

HOW I SEE IT—MY PLACE



PROGRAM HANDBOOK

A do-it-yourself guide to conducting a documentary photography and writing program for teens



This handbook was developed as part of a program of the California Council for the Humanities' California Stories: How I See It campaign conducted in partnership with Califa. The program was supported in part by the U.S. Institute of Museum and Library Services, under the provisions of the Library Services and Technology Act, administered in California by the State Librarian. For more information on the Council and the California Stories Initiative, visit www.calhum.org.

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INTRODUCTION

“What I learned from this project is that you can live in the same place for years and years and not really notice anything around you. But when you take a second look, you see so much more. I overlooked a lot of things in my hometown. Before this project, I never noticed things up close. It means a lot to me to know that I can walk the streets and see a lot of things in detail.”

Chanel Casas, 16
Participant,
Santa Monica Public Library



Overview

How I See It: My Place is a humanities project created by the California Council for the Humanities to encourage young people, ages 12 to 18, to explore their communities and share their discoveries through exhibits and other programs. The 12-week program outlined in this manual employs the tools of photography and writing and a method of observation, reflection, interpretation and analysis rooted in humanities scholarship and methods. We hope that this handbook will enable young adult librarians and other youth program providers to implement a program that will be fun and appealing to youths, help them develop skills for success in school, and cultivate habits of mind that will lead to lifelong learning. We hope that it will also provide opportunities for youths to grow socially and emotionally and develop friendships and collegial relationships with peers and caring adults.

Although the program was designed for young people, it could easily be adapted for adults, including English-language learners or seniors. The program could also be implemented successfully with intergenerational audiences. Although developed specifically for libraries, it could easily be used by other youth-serving institutions, or any organization that provides direct services to youths, families or seniors.

The program was implemented by 21 California libraries in 2008, with funding and resources provided by the California Council for the Humanities and the California State Library. Most of the project directors were teen or youth services librarians, although some were library managers or had other library responsibilities. Each project engaged between five and 15 young people, aged 12 to 18, as

participants. All of the participating libraries created physical exhibits and public programs for library patrons, and provided selected images and text for inclusion in an online exhibit. You can view the individual exhibits and read about the experiences of each library at www.calhum.org/myplace.

Program Goals and Objectives

A survey conducted in 2006 by the California Council for the Humanities found that four in 10 youth respondents reported that they had “little or no ties to their communities.” A key objective of this program is to encourage young people to take more interest in their communities by helping them understand the idea of place and better understand the places where they live.

This project enables youth participants get to know the places where they live in direct and immediate ways. Our belief is that the more young people know about their communities, the more connected to them they will be; the more connected they are, the more they are likely to feel invested in them and to become active participants in community life.

Another important objective of the project is to strengthen connections between young Californians — many of whom are immigrants or the children of recent immigrants — and previous generations. Young Californians will inherit the physical manifestation of our state’s history — the landscapes of our cities, towns and rural communities. The more they understand and appreciate that legacy, the more likely they will be to care for it, to see it as “my place” or “our place,” and to invest the resources required to maintain and enhance it for the benefit of their own and future generations.



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Outcomes

The program activities outlined in this manual will encourage young people to actively explore the world around them using concepts and methods rooted in the humanities; document their observations through digital photography and writing; conduct additional research and investigation; reflect on what they have learned; and share their discoveries about local history, environment and culture with peers and community members by creating an exhibit and other public programs.

This project will require youths to work together as well as independently, to manage time and resources wisely, and to plan ahead — skills essential for success in college and work. It will ask them to respect legitimate authority, practice democratic decision making, and exercise individual initiative and independence. The project should make participants more aware of a wide range of educational and career options and stimulate interest in the arts and humanities, the social and natural sciences, architecture and engineering, the skilled trades, and public service. It should also foster an appreciation for the value of labor and the hard work and human effort that produced the built environment we inhabit and often take for granted.

Designed in alignment with the standards outlined in 40 Developmental Assets identified by the Search Foundation (see Part III), the National Research Council youth development initiative, and current “best practices” in Young Adult librarianship identified by the American Library Association, the project will enhance the skills of participating youth in many respects, building:

- Literacy and interpretive skills, including visual literacy
- Visual and verbal communication skills

- Critical thinking skills
- Research skills
- Familiarity with digital technologies
- Interpersonal skills and ability to interact with a diverse range of people
- Group and teamwork skills
- Decision-making skills
- Problem-solving skills
- Planning and managing resources, including time management skills

It should also be fun, engaging and challenging.

The program will benefit communities and strengthen community life by connecting youths to the physical and social infrastructure of their communities, fostering interest and knowledge of community history, and creating opportunities for intergenerational dialogue and sharing. The project will promote greater community pride and awareness of community issues that may lead participants and audiences to become involved in civic life. The project will also highlight the positive character of youths, their interest in the world around them, and their energy and imagination, and leave older adults with a favorable impression of what young people can accomplish when given a chance.

The project will also benefit libraries and other youth-serving organizations by providing them with a relatively easy-to-implement programming resource that will add to their programming capacity and provide them with useful equipment and materials for future programming.



INTRODUCTION



A Special Note for Libraries

The exhibit and other public programs resulting from this project should raise public awareness of the value of the programs and services libraries provide to their communities, as well as foster a deeper appreciation of the role of libraries as centers of community cultural life.

As loci of community memory and as one of the most democratic institutions in American society, libraries are ideal anchoring points for this project because they provide space — literally as well as metaphorically — for individual and collective learning and for the exchange of diverse views. Further, they satisfy the desire for knowledge and the creative impulse at the heart of the humanities and also serve as community crossroads and places where people can discover common ground. We hope that the young people participating in this project, as well as all those involved, including peers and community members, will come away from this project with an appreciation of the value of public libraries and all they have to offer.

