFUL TIPS ON CREATING GROUND RULES

https://photovoice.org///methodologyseries/method_05/assets/groundrules.pdf

SESSION TWO: INTRODUCTION TO POINT OF SALE (POS) (Two Hours)

Introduce the topic of POS marketing, various strategies, and those most affected. Objectives of the POS session should include, but are not limited to, the following:

- Understand POS marketing strategies
- Identify the adverse consequences of POS among youth
- Recognize POS strategies in the community
- Distinguish and advocate for the different policies to counteract Tobacco Product Marketing at the Retail POS



SESSION THREE: INTRODUCTION TO PHOTOGRAPHY TECHNIQUES (Two Hours)

Introduce the concept of photography, visual storytelling, and small object photography. Objectives of the photography session should include, but are not limited to, the following:

- Define photography—formally and personally
- Acquire the “mindset of a photographer”
- Recognize the various types of photography
- Understand and adapt visual storytelling in photography
- Familiarize yourself with the camera being used for this photovoice project (i.e. digital, smartphone, disposable, etc.)
- See the appendix for additional tips on photographic techniques

LOOKING FOR PHOTOGRAPHY TOOLS TO SHARE WITH YOUR YOUTH? CHECK OUT:

Teaching Digital Photography to Students.
https://photography.lovetoknow.com/Teaching_Digital_Photoaphy_to_Students

SESSION FOUR: SAFETY AND ETHICS *(One Hour)*

Despite being one of the shortest sessions in phase one, safety and ethics is one of the most important components of the photovoice project. Remember to obtain written consent forms and discuss issues of rights, privacy, and ethical representation of individuals and communities. Additionally, the safety of youth participants is crucial.

Remind youth not to take pictures in places that could be dangerous or of subjects that could put them in danger. We strongly recommend that youth not take photos of people in order to protect their own privacy as well as that of the people who are not part of this project. However, if they must, ask permission and obtain written consent (see Appendix).

Objectives of the photography session should include, but are not limited to, the following:

- Recognize importance of rights, privacy, and ethical representation of individuals and communities
- Perform safety scenarios (i.e. what to do when confronted by store clerk, etc.)
- Review interaction

Consent Forms

Consent forms help to address some of the safety and ethics issues mentioned above. Therefore, we recommend that you obtain:

- Signed consent from the youth participant, parent, or guardian to participate in the project and ensure that they understand the rights, activities, and expectations that are involved when they agree to take part in this project
- Permission and signed consent from photograph participants
- Signed consent by participants that their photos may be used to represent or promote the project and/or to be used in specific actions that the group chooses (see Appendix)

Phase One Resources:

Helpful tips on creating ground rules:

http://www.photovoice.org/methodologyseries/method_05/assets/groundrules.pdf

Mindset of a photographer: <https://www.youtube.com/watch?v=CCYo6xSm8LU>

Visual Storytelling: <https://www.youtube.com/watch?v=CZcKXbqESa0>

Visual Storytelling: http://www.visualstorytell.com/blog/what-is-visual-storytelling_

Sarasota SWAT PSA: <https://youtu.be/AZ1pA7Jfwmk>

Please Note: Sample PowerPoint presentations for sessions 1-4 will be accessible through SharePoint.

PHASE TWO: TAKING THE PHOTOS

OVERVIEW

The purpose of this phase is to encourage participants to take this time between group meetings to explore their community and to capture about four to six photographs that accurately represent the project topic previously discussed.

Please Note: All participants must release the rights to the photos they take so they can be used for the photovoice project. Photography subjects must give their consent to be photographed if they or their property can be identified. Both the “Acknowledgment of Release” form and the “Photography Consent” form can be found in the Appendix.

OBJECTIVES

By the end of this phase, youth participants will be able to:

- Recognize the SHOWeD method
- Perform visual storytelling through photography
- Demonstrate the knowledge of the social determinants of health (SDOH) when capturing photos—story
- Develop outline of desired story/issue youth want to communicate
- Focus on and deepen understanding of the larger context in which an issue exists and impacts youth and community
- Define title of desired story/issue youth want to communicate

DEVELOPING A NARRATIVE USING THE SHOWeD METHOD:



What do you **See** here?

What's really **Happening** here?

How does this relate to **Our** lives?

Why does the problem, concern, or strength exist?

What can we **Do** about it?

Sample Lesson Plans

SESSION FIVE: SHOWeD METHOD *(Two Hours)*

Introduce the SHOWeD method. Facilitators distribute handouts for participants to begin expressing the meaning behind their photos using the SHOWeD method displayed in the Appendix.

- Opening – Welcome and session overview. Review material covered in last session.
- Check-In – Have participants share their experiences taking pictures and address questions or concerns they may have up to this point.
- Introduction of New Material – Introduce the SHOWeD method.
- Independent Practice – Participants choose one photo that they like, or feel is most significant. Have them write a short caption along with a few sentences about the photograph.
- Guided Practice – Introduce a discussion that can be conducted in a large group. Use discussion questions you have prepared ahead of time and help participants stay mindful of time constraints.
- Closing – Youth choose and review assignments they will complete before the next session. For instance, they may choose to take at least five photos and try using the SHOWeD method to write captions on their favorite photos—unless they have quotes from community members.