How To Use this Handbook

This handbook is organized into three parts. Part I provides background material about the concept of place, an overview of the humanities, and the method of inquiry — “exploring” — using the tools of photography and writing — the curriculum uses. We suggest that you familiarize yourself with the project concept and important ideas before planning and implementing your own program.

Part II includes a detailed 12-week curriculum, organized sequentially. Each week provides an outline of topics, strategies and activities for advancing the project. The suggested program plan begins with an introduction to project concepts and tools, then moves into the “field”

for hands-on exploration, using a set of big ideas to organize each week’s activities. The second half of the project — and this section of the guide — is dedicated to the activities that will allow participants to create an exhibit and public programs that will enable them to share their work and engage the community.

Part III includes practical and technical resources to help you, the project director, implement the program. Included in this section are a suggested equipment list, tips and strategies on photography and writing, ideas about exhibit design, and a display panel plan created for one of our participating libraries. Outreach, publicity and evaluation templates are also provided. You’ll also find a bibliography and a list of other reference material.

In many cases, we have provided links to the online exhibit created by the 21 participating libraries: www.calhum.org/myplace. We encourage you to make use of these materials and to contact project staff or participating librarians to learn more about their experience with the project.

You are free to take and use or adapt any of this material. We welcome your feedback and suggestions for future iterations of this guide. Please feel free to communicate them to us at info@calhum.org, with reference to “My Place.”

Acknowledgements

How I See It: My Place was one of the projects of the California Council for the Humanities’ *How I See It* youth campaign, a multiyear statewide series of programs, each designed to enable young people to share what their lives are like, what they care about, and what it’s like to grow up in today’s California.



This project was conducted in partnership with Califa, a membership organization of California libraries, and supported in part by the U.S. Institute of Museum and Library Services, under the provisions of the Library Services and Technology Act, administered in California by the State Librarian. For more information on the Council and the California Stories Initiative, visit www.calhum.org.

The program curriculum was designed by CCH Senior Programs Manager Felicia Kelley and Jerold Kress, multimedia coordinator at the Bresee Community Center in Los Angeles. CCH's Kelley wrote the handbook. Project humanities advisors were John Stilgoe, Orchard Professor in the History of Landscape at Harvard University (whose book *Outside Lies Magic* is the "core humanities text" for the project); Patricia Hunt, independent scholar; and Claude Willey, Urban Studies and Planning at California State University, Northridge. All have given generously of their time and wise insights. Thoughtful comments and assistance were provided by other scholars, educators and youth programming specialists during the course of its development, including Lisa Citron, William Deverell, Hilary Jencks, Barbara Lau, Howard Miller, Mary Miller, Ali Modarres, Susan Phillips and Sharon Sekhon.

We want to acknowledge all of our project director-librarians for their work and thank them for their valuable feedback: Sophie Bruno, Cheryl Capitani, Erica Cuyugan, Kim Day, Alicia Doktor-Dorst, Melissa Elliott, Daniel Granados, Renata Hundley, Sandi Imperios, Kris Jorgensen, Kelly Keefer, Marsha Lloyd, Melissa McCollum, Jody Meza, Kathy Middleton, Katharine Miller, Angie Mirafior, James Ochsner, Jill Patterson, Joel Pimental, Christine Plante and Shawna Sherman. This

project was also informed by the work of young adult librarians who participated in a pilot program CCH conducted in 2006: Erica Cuyugan at Santa Monica Public Library, Lisa Lindsay at Fresno Public Library, Alicia Doktor and Sue Struthers at Riverside Public Library, and Steve Lim and James Ochsner at Sutter County Library. All of these librarians and the project participants, along with other individuals in the library community, in particular our project consultants Kathy Low and Cindy Mediavilla at the California State Library, helped CCH and Califa, our project partner, shape the program to meet library youth development objectives and reflect best practices in young adult librarianship.

Youths in Jerold Kress's multimedia afterschool class at the Bresee Community Center helped field test the curriculum in the winter of 2007/8. Staff members of the Bresee Community Center and the California Council for the Humanities provided valuable assistance and insights. Special thanks to Seth Eklund, executive director of the Bresee Community Center, and the CCH project team — Lucy Nguyen, Jody Sahota, Carlos Torres, Ann Yoshinaga — and to Maura Hurley, CCH Public Information Officer — for their valuable assistance, insights, good suggestions, constructive criticism and encouragement throughout the development of the project. Thanks, too, to Judith Marciante of Pointline Studios, our web designer, and Stoller Design Group, who did the layout and design of this handbook.

Special thanks, also, to Yaniv Sherman, AIA, who provided the design drawings and instructions for fabricating the display panels found in Part III.



PART I: “TAKING IT ALL IN”

“Exploration is a liberal art, because it is an art that liberates, that frees, that opens away from narrowness. And it is fun.”

John Stilgoe
Outside Lies Magic



Getting to Know “Our Place”

Landscape is an ancient word, originally meaning “shaped land,” a portion of the earth’s surface altered or formed by human beings, as differentiated from wilderness or nature untouched by human activities. Although people today often think of a landscape as a beautiful view or an image of a pristine natural or pastoral environment, we will be using the word in its original sense to refer to the everyday or ordinary places most of us inhabit, whether cities, towns, suburbs or small rural communities — what scholars call the built environment, the cultural landscape or vernacular landscape. Perhaps the most useful definition is provided by John Brinckerhoff Jackson: A landscape is simply “a composition of man-made or man-modified spaces to serve as infrastructure or background for our collective existence.” (*Discovering the Vernacular Landscape*, Yale University Press: New Haven, 1984, p. 8)

The everyday landscape is “our place.” The world we are born into, it is our inheritance, the product of the work of past generations, the concrete embodiment of our community’s history. But landscape is also the place where we live. Everyday, in small ways and large, we are changing it through our own activities and actions. As a result, the place we will pass on to future generations will be very different from the one we inherited. The landscape shows us something about the choices past generations have made and poses the question we will answer: What will we make of this place? How can we reshape our world to make it a better place for ourselves and those who will follow us? What will be our legacy?