YOU CAN FIND A SHOWeD METHOD WORKSHEET IN THE APPENDIX OF THIS GUIDE.

PHASE THREE: SELECTING, CONTEXTUALIZING & CODIFYING

OVERVIEW

An important aspect of photovoice is that participants, not just facilitators or researchers, analyze their photos and use their knowledge and experience to understand and make connections on how these photos together tell a bigger story about the issues impacting them and their communities.¹³ The purpose of this phase is for participants to: 1) share their experiences taking pictures, 2) discuss their photographs, 3) present what they've observed using their handouts as a guide, and 4) deepen their discussion about tobacco-related issues they see affecting their communities.

Youth will use the photovoice participatory analysis techniques of selecting, contextualizing, and codifying (organizing into categories) photos as well as the SHOWeD method in this phase. We recommend devoting at least two sessions to this phase so that participants will have time to take photos between sessions and discuss them as a group.

OBJECTIVES

By the end of this phase, youth participants will be able to:

- Present and discuss photographs they took
- Apply photographic techniques to raise awareness about issues they identified, and work toward discussing actions they can take as a group
- Assign a short, catchy caption for photos
- Identify ways tobacco sales and marketing impact their communities

Sample Lesson Plans

SESSION SIX: **CONTEXTUALIZING AND CODIFYING PHOTOS** *(Two Hours)*

Wang and Burris explain that participants are encouraged to choose “photographs that most accurately reflect community needs and assets.”^{9, 10} Participants may select a few photos that they took and would like to present to the group. The facilitator and the participants should agree in advance that the facilitator will make the photos available to the group (get them developed if using a disposable camera; display, print, or project them if they are digital files) but will not look at them in advance.

- Opening – Welcome and session overview. Review material covered in last session.
- Check-In – Have participants share their experiences taking pictures and address questions or concerns they may have up to this point.
- Review – Review and discuss common issues and themes captured through participants' photography and discussions. Facilitate discussion in which youth can begin to translate what they have documented into an action that can raise awareness about the issues they are trying to address.

- Introduction of New Material – Introduce discussion on policy, decision makers, and action. Begin brainstorming for the **Taking Action** phase.
- Guided Practice – Introduce a discussion that can be conducted in a large group. Use discussion questions you have prepared ahead of time and help participants stay mindful of time constraints.

◇ Selection technique: Each participant shows the photo they have chosen to briefly present it to the group.

◇ Contextualizing/storytelling technique: Using the SHOWeD method, youth participants tell stories about one photograph the group has chosen to focus on from all those that have been presented.

◇ Codifying/organizing technique: As a group, participants organize photos, flipchart paper, highlighters, post-it notes, or other materials that may be helpful to participants during this part of the session.

- Independent Practice – Participants practice writing captions and descriptions of photos they took during the week. If they wish, participants may revise what they wrote the previous week. Share captions with group.

- Closing – Youth choose and review assignments they will complete before the next session. For example, they might decide to write a few sentences about what they are learning so far. What is surprising to them? What have they noticed that confirms what they already knew? What skills are they learning?

FILM

Make sure to set aside enough time to collect film or disposable cameras and get photos printed. Give the photos to the youth who took them so that they may look through them and select which ones they would like to present during the next group discussions.

DIGITAL

If the youth are using digital cameras or phones, ask them to email you their photos so that you can have them ready to project or print at the next session. Consider encouraging youth to upload their POS-related photos to a photo-sharing site with group privacy settings, such as Flickr.

CONTEXTUALIZING

Contextualizing in photovoice consists of “telling stories about what photos mean.”^{13,16} Youth should discuss a photo that they, as a group, have chosen out of all those that have been presented. This can help participants focus on and deepen their understanding of the larger context in which an issue exists and impacts their lives, as they work toward deciding how to take action. Facilitators can guide these discussions using the SHOWeD method.

Participants should create a short, catchy title for the photo and write a description based on the SHOWeD discussion and storytelling. Based on the group, you may plan to only focus on the first few questions as participants are learning the SHOWeD method and other aspects of the photovoice process. Since one of the main goals of photovoice is for participants to choose and carry out an action, make sure that participants also discuss and gain familiarity with the last two questions as well, even if this happens in a later session.

CODIFYING

Next, participants will codify, or organize, what they are observing and identifying through their photography and group discussions. As a group, participants can arrange the photos based on common issues, themes, or theories that they have identified.^{13,16}



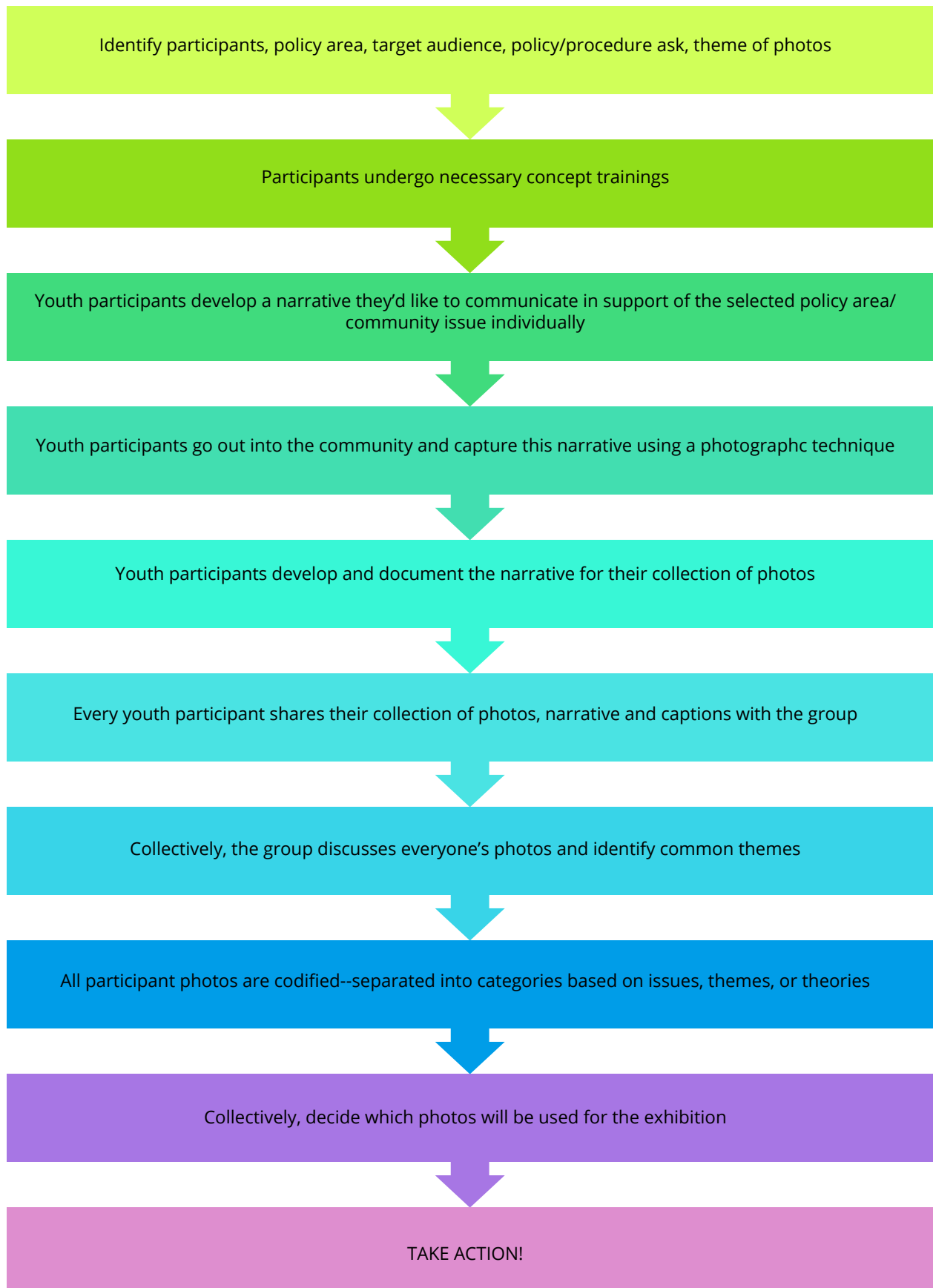
Title/Photo #

CANDY AND CARCINOGENS

3-4 sentences that reflect SHOWeD method:

IN THIS PICTURE OF A STORE COUNTER YOU CAN SEE CANDIES THAT ARE POPULAR AND COMMON IN MOST COMMUNITIES. DIRECTLY BEHIND THE CANDY THERE IS A LARGE SHELF OF TOBACCO PRODUCTS. THE BRIGHT COLORS AND CANDY DRAW YOUR ATTENTION AND THEN YOU SEE THE SHELVES OF TOBACCO PRODUCT AND ARE MUCH MORE LIKELY TO FEEL THE NEED TO PURCHASE THESE PRODUCTS.

Just so we're clear, these are the steps to complete before entering the "Taking Action" phase of the photovoice project:



PHASE FOUR: TAKING ACTION

OVERVIEW

The purpose of this phase is for participants to decide as a group what they think needs to be addressed, identify decision-makers and key stakeholders, and develop a strategy for sharing and presenting their findings. This session will vary greatly depending on what type of action you decide to take. We have included some guiding questions here to help you plan. Make sure you provide the group sufficient time to plan their action!

AUDIENCE & MESSAGE	FORMAT	LOGISTICS
Who are you trying to reach?	What photos will you show?	How many people are you expecting to attend your event?
What message do you want to leave the people who hear your presentation?	What format do the photos need to be in for this event? Print? Digital? How will they be displayed?	Who will help organize logistics for the event?
How do you want them to feel when they leave the event?	Does each photo have a caption?	Will there be food?
What action can attendees take? For example, will you hand out postcards for them to sign and send to their representatives?		Which youth will speak at the event? How long will each youth have to present their photos and findings?