This project is about getting to know the places where we live and discovering meaning in

them. When our environment is meaningful, we may feel more attached to it because we know it better. In this project we will pay close attention to the material world around us, ask questions about what we see, seek to find relationships between things, discover how things work, and learn something about the history of the places — the landscapes — in which we live.

Exploring the Everyday Landscape: Observation + reflection + investigation = discovery!

In his book *Outside Lies Magic: Regaining History and Awareness in Everyday Places*, John Stilgoe, a professor of landscape history at Harvard, shows us how we can use a process he calls exploring to get acquainted with the world around us. A form of experiential learning, exploring yields knowledge of our surroundings through observation, scrutiny and reflection, leading to speculation, investigation and further observation.

As Stilgoe outlines it, exploring begins with getting outside and reconnecting directly with the physical environment around us, the ordinary landscape, by walking or bicycling. Moving at this pace gives us time to look carefully at our surroundings, noting things that interest us and spark our curiosity. Walking puts us directly in touch with the material world and allows us to use all of our senses, especially our eyes, to observe and apprehend it — to “take it in.”

Through concentrated observation or “scrutiny,” we can know the world in a direct and immediate way using our own senses and powers of observation. The camera is a technological device — a tool — that helps us do this because it forces us to concentrate our attention and focus our vision on what is in front, as well as around, behind, above and



PART I: “TAKING IT ALL IN”

“Finding the right word for something one finds when out for a walk is very hard to do sometimes. An oriel is a type of bay window, but if one sees an oriel window and does not know the word “oriel”, how does one learn about it and its name? If one is reading and encounters the word “oriel,” one can look up the word in a dictionary. How does the reverse work? And in the end, does the reverse way of knowing cause us to ask each other, find experts, etc., in short discover another way of knowing and finding?”

John Stilgoe



below us. Looking through the lens of a camera gives us permission to shut out the rest of the world, even for only a few seconds, and concentrate on our immediate environment. As a result, we may notice small details we might otherwise overlook.

Exploring also encourages us to make connections, to notice patterns in the landscape and to discover surprising things about our familiar surroundings. These prompt us to wonder and speculate about the world around us, to find answers to the questions we discover through research or further observation, to begin to “put two and two together” and to see the “big picture” beyond what is in front of us.

Exploration challenges us to think critically about what we see. As we observe, we may find ourselves asking why and how things came to be the way they are. Our observations may sometimes trouble us, raise uncertainties, even sadden us, but they make us more aware, more thoughtful and more conscious of the world we inhabit.

And they can lead us to understand that the world as we know it results from human action and choices made over many years; other possibilities might have been available, which, if chosen, would have resulted in a different world. Exploring can make us more aware of the value of human labor, and help us appreciate and respect the legacy we have inherited from past generations. At the same time, exploring can heighten our awareness of our living at a particular time and in a particular place in the world. It awakens us to the possibilities that the world offers us, and makes us aware that we can play a role in shaping its future.

Exploration thus builds our own capacity to interpret the world rather than relying solely on others’ interpretations. It can build confidence: each of us has the skill and ability to understand the world if we really put ourselves to the task. In this way, exploring builds skills important to civic participation. In a democratic society premised on the value of the individual and the right and obligation of each individual to help shape that society, exploration and the habits of mind it develops — awareness, critical thinking, the ability to analyze and integrate knowledge, and to develop our own interpretations of the world — are essential skills.

Exploring is “crosstraining for dealing with the vicissitudes of life.” It shows us the value of patience, the benefits of focus, the need for humility in the face of what we do not know and do not understand. Last but not least, exploring can be a source of joy and enduring pleasure. The skills and mental outlook developed through exploring can last a lifetime, leading to a love of self-directed learning, a passion for acquiring knowledge, and the ability to take delight in our world.

Four Big Ideas: What to Look for When Exploring the Ordinary Landscape

This project uses four big ideas drawn from Stilgoe’s work as a way to understand place. These ideas will provide a way to orient the investigative process and to focus your weekly explorations. These big ideas are also big words that will expand the vocabulary and language skills of participants. A series of weekly activities based on each big idea are outlined in the next section.



PART I: “TAKING IT ALL IN”

“The surest way of building visual vocabulary is to take a short walk with one’s eyes wide open, notice something, and realize one lacks a word to designate it.”

John Stilgoe



1. MYSTERY: Once we start to look around us carefully, we find that the ordinary landscape is filled with mysteries to be solved, puzzles to be pieced together, clues to be investigated, riddles to be unscrambled. It can be humbling to realize how little we know about the places where we live, but fun and empowering to discover how much we can learn through a little effort.

2. PALIMPSEST: Like a document that has been written on, erased, crossed out and rewritten over and over again, the landscape shows traces of human activity built up over time. In some places, where more recent “writing” has faded or been erased, we can see earlier layers — the past — showing through to the surface — the present. “Reading” the landscape is a way to discover and understand the history of a place and grasp the presence of the past.

3. TRANSFORMATION: The form and shape of the landscape we inhabit is itself a product of change and is constantly shifting and changing around us. Changes of many types can be observed in the landscape, transformations that can lead to insight into the past, present and future of our communities and the environment.

4. SERENDIPITY: One of the delights of exploring is stumbling upon unexpected treasures and making discoveries that bring joy, beauty and pleasure to our daily routine. Finding the magic in the everyday world — the extraordinary in the ordinary — can nurture lifelong habits of intellectual curiosity, awareness and mindfulness.

The Explorers Tools: Photography and Writing

This project relies on two basic tools for exploring, recording, and sharing observations and thoughts: photography and writing.