Please Note: Before this phase, participants had developed their individual perspectives of the selected issue (i.e. point of sale). It is here, on phase four, that youth participants come together and as a unit map out how they would like the “general” or “big picture” story to be communicated to others—decision-makers, key stakeholders, peers, and community. Though the group perspective will be communicated more often, be sure to allow participants to share their individual stories on some platform. Overall, this project seeks to empower youth to use their voice to advocate for issues affecting them. So, we do not want to have them do this work and it not be utilized in some way, shape, or form.

OBJECTIVES

- Describe the issue(s) and theme(s) that the group identified
- Explain why they chose specific decision-makers, policies, and key stakeholders
- Describe potential strategies that the group identified to reach key decision-makers and stakeholders

Sample Lesson Plans

SESSION SEVEN: **TAKING ACTION** *(Two Hours+)*

Taking action is a key part of the photovoice process. It's important that the youth consider their photovoice project as part of a larger effort to curb retail tobacco availability and marketing. Strategic planning for a comprehensive retail tobacco control effort will help youth determine, as a group, the appropriate policy goals and approach for their community. Consider how this activity can best complement existing tobacco control goals in their community and let that inform about the project and its goals from the beginning.

The action that the youth chooses should be inclusive and represent the issues and themes they discussed throughout this project. Additionally, facilitators should assist participants in developing an achievable action plan for dissemination of their photos and messages. It is the facilitators' responsibility to help youth identify relevant stakeholders in this process, invite them to the event, and help organize a venue(s) to display the participants' work.

As the facilitator, you should plan from the beginning how you can use this project to encourage youth to use their photos. Are there upcoming events that youth can attend to present their findings? Can they create an exhibit with printed photos and captions? Could they speak with local religious or community leaders or send postcards to their elected officials? Do they want to create a video or slideshow that shares their photos and messages? Regardless of how you display the photos, have youth stand with photos or groups of photos to explain the issues and talk to stakeholders who are present at the event.

- Opening – Welcome and session overview. Review material covered in last session.
- Check-In – Have participants share their experiences taking pictures and address questions or concerns they may have up to this point.
- Review – Review and discuss themes that have emerged. Review discussion on policy, decision-makers, and action. Revisit brainstorming ideas from last session.
- Introduction of New Material – Discuss actions the group can take, and ways participants can share their photos and messages. Review relevant decision-makers and policies.
- Guided Practice – As a group, select photographs that will be used in the event, exhibit, or other action that participants are planning. Create caption that captures the discussion the group has taken part in throughout this project.
- Independent Practice – With a partner, practice skills related to dissemination of photos and messages. Some examples may include helping to plan a presentation, practicing public speaking skills.
- Closing – Ask youth to volunteer to present at an exhibit, event, or action they have chosen. Facilitate a closing activity and ask youth to complete an evaluation form on the project.

COMMUNITY EXHIBITIONS

It is important to present photovoice in multiple venues around the community. The higher the exposure, the more likely the project will affect change in the community.

Set up, display, and discuss the project with community members. Remember, the goal is to bring awareness about the critical issue to the community, so be sure to invite the appropriate community members, such as policymakers and other stakeholders who can bring about environmental and policy change.

EXAMPLE STAKEHOLDERS

- Board of Education
- Business Community
- Law Enforcement Officials
- Local Government Officials
- Local Media Persons
- Parents/Guardians
- Religious Leaders
- Youth Serving Organizations

EXAMPLE LOCATIONS

- Businesses
- Libraries
- Municipal Building
- Local Art Galleries
- Schools

ADDITIONAL CONSIDERATIONS

Social media is a very powerful tool that can be used to enhance a photovoice project. For example, Instagram can be used to exhibit the photovoice project and the target issue can raise awareness by using hashtags, such as #LGBTcommunity or #climatechange. Another option could be to post the photovoice project on the organization's Facebook page and encourage community members to like the post. Encouraging Facebook friends to share it on their Facebook page as well can also open up the opportunity for many people in the community to view the photovoice project.

Facebook Example:

<https://facebook.com/groups/slowfoodns/permalink/10153696255086043/>

Please Note: All materials intended to be shared on any platform are to be submitted to media for approval.

BUDGET

The photovoice project is flexible with your budget. With a small budget, the biggest expense will be the print production for the exhibition of the project. The cost for print production can range drastically depending on available resources, such as vendors, print board material, and shipping cost. In this modern era, many youths have a smartphone or camera at their disposal. However, lower income or rural communities may not experience this same opportunity. In this case, it may be helpful to consider purchasing disposable cameras. It is suggested that an anonymous survey be administered to participants to assess access and need. A strong justification for purchases such as these may be needed.

Group meeting and exhibition locations are possible expenses that do not have to be costly. In fact, facilities are usually welcoming of projects that benefit their community and are usually willing to donate space to support a project.