In addition to providing a way to record and document observations and share them with others, photography helps us develop the mental habit of paying attention to what is around us — of looking. Photography provides a means of awakening our inherent visual abilities, strengthening them and honing them so that we become more observant, attentive, aware and able to understand our environment — in other words, to be visually literate.

Photography cultivates self-awareness because it requires us to think about what we are seeing and what, how and why we wish to record what we see. Photography also illustrates some basic precepts or fundamentals of the humanities: All perception is selective and necessarily limited (we must choose what we want to photograph — selecting a subject, framing, focus); perception is relative and based on a viewpoint (perspective and depth of vision); and perception — how I see it — is very much a result of our own interests, experiences and values (point of view).

In the same way, writing is a valuable tool to the explorer, not only because it allows us to record and share our thoughts and observations, but also because it helps us articulate and develop our images and impressions into ideas and concepts. In many respects, writing is a parallel process to photography in that it helps us develop consciousness and self-awareness. Through writing we come to know that we are unique individuals capable of interpreting



PART I: "TAKING IT ALL IN"

"Craft is important. Art is one thing, but craft is too often dismissed. The craft of making a photograph or even writing a cogent essay needs to be emphasized by everyone working with young people today. Both begin in noticing."

John Stilgoe



the world in our own ways, that we each see things differently, that we each have something distinctive to say. With practice, we can develop a unique writing voice that complements our photographic eye.

Youths taking part in this project will learn that both photography and writing have an element of craft to them. Writers and photographers refine and enhance their work through editing and revising so as to communicate what they want to communicate in the best way possible. In the same way, participants in this project will have to learn to use these important skills as well.

Developing Community Through Interpretation and Sharing

Both photography and writing produce images and text that can be read by others. Reading is an interpretive act that involves an effort to understand the meaning of images and text others have made. Anyone who participates in this project is likely to learn quickly that everyone see things differently, that one person may take away a completely different understanding of something than another person, that there are many ways of seeing the world. These interpretive skills, basic to the humanities, enable us to understand the world.

Sharing is essential if one wants to become a better writer and photographer. Professional writers, photographers and scholars see themselves as members of communities organized around the notion of exchanging ideas and responding to others' work. Part of becoming a good photographer or writer

is learning to give others useful feedback and learning to give (and take!) constructive criticism. This means that as well as being creators, the participants in the project will become critics. We hope that, even in a small way, you will be able to encourage participants to develop this sense of community.

Writing and photography are useful ways to communicate our observations and ideas with others beyond our immediate circle of colleagues, to develop connections with others and to expand community. Each project will result in an exhibit of the participants' work and a public program, providing an opportunity for youths to share what they have seen and learned and for others in the community to reflect and offer their own observations, critiques and additional insights, thus creating common ground through discussion and dialogue.

Creating the exhibit and public program requires the youths to exercise the same skills they developed through photography and writing: selection, focus, perspective, editing and writing to communicate. Learning how to curate the exhibit and then organize, publicize and host both the exhibit and the public event further expands interpretive and communication skills. We think that they will also learn from each other, develop greater self-awareness and self-knowledge, strengthen their connections with each other, the library and their communities, and — have fun! So, now, — go outside — and begin your explorations! "Take it in." "Outside," truly, "lies magic."



PART II: A 12-WEEK PROCESS FOR EXPLORING AND SHARING YOUR DISCOVERIES

What follows are week-by-week activities to help guide participants through a process of exploring, investigating and sharing their discoveries about place over a 12-week period. You'll find additional resources, including a timeline in table form in Part III and online at www.calhum.org/myplace.

Some Things to Consider

On the basis of the experience of the previous participants, we recommend that you work with no more than 10 to 15 young people at a time. Naturally, the size of your group will depend on your resources, including facilities at your disposal.

Most of our previous project directors found that they were able to accomplish the suggested activities in one two-hour time block each week. Depending on the size (and skills) of your group, you may need to allocate additional time.

Most previous project directors involved a local photographer as a technical expert or consultant. Other resource people that proved helpful included local historians (professional/academic or amateur) and people with skills in publicity, graphic design and videography. In most cases, these people contributed their time and skills to the projects, but some were paid small stipends.

Recommended Equipment, Supplies and Materials

Here is a short list of recommended equipment and materials. More detailed information can be found in Part III.

- Digital cameras (at least one for every 2 to 3 participants)
- Camera memory cards and extra batteries
- Flash drives (one for each participant)

- Color printer and extra cartridges
- Photo and plain paper for printing
- Laptop computer with internet access and peripheral ports (camera card, flashdrive, printer, CD), mouse, and required cables
- Surge protector
- Photoediting, word processing, presentation and CD creation software
- LCD projector and screen or monitor
- Small notebooks, pens or pencils for each person
- Flip chart and markers (for group brainstorming and writing)

For the exhibit you will need some of the following:

- Mats or frames
- Poster board or foam board
- Presentation portfolios or binders
- Paper for labels and gallery guides (if you are going to print these)
- Large-format digital monitor
- Wall space, easels or free-standing panels (see plan for this provided in Part III)

Finding Resources

Probably many of the resources — human and material — needed to implement this project are either on hand, easily obtainable within your organization or institution, or can be obtained locally. For example, staff time to conduct and manage the project might be contributed by your organization or, alternatively, provided by a volunteer. Expertise in photography, local history, publicity or exhibit design might be contributed by retired or working professionals in your community. This project can be an ideal way to engage



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volunteers, and could provide a way for your library or organization to reach out in new ways to the community.

Equipment, materials and supplies can be obtained from various sources. Although the original library-based projects were provided with a package of equipment and supplies, many of our project directors supplemented these with local resources. For example, you can ask participants to provide their own cameras to stretch your funds. Projectors or computers for use during the project period can often be obtained from your organization or institution.

If you need to purchase items, investigate discount retail or online sources, as well as local merchants. Don't be reluctant to ask for discounts or contributions; sometimes a retailer will be willing to give you a two-for-one arrangement or a deep discount if you purchase multiple items, and many retailers will be willing to provide items if you offer to publicly acknowledge their contribution.

Some items can be adapted or improvised, too. For example, see the "Do-It-Yourself" plan for building display panels in Part III. If you don't have funds to purchase frames, or to have your photos professionally framed and matted, consider matting or mounting them yourselves, and learning a new skill in the process.

If you find you need to raise cash to implement the project, consider seeking support from local family or community foundations in your area or even from a local city official, such as a city councilmember's office. If you plan well in advance, you may be able to obtain funds through your institutional budgeting process. Your institutional development director may also be able to provide assistance with grant seeking or other types of fundraising activities.

Overview of Activities

Before getting underway, familiarize yourself with the project concept; obtain necessary equipment and materials; recruit youth participants; identify and contact any needed outside resource people (photography consultant, local historian, writer, etc.); and make sure others at your library or organization are aware that you are doing the project and supportive of your efforts. You should also get to know the area within a quarter mile radius of your library or organization — using the project concepts outlined previously — so that you will be able to point out examples and help your participants make their own discoveries during their explorations.

We suggest that you spend the first two weeks on introductory activities. These might include getting the group acquainted with one another, taking care of administrative details and making sure everyone understands the process on which you will be embarking. You will also need to spend some time introducing the young people to the concept of place and the ideas that will guide their exploration, as well as familiarizing them with using photography and writing as documentary tools.

We encourage you to devote the next month (weeks 3 to 6) to exploring the ordinary landscape around the library, using the four big ideas about place taken from Stilgoe's work as themes: mystery, palimpsest, transformation and serendipity.

Each week, introduce a concept and discuss it, using the materials and illustrations provided in the manual and online. Then, go outside and explore, using the concept as a lens to focus your investigation. Keeping your explorations within a ¼ mile radius of the library will eliminate the need for car or bus travel, allow



PART II: A 12-WEEK PROCESS FOR EXPLORING AND SHARING YOUR DISCOVERIES

you to use your time effectively, and keep the focus on investigation and observation at an intimate level and a human scale.

On return, guide the young people as they review and critique their images. Encourage them to think and write about what they are seeing as they will need to return to these notes and observations in order to develop their material for the exhibit. If you wish, you can add additional research or writing tasks (some are suggested) as homework or as a second weekly session. Always be sure to back up your work weekly on CDs, a flash drive or another external storage device and to keep project materials in a secure place.

We suggest focusing the second half of the project (weeks 7 to 12) on the curatorial process, exhibit development and public programming. In order to create an exhibit, participants will need to take stock of the material they have created, decide what they want to share with others, identify a theme or organizing concept, refine and edit their work, and consider how best to communicate their ideas to others. This will require them to undertake, with your guidance, the following activities:

- Determine the content, format and theme of an exhibit
- Critique, edit and revise work for the exhibit
- Fabricate and install an exhibit
- Organize, plan and conduct an opening event (program and discussion)
- Secure an audience for the exhibit and program
- Reflect on the experience and evaluate the project
- Archive work

- Consider ways to extend or further develop the project

You may find that you want to make changes or additions as you go along, moving at either a slower or faster pace, adding new activities or different ones, even changing (narrowing or expanding) the focus or set of topics. Feel free to do so, and be sure to share with us your findings about the utility of this process and the effectiveness of the handbook and how it might be improved.



PART II: A 12-WEEK PROCESS FOR EXPLORING AND SHARING YOUR DISCOVERIES

TIMELINE

Week	Activities
Before the project starts	<ul style="list-style-type: none"> Review Stilgoe book and program manual Create program budget and inventory of needed equipment, materials and resource people Identify resources and resource people Inform library colleagues about the project and secure cooperation Identify potential exhibit space(s) Begin youth recruitment — create recruitment flyer or postcard and issue press release using template (if desired) Familiarize yourself with your site!
1	<p>Introduction to the project</p> <ul style="list-style-type: none"> Get acquainted Introduce youth participants to project concept, methods and goals Discuss project outcomes: exhibit and public program Decide on date and time for opening event (presentation, discussion, reception)
2	<p>Getting Started</p> <ul style="list-style-type: none"> Conduct basic digital photography lesson (project director or local consultant) Conduct practice session in the field Conduct photo critique and file management lesson
3	<p>Exploration: Mystery</p> <ul style="list-style-type: none"> Conduct guided observation, documentation, reflection, analysis and discussion Review and save photos; back up your work! Conduct writing exercise Send out preliminary press release and calendar announcement to local media re exhibit and opening event (use template)
4	<p>Exploration: Palimpsest</p> <ul style="list-style-type: none"> Conduct guided observation, documentation, reflection, analysis and discussion Conduct writing exercise Review and save photos; back up your work!
5	<p>Exploration: Transformation</p> <ul style="list-style-type: none"> Conduct guided observation, documentation, reflection, analysis and discussion Conduct writing exercise Review and save photos; back up your work!
6	<p>Exploration: Serendipity</p> <ul style="list-style-type: none"> Conduct guided observation, documentation, reflection, analysis and discussion Conduct writing exercise Review and save photos; back up your work!
7	<p>Curatorial Work I: Selecting a Theme</p> <ul style="list-style-type: none"> Review material Select theme or themes for exhibit