PERSONAL INFORMATION

Personal information, such as one's name and address, should not be disclosed to third parties unless permission is given by the participants themselves. It is best to keep a secure file of all participants' personal information to offset legality issues that may be brought up otherwise.

LOCAL APPLICATIONS: TOBACCO FREE ALACHUA

Policy Area: Flavored Tobacco

Theme of Photos: Deceptive Marketing of Tobacco

Target Audience: Community (Alachua Residents), influencers, and decision makers

Take Home Message: Big Tobacco's current marketing techniques are being used to seduce youth to engage in tobacco use through candy and snack food parallels

Policy or Procedure Ask: Flavored Tobacco Resolutions

On the following page, we provide an example of a photo elicitation project performed by Tobacco Free Alachua. The primary objective of this research project was to assess Alachua County residents' awareness and perception of tobacco marketing.

At community events, adults were recruited to participate in a series of questions on tobacco marketing using visual aids. Their responses were recorded. Informed consent was thoroughly reviewed and agreed upon before the interview was performed.

After data collection at these community events, the surveyed photos and data were shared at an exhibit for county decision makers and community stakeholders.

TAKING ACTION IN COMMUNITY



Sweet Deception



An art gallery and research showcase on the tobacco industry's marketing toward Alachua County youth – produced by local Students Working Against Tobacco (SWAT)

Please join us at The Bull Café & Bar
18 SW 1st Ave
Gainesville, FL 32601
Wednesday, March 23, 2011
6 - 9 pm

Refreshments and Hors d'oeuvres will be served



Business Attire

TobaccoFreeAlachua@doh.state.fl.us
(352) 334-7914



SAFETY & ETHICAL CONSIDERATIONS



The concept of photovoice is simple and may seem harmless, but there are several ethical considerations that need to be addressed prior to and during a photovoice project, especially when working with youth.

Obtain Informed Consent - ASK YOURSELF: Is it invading someone's privacy?

Remember to obtain written consent forms and to discuss issues of rights, privacy, and ethical representation of individuals and communities. Additionally, the safety of youth participants is paramount. Remind youth not to take pictures in places that could be dangerous or of subjects that could put them in danger.

Respect for individual and community privacy, dignity, and voices are emphasized in the photovoice technique. We strongly recommend that youth not take photos of people who are not a part of this project. This is especially important because one of the goals of the photovoice project is to use photos to raise awareness of issues impacting communities, and thus, respect for all individuals and their safety is key.

Protect Participants - ASK YOURSELF: Will it harm me or others? Is it dangerous?

Participants must refrain from entering dangerous spaces/situations to complete the project. Think not only about danger in terms of physical harm, but also of emotional harm, harm to an individual's reputation, or potential financial harm, among others.

Protect Community - ASK YOURSELF: Will it put a person's employment, status in community, etc. in jeopardy?

It is important to protect others by abstaining from taking pictures that may harm the reputation, safety, or individual liberty of another.

False Light - ASK YOURSELF: Is it truthful? Does it accurately represent the situation?

It is necessary to make sure that situations in the community are reflected accurately. Necessary steps must be taken to accurately portray the community, and avoid taking photographs of images that could be taken out of context.

CAN YOUR ACT BE SNAPPED? WHEN TO GET CONSENT:

Action	Consent Needed	Consent NOT needed
Taking a picture of someone who is recognizable (faces, tattoos, or markings)	✓	
Taking a picture of public figures		✓
Taking a picture of minors (under 18 years old)	✓	
Taking a picture of the environment or public settings		✓
Taking a picture of personal belongings and/or personal property	✓	
Taking a picture of people who cannot be identified		✓

How do I approach subjects?

When taking a picture of human subjects or their personal property, you must ask their permission first. Make sure that the images you take will accurately represent the situation.

ASSESS

- Assess the situation. Can you approach them safely or are they engaged in a dangerous activity (i.e. driving)

EXPLAIN

- Explain the project and your involvement

ASK FOR CONSENT

- Ask if it would be acceptable to use their images to discuss the themes of your project in a work meeting

TAKING PHOTOS IN STORES

In between sessions, youth will take photos that will be used for the project. In most cases, these will be stores that youth already visit during a normal week. You should make sure to discuss taking photos in stores with the youth before they start to ensure that they have access to them to complete the project and they learn how to conduct themselves accordingly.

Facilitate a discussion with youth so they remember that when they enter a store, they are in a place of business. They should not disrupt the store or get in the way of customers. They might want to introduce themselves to the clerk and explain what they are doing. If the clerk asks what they are doing, they should tell the truth.

We recommend that you dedicate ample time to role play various scenarios the youth may encounter while taking photos in-store and community. Practicing may boost their confidence as they go into stores as well as when they describe their work to their family, friends, and decision makers.

HELPFUL PHRASES:

- I am working on a project that uses photos to document what is for sale in my community.
- I am working on a project where I take photos of things that are important to me.
- I am working on a project where I take photos of places I visit. I will only be here for a minute and will be careful not to get in the way of customers or be disruptive. I will not take pictures of people.