PART II: A 12-WEEK PROCESS FOR EXPLORING AND SHARING YOUR DISCOVERIES

Week	Activities
8	<p>Curatorial Work II: Determining the Format of Your Exhibit and Public Program</p> <ul style="list-style-type: none"> Select format of exhibit Determine size and scope of exhibit Decide on form of presentation and discussion — length and format (who will speak, who will moderate, etc.) Decide on and assign tasks using checklist Identify materials and resources needed for exhibit — begin making arrangements for purchase or fabrication Review status reports on tasks
9	<p>Curatorial Work III: Selecting Images and Text</p> <ul style="list-style-type: none"> Select images and text for inclusion Review status reports on tasks During the week, invite speaker(s) and local dignitaries, and send out updated calendar announcement and press release using template materials
10	<p>Curatorial Work IV: Craft Work</p> <ul style="list-style-type: none"> Conduct Photoshop demonstration or lesson Discuss text editing strategies Schedule photo editing sessions and continue to edit essays. Revise curatorial statement Continue publicity activities — create flyer and/or posters, postcards. e-mail announcements (use Photoshop for this) and distribute or disseminate status reports on tasks
11	<p>Curatorial Work V: Exhibit Fabrication and Final Preparations</p> <ul style="list-style-type: none"> Fabricate exhibit Print and mount or frame photos and text panels Create gallery guide and program agenda using Photoshop and/or Word Rehearse presentation Review status reports on tasks Identify and secure items needed for opening event (tables, chairs, microphone, etc.) Finalize catering arrangements — order and/or purchase items Check in with invited guests Confirm attendance by outside speakers (if part of program) Review final publicity — follow-up calls, flyers, etc. Create award certificates
12	<p>Showtime!</p> <ul style="list-style-type: none"> Install exhibit Host opening event (presentation by youths and any invited speakers, discussion, and reception) Document event Distribute and collect surveys from attendees Clean up after reception
After	<p>Pizza party!</p> <ul style="list-style-type: none"> Debrief and evaluate Determine next steps and/or action plan for follow up activities, including archiving photos Thank speakers, guests, media and supporters



PART II: A 12-WEEK PROCESS FOR EXPLORING AND SHARING YOUR DISCOVERIES



Before Starting: Preliminary Activities

Before you begin the project, we recommend that you do most if not all of the following:

Review the entire program handbook, including appendices, and the online resources. It would also be useful to read about the experiences of previous project directors in the “backstory” section of the online exhibit at www.calhum.org/myplace.

Obtain and read a copy of John Stilgoe’s book *Outside Lies Magic*.

Make sure you have the support of library or institutional administrators and colleagues and that those people will help you implement the project. If needed, secure approval for use of meeting spaces or exhibit space and get assistance with public relations or community outreach efforts. Ascertain what resources and materials you will be able to use. Be sure to discuss liability issues.

Develop a budget for the project. Use the template in Part III as a guide. Keep in mind that your budget should be a guide but also a living document that you will probably need to make changes to as you go along.

Review the list of equipment and materials suggested previously as well as the equipment checklist provided in Part III, to determine what equipment and materials you need. With your general budget in mind, make arrangements to borrow, rent or purchase any items not on hand, and/or determine what you will want participants to contribute.

Identify internal or external resource people who might assist you with implementing the project (photographer, local historian, urban planner, real estate agent, city workers,

contractor, architect, etc.) Secure commitments from these people.

Develop outreach materials and a strategy to recruit participants. Secure commitments from interested youths, making it clear that the project will last 12-weeks and that space is limited. If required by your institution, create application forms and/or release of liability forms or permission forms for parent or guardian signature in advance of the start of the project.

Get acquainted with the area within a quarter-mile radius of your library or site, using the project concepts as a “lens.”

Week 1: Introduction to the Project

Begin the process of getting acquainted through introductions or an ice-breaker. Explain what the project is about: using photography and writing to explore the everyday landscape (place) through a process of observing, questioning and interpreting. Show participants the online exhibit created by youths in the 21 libraries at www.calhum.org/myplace.

Explain to participants that they will be doing something similar — creating an exhibit of images and text, along with a public program, to share the results of their work with peers, family and the community.

Review the 12-week project process and timetable with the group. Set a date for the public program (this is very important so that you will have a deadline to work toward). Go over ground rules and expectations about conduct and use of cameras and other equipment. If you need participants to bring equipment or materials for the following week, be sure to give them a list of required items. Discuss how participants should prepare for the following week sessions (wear comfortable



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clothing and shoes, etc. — see “Rules for the Road” in Part III for more tips).

Collect (if previously distributed) or distribute permission forms to participants, if required. Stress that the forms need to be signed by a parent or guardian and returned in order to take part in the class.

End the session by talking briefly about participants’ understanding of the concept of place. Have they ever really thought about the everyday landscapes they live in? What might be interesting to find out about the place they inhabit?

If you have time, older youths might be able to read and discuss one of the short articles in Part III about Stilgoe’s approach or view the John Brinckerhoff Jackson documentary, *Figure in a Landscape: A Conversation with J.B. Jackson*, or another film listed in the bibliography in Part III. Alternatively, review the online exhibit and discuss.

Week 2: Getting Started

Either you or your local photography consultant can do a brief introduction to photography basics and demonstrate how to use the camera. Be sure to stress the concepts of composition and craft; use the “Tips on Taking a Good Digital Photograph” in Part III. Encourage participants to take fewer shots, but to put more thought and care into selecting what they want to photograph. Sharing cameras will encourage this. Finally, discuss the concept of vernacular landscape photography. You can also use the photo curriculum developed by the La Habra Library, which is located in the “Tool Box” section of the online exhibit at www.calhum.org/MyPlace. Or, review the online exhibit and once

again discuss the idea of using photography to document the world we inhabit.

Organize your group and take them outside for a short practice session with cameras. Depending on the number of cameras you have available, each participant can have his/her own or share a camera with another person. Guide them, keeping them focused on observing and photographing the landscape and practicing the techniques described. Youths who are not occupied with photographing can be observing and taking notes.

Return and demonstrate how to transfer and save photos from the camera card to the computer using good file management techniques. (See Part III for tips.) Review the photos on the computer screen or project as a slide show and develop critical skills by pointing out effective and not-so-effective shots.