REMEMBER! While this guide provides suggestions and strategy to educate youth and affect policy, systems, and environmental change, it is no substitute for actual legal advice should your community decide to pursue a specific policy goal. As the tobacco industry has a long history of engaging in legal battles over policies that restrict tobacco sales and advertising, it is advisable to seek legal counsel on proposed policy language. Check the Tobacco Control Legal Consortium's website (<http://publichealthlawcenter.org/programs/tobacco-control-legal-consortium>) and/or seek out legal counsel for your local or state health department or local voluntary health organization (e.g. American Cancer Society, American Heart Association). Consider this photovoice guide and other youth activities as one part of a broader point of sale and tobacco control policy efforts in your state or community. Strategic planning for a comprehensive retail tobacco control effort will help you determine which activities and policies are the most appropriate for your community.

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SHOWeD METHOD WORKSHEET 1

S

WHAT DO YOU **SEE** HERE?

H

WHAT'S REALLY **HAPPENING** HERE?



HOW DOES THIS RELATE TO **OUR** LIVES?

W
e

WHY DOES THIS SITUATION **EXIST**?

D

WHAT CAN WE **DO** ABOUT IT?

SHOWeD METHOD WORKSHEET 2

TITLE/PHOTO #



**3-4 SENTENCES THAT REFLECT
SHOWeD METHOD**



PHOTOGRAPHY CONSENT FORM

CONSENT, PERMISSION AND RELEASE FOR USE OF PHOTO, VIDEO AND/OR AUDIO

I hereby consent the Florida Department of Health (FDOH) to record the appearance, physical likeness and/or voice on videotape, on film, or digital video disk, or other means, and/or take photographs of the appearance of (print name) _____, age (if minor) _____.

Notwithstanding any prohibition as may be contained in Section 540.06 Florida Statutes, I hereby freely and voluntarily consent to the use and publication of my name, participation, picture, and/or likeness by the DOH and/or its employees and/or agents, as well as the entity seeking this consent and photographs, video and/or audio for any and all purposes including, but not limited to, educational, promotional, advertising, and trade, through any medium or format, including, but not limited to, film, photograph, television, radio, digital, internet, or exhibition, at any time from this day forward until I revoke this consent in writing.

I acknowledge that the FDOH is the sole owner of all rights in and to this visual and/or sound production and/or photograph(s) and the recordings thereof, and that it has the right to use or reproduce the resulting images and/or sound as often as it finds necessary. I acknowledge that the photographs, videos and/or audio may be used indefinitely by television, radio, newspapers, magazines, newsletters, brochures, internet, intranet, or in other media once released.

The FDOH has the right, among other things, to edit and/or otherwise alter the visual or sound recording, or photographs, as needed. I understand that I will receive no compensation for the appearance of the above-named person or for participation in said productions. I agree to hold the FDOH, its employees and other parties harmless against claim, liability, loss, or damage caused by, or arising from, my participation in this production.

I have read this consent before signing and fully understand that I am free to understand the contents, meaning, and impact of this consent. I understand that I am free to address any specific question and have done so prior to signing this consent form.

Name: _____

Address: _____

Telephone Number/Email Address: _____

Signature of Subject : _____

Required if subject is under the age of 18:

Name of Parent/Legal Custodian: _____

I understand that every effort will be made to remove the item from the site within a reasonable timeframe. I also understand that this file may not be copied without permission, and I agree not to hold the Florida Department of Health (FDOH) responsible for instances of these violations.

Signature: _____ Date: _____

MINOR PARTICIPATION CONSENT FORM

I, _____, give permission to my child, _____, to participate in the _____ photovoice project .

I understand that this project may discuss topics of sensitive nature. I understand that my child will be taking photographs that will be used by Tobacco Free Florida and Students Working Against Tobacco (SWAT) for public display and discussion.

I allow my child to participate and be photographed or recorded in group discussions that may be used for research and/or data collection methods.

I am aware that these photographs and/or recordings may be used for promotional and furtherance of the _____ photovoice project.

Signature of parent or guardian _____

Printed name of parent or guardian _____

Printed name of participating youth _____

Date _____

ACKNOWLEDGMENT OF RELEASE

I, _____, grant [Insert organization], its representative and employees the right to use photographs that I have taken for exhibition purposes. I authorize [insert organization], it assigns and transferees to use and publish the same in print and/or electronically or for display and/or promotional purposes.

I have read and agree to the above:

Signature of participating youth: _____

Printed name of participating youth: _____

Signature of parent or guardian: _____

Printed name of parent or guardian: _____

ICEBREAKERS

Icebreakers are a great way to introduce one another in a group setting. They help to get the conversation flowing and get individuals to open up and engage comfortably with their peers. There are numerous icebreaker activities that will achieve this effect; below are just a few examples:

EXAMPLE 1

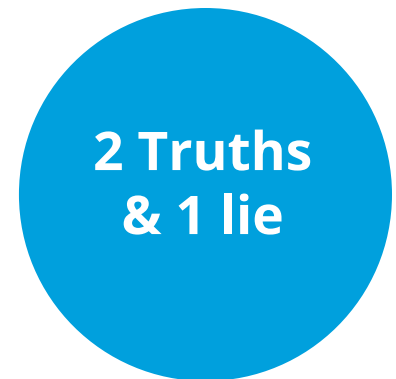


While going around the room and introducing themselves, have individuals answer a question such as:

- If you could visit any place in the world, where would you go?
- If you could be an animal, which one would you be and why?
- Who is your favorite cartoon character and why?
- If you had a time machine that would work only once, what point in the future or in history would you visit and why?

EXAMPLE 2

Ask participants to come up with two statements about themselves that are true, and one statement that is a lie. As they go around the room introducing themselves, have them say two truths and one lie and let the class decide which statement is a lie.



EXAMPLE 3



Ask the group to describe, without looking, what is on the front and back of a penny. Draw the image they describe while asking questions such as:

- Which way is he facing?
- Where is that?
- Is that on the top or the bottom?
- Is that on the left or the right?

Once the group thinks they are done, make any corrections that are necessary. You'll be surprised by how few details our minds can remember about such a familiar object.

PHOTOGRAPHY TIPS

What are you taking a picture of?

Do you have a clear idea of what you want your image to say? Before cell phones and digital cameras, one would have been limited to 24 images on a single roll of film. That means you would only have 24 opportunities to showcase what you are trying to say. How many times do you retake a picture before finding the right photo?

Does it stand out?



PHOTO BY VANESSA APAZA

There is a lot to look at in this photo, but it is clear that the main object of focus is the sticker on the pole. Some cameras allow for the background to remain out of focus while the main image, or foreground, is focused. This can also be achieved by zooming in.

Color makes a difference.

Color is a key player in taking a powerful photograph, as colors often relate to one's emotions. Red can be interpreted as passion either in a loving or a negative way, whereas the lack of color may also help express your message. Does a black and white photograph help promote your message?



PHOTO BY VANESSA APAZA

In this office setting where many items are black, white, or gray, this red object really stands out. If this photo was taken in black and white, then it would not have the same effect on the viewer. Immediately, the viewer's eyes are drawn to the red cup.

PHOTOGRAPHY TIPS

All about perspective.

Naturally, we take a picture from the angle we are looking through, but consider looking at the world from a different perspective. Children see the world from the ground up, and birds from the sky down, so try holding your camera at different levels and angles to see the world a little differently.



PHOTOS BY PHOEBE DESANTIS

In the first picture, the photographer's intention is unclear. Is the focus on the student, the walkway, or the construction? However, in the second picture, the main emphasis is on the dump truck. The low angle at which this photograph was taken makes the construction vehicle appear larger than life, highlighting its power and importance.

Rule of thirds.



PHOTOS BY PHOEBE DESANTIS

The subject in this photo was intentionally placed off-center in the frame. By placing the subject in one of the frame's "thirds," it becomes more aesthetically pleasing to the viewer.

To get someone's attention through photography, you must make sure that the photos are interesting out of context, meaning that it is visually pleasing even without knowing the story behind it. Try using the rule of thirds to make an image more appealing. Instead of lining up your main subject directly in the middle of the photograph, imagine that there are these lines over the top of your picture. Try placing your subject where the lines intersect.

SAMPLE EVALUATION FORM

Below is a sample evaluation that you can adapt to meet the needs of your organization and your youth.

Please answer the following questions to help us improve this photovoice program. There are no right or wrong answers.

- 1. How much experience did you have using a camera before the first session?**
- 2. How likely would you be to recommend this photovoice program to your friends?**
- 3. List any skills you gained during the program.**
- 4. What topics were new to you?**
- 5. What topics were you already knowledgeable about?**
- 6. Are there any topics that were not covered that you wish had been included?**
- 7. What did you like the best about the program?**
- 8. Did you experience any challenges during this program?**
- 9. What would make this program a better fit for your interests?**
- 10. What should we change if we do this program again in the future?**

POINT OF SALE PROBLEMS

Researchers and practitioners have documented many issues related to tobacco sales and marketing at the POS. Below are some common examples; this list is neither exhaustive, nor are the categories mutually exclusive. Some of these problems are easier to capture with photography than others. We hope this list will help you and your group to start learning about the POS and get started with your photovoice project.

Number, Type, and Location of Retailers	<ul style="list-style-type: none"> • Retailer density — number and concentration of retailers in a certain area (e.g., neighborhoods with many places to buy tobacco clustered together, or differences between the number of retailers in neighborhoods of different socioeconomic statuses, race, etc.) • Store type — tobacco sales in pharmacies, discount stores like Family Dollar • Proximity — location of stores near schools, parks, churches, or locations that appeal to youth
Price and Promotions	<ul style="list-style-type: none"> • Price discounts — special prices, multi-pack discounts, and buy one get one deals, coupons • Small pack sizes that enable products to be sold cheaply • Price discounts and promotions can undermine excise taxes and minimum price laws. These cheap products also appeal to price-sensitive customers like youth and low-income individuals
Advertisements	<ul style="list-style-type: none"> • Branded signs, displays, and functional items (e.g., trash cans, clocks, change mats) • Located on store exterior and/or interior • Store saturation • Ads located below three feet (commonly regarded as child eye level) • Placement of ads near products or other ads that appeal to youth
Product Availability	<ul style="list-style-type: none"> • Displays — Power walls, dominance of displays at the POS • Near candy and other youth-appealing items • Self-service, rather than clerk-assisted sales
Product Placement	<ul style="list-style-type: none"> • Displays/power walls, dominance of displays at the POS • Near candy and other youth appealing items • Self-service, rather than clerk-assisted sales
Packaging (size and design)	<ul style="list-style-type: none"> • Small pack sizes enable products to be sold cheaply • Packaging that looks like candy or other youth appeal product