Have the youths do a short writing exercise to begin developing their visual and verbal literacy skills: Print out or project some of the photos and have the participants brainstorm words to describe what they see. Model the process of writing notes by using a flip chart. Have them write briefly in their notebooks, then share and discuss in pairs or in groups of threes.

Collect cameras and notebooks for safekeeping.

Week 3: Exploration – Mystery Who, what, how, when, where, why....??

Exploring brings out the inner detective in everyone. Once we start to look carefully, we find that the ordinary landscapes around us are filled with mysteries waiting to be solved, puzzles to be pieced together, clues to be investigated, riddles to be unscrambled.



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“The explorer notices and ponders and notices, and even when the explorer cannot at first account for the interplay of light and shadow and color, say the bold, rich blue of the explorer’s shadow when crossing the green lawn, at least the explorer has something to think about.”

John Stilgoe
Outside Lies Magic, p. 17

Interrogating the landscape — asking why? and who? and when? and how? and what? — is a wonderful way to exercise our critical thinking skills, awaken our latent intellectual curiosity, hone our powers of detection, observation and analysis — and enrich our understanding of place.

Begin your process of exploration by identifying and investigating mystery in the landscape around us. <http://www.merriam-webster.com/dictionary/mystery>

Encourage participants to stop and look at things, ask themselves if they really understand what they’re about or if they really know “what’s going on here?” and then help them formulate questions that will lead to further investigation. This process can be humbling, because we immediately are confronted with the fact that we know (most of us, at any rate) very little about our immediate surroundings. But it is also exciting and empowering to make discoveries and to grasp how much we can learn about what we often ignore.

Some things to look for and inquire about might be:

- What’s the story of that odd-looking building on the corner? When was it built? Who built it and what was its original purpose?
- What are those strange cylindrical canisters attached to utility poles? Why are they there? What do they do? How do they work?
- What do we know about the name of the street where the library is located? Does the name have significance? Is there a history behind it?

- What are those spray-painted markings on the street or sidewalk? What are the ones on the walls? Who made them and why? Do you know what they mean? Can you read (interpret) them?
- What language is that sign in the shop window written in? Do you know what it means?
- What is that plant? Did someone plant it or did it grow by itself? Is it native or is it an import — an immigrant?

Back at the library, have the youths share what they found that provoked their curiosity. Discuss how they might find out more information about the things that pique their interest. Introduce the classical rhetorical pentad — who, what, why, how, when/where — as a way to generate questions.

Consider asking the reference librarian to be on hand to talk with participants and show them some useful research strategies and/or sources of information. Or you could invite some one from the city or county department of public works to accompany you on a walk, to help explain what you are observing, or any of the other resource people mentioned earlier.

Process:

- Review project concept with participants again.
- Briefly present and discuss the concept of mystery using the images that follow, or those in the project photo curriculum on the website, or the dictionary definition of the word.
- Distribute cameras and notebooks (if you have kept these).



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Photos Illustrating the Concept of Mystery



PART II: A 12-WEEK PROCESS FOR EXPLORING AND SHARING YOUR DISCOVERIES

- Lead the youths outside on a focused exploration for about 45 minutes; working in teams of two or three, have participants walk, talk, take photos and make notes on their observations. You will probably need to keep reemphasizing the idea that they should be actively looking for something mysterious and helping them find examples.
- Back in the library or your site, help the kids transfer image files to the computer, labeling them and organizing them in folders.
- Review the images and discuss from the point of view of content as well as technique — what did they see?
- Select one photo, have them brainstorm a word list to describe what they see, and spend a few minutes writing. Briefly share written work. *Be sure to back up your files for security on a flashdrive, CD or other external storage device.*

Optional homework:

- Have the participants develop their written notes further into a paragraph or short essay.
- Have each person pick one “mystery” or “mysterious object” they wish to explore. Assign them to investigate it further during the week and write up their findings (one or two paragraphs). Share and critique at the end of the second session or the beginning of next session.
- Or, have them replicate the exploratory process to investigate a mystery they encounter in their own neighborhood. Have them bring some photos and written observations to share at the next session.

Related concepts: paradox, enigma, secret, hypothesis, interrogate



mystery

3 entries found.

1. ¹[mystery](#) (noun)
2. ²[mystery](#) (noun)
3. [mystery play](#)

Main Entry:

¹**mys·tery** 

Pronunciation:

\ˈmɪs-t(ə-)rē\

Function:

noun

Inflected Form(s):

plural **mys·ter·ies**

Etymology:

Middle English *mysterie*, from Latin *mysterium*, from Greek *mystērion*, from *mystēs* initiate

Date:

14th century

1 a: a religious truth that one can know only by revelation and cannot fully understand **b** (1): any of the 15 events (as the Nativity, the Crucifixion, or the Assumption) serving as a subject for meditation during the saying of the rosary (2)*capitalized*: a Christian sacrament; *specifically*: EUCHARIST **c** (1): a secret religious rite believed (as in Eleusinian and Mithraic cults) to impart enduring bliss to the initiate (2): a cult devoted to such rites

2 a: something not understood or beyond understanding; **ENIGMA** **b** *obsolete*: a private secret **c**: the secret or specialized practices or ritual peculiar to an occupation or a body of people <the *mysteries* of the tailor's craft> **d**: a piece of fiction dealing usually with the solution of a mysterious crime

3: profound, inexplicable, or secretive quality or character <the *mystery* of her smile>

synonyms MYSTERY, PROBLEM, ENIGMA, RIDDLE, PUZZLE mean something which baffles or perplexes. **MYSTERY** applies to what cannot be fully understood by reason or less strictly to whatever resists or defies explanation <the *mystery* of the stone monoliths>. **PROBLEM** applies to a question or difficulty calling for a solution or causing concern <*problems* created by high technology>. **ENIGMA** applies to utterance or behavior that is very difficult to interpret <his suicide remains an *enigma*>. **RIDDLE** suggests an enigma or problem involving paradox or apparent contradiction <the *riddle* of the reclusive pop star>. **PUZZLE** applies to an enigma or problem that challenges ingenuity for its solution <the thief's motives were a *puzzle* for the police>.