GENERAL POS RESOURCES

Websites:

CounterTobacco.org

CounterTobacco.Org is a comprehensive resource for local, state, and federal organizations working to counteract tobacco product sales and marketing at the POS. The organization provides policy solutions, advocacy materials, news updates, and an image gallery exposing tobacco industry tactics at the POS. countertobacco.org

Counter Tools

Counter Tools is a nonprofit organization with a mission to disseminate store audit and mapping tools for tobacco control and prevention. Counter Tools was established and is managed by the co-founders of CounterTobacco.Org. www.countertools.org

Reports:

Point of Sale Report to the Nation: The Tobacco Retail and Policy Landscape

Produced by: Center for Public Health Systems Science

<https://cphss.wustl.edu/items/point-of-sale-report-to-the-nation-the-tobacco-retail/>

Point of Sale Strategies: A Tobacco Control Guide

Produced by: Center for Public Health Systems Science

<http://www.publichealthlawcenter.org/sites/default/files/resources/tclc-guide-pos-policy-WashU-2014.pdf>

Cause and Effect: Tobacco Marketing Increases Youth Tobacco Use, Findings from the 2012 Surgeon General Report

Produced by: Tobacco Control Legal Consortium

<http://www.publichealthlawcenter.org/sites/default/files/resources/tclc-guide-SGReport-Findings-Youth-Marketing-2012.pdf>

POS POLICY RESOURCES

Tobacco Control Legal Consortium (TCLC)

The Tobacco Control Legal Consortium (TCLC) is a national legal network for tobacco control policy. Its team of legal and policy specialists provides legislative drafting and policy assistance to community leaders and public health organizations. The Consortium works to assist communities with tobacco law-related issues, including POS policies.

<http://publichealthlawcenter.org>

Affiliate Legal Centers:

CALIFORNIA – ChangeLab Solutions <http://changelabsolutions.org/tobacco-control> **MARYLAND**

– Legal Resource Center for Tobacco Regulation, Litigation & Advocacy (LRC) <https://digitalcommons.law.umaryland.edu/trr/>

MASSACHUSETTS – Public Health Advocacy Institute (PHAI)

<http://phaionline.org/category/tobacco>

MICHIGAN – Smoke-Free Environments Law Project (SFELP)

<http://www.tcsg.org/sfelp/home.htm>

MINNESOTA – Public Health Law Center <http://publichealthlawcenter.org>

NEW JERSEY – Tobacco Control Policy and Legal Resource Center New Jersey GASP (Group Against Smoking Pollution) <http://njgasp.org>

NEW YORK & VERMONT – Center for Public Health & Tobacco Policy at New England Law-Boston <http://tobaccopolicycenter.org>

Reports and Books:

Organizing Tools: Helpful Tools for Your Campaigns

Produced by: American Lung Association in California, Center for Tobacco Policy and Organizing

<https://center4tobaccopolicy.org/our-events/trainings/>

Using Social Media Strategically in your Campaign

Produced by: American Lung Association in California, Center for Tobacco Policy and Organizing

<https://center4tobaccopolicy.org/updated-organizing-document-using-digital-media-strategically-in-your-campaigns/>

Policy Strategies: A Tobacco Control Guide

Produced by: Center for Public Health Systems Science

<https://cphss.wustl.edu/items/policy-strategies/>

News for a Change: An Advocate's Guide to Working with the Media

Produced by: Wallack L, Woodruff K, Dorfman L, Diaz I. Thousand Oaks, CA: SAGE Publications, Inc.; 199

PHOTOVOICE RESOURCES

Photovoice: Participatory Photography for Social Change

Produced by: PhotoVoice. <http://www.photovoice.org>

Manual and Resource Kit

Produced by: Photovoice Hamilton.

<http://www.naccho.org/topics/infrastructure/mapp/framework/clearinghouse/upload/Photo-voice-Manual.pdf>

“I Bloomed Here”: A Guide for Conducting Photovoice with Youth Receiving Culturally and Community-based Services.

Produced by: Research and Training Center for Pathways to Positive Futures, Portland State University.

<https://www.pathwaysrtc.pdx.edu/pdf/proj5-photovoice.pdf>

Community Safety Audit and Photovoice Project

Produced by: City of Everett.

<http://everettpolicema.com/publications/safety%20audit%20report.pdf>

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