PART II: A 12-WEEK PROCESS FOR EXPLORING AND SHARING YOUR DISCOVERIES

... the built environment is a sort of palimpsest, a document in which one layer of writing has been scraped off, and another one applied. An acute, mindful explorer who holds up the palimpsest to the light sees something of the earlier message, and a careful, confident explorer of the built environment soon sees all sorts of traces of past generations.

John Stilgoe
Outside Lies Magic, p. 6

Week 4: Exploration – Palimpsest The Past is Present

The big idea for this week is the concept of landscape as a palimpsest. <http://www.merriam-webster.com/dictionary/palimpsest>. When we look at the landscape, we are, in a very real way, looking at history and seeing how a place has been constructed over time. In some spots we can catch a glimpse of an earlier “layer” underneath the newer, more recent evidence of human activity. With a bit of focused looking and some practice, we can begin to see the presence of the past around us, and learn to decipher — to read — the clues to the past that have been written — inscribed — in the landscape.

Begin the process of exploring by hunting for evidence of the past hidden in plain sight. You might start off by playing a guessing game. Go outside the library and try to guess what is the oldest thing on the block — it could be a building, a tree, a sign, even the street itself. Then have the participants see if they can identify items on the same block that might have been built — or planted — within specific historical periods — say the past 10, 25 and 50 years. Look for clues that might be provided by architectural styles, building materials, or even markers, plaques or inscriptions on buildings or sidewalks.

Once they get the idea, begin the process of exploration in earnest. Guide them to look for evidence of the past and the layering of history the landscape reveals. Where can we see history? Where can you catch a glimpse of the past? What traces of things and people that were once here can we find? Can you find:

- An obviously old building surrounded by newer ones?

- Peeling paint on a wall revealing the layers of paint and the building surface beneath?
- A vintage piece of commercial signage from another era?
- A venerable street tree around which a new sidewalk has been constructed?
- Train or streetcar tracks paved over or covered by a planted median strip?
- An old building peeking out from behind a new, modernized façade?
- Remnants of posters, flyers, bumper stickers, signs and placards — new and old — along with the staples, tacks and nails used to attach them to a typical urban utility post?
- A cornerstone or other marker noting the date of construction?
- Remaining traces of the natural environment that was present before the land was developed?

If you wish, you can invite a historian (professional or amateur), local real estate agent, or neighborhood old timer to accompany you this week to serve as a resource person for questions and inquiries generated by the group. Ask them to provide interesting bits of local knowledge that might encourage participants to notice things that might otherwise be overlooked. Just make sure though that they play a supporting, not a leading role.

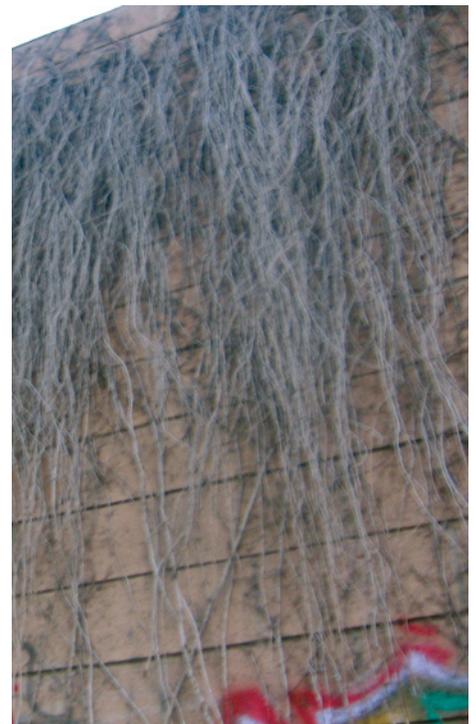
Process:

- Review homework (if any) and recap project to date.
- Present and discuss the concept of palimpsest using the dictionary definition and the images that follow or that are in the project photo curriculum on the website.
- Distribute cameras and notebooks (if you kept these).



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Photos Illustrating the Concept of Palimpsest



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- Lead participants outside on a focused exploration for about 45 minutes; working in teams of two or three, have them walk, talk, take photos and make notes on their observations. You will probably need to keep reemphasizing the idea that they should be actively looking for evidence of the past and helping them find examples of it.
- Back at the classroom site, help participants transfer image files to the computer, labeling them and organizing them in folders.
- Review the images and discuss them from the point of view of content as well as technique — what did they see?
- Select one photo, have them brainstorm a word list to describe what they see, and spend a few minutes writing. Briefly share written work. *Be sure to back up your files on a flashdrive, CD or other external storage device.*

Optional homework or second weekly session:

- Have the participants develop their written notes further into a paragraph or short essay.
- Have them write about something old they observed. Have them speculate about its history, or write about what they learned about the history of the community from this exercise. Share and critique at the next session.
- Or, have them replicate the exploratory process in their own neighborhood. Ask them to bring in several photos and some observations to share at the next session.

Related concepts: layering, juxtaposition, vestigial, temporal, erasure, persistence, montage

palimpsest

Main Entry:

pa·limp·sest 🔊 🔊

Pronunciation:

\ˈpɑ-ləm(p)-,sɛst, pə-ˈlɪm(p)-\

Function:

noun

Etymology:

Latin *palimpsestus*, from Greek *palimpsēstos* scraped again, from *palin* + *psēn* to rub, scrape; akin to Sanskrit *psēti*, *babhasti* he chews

Date:

1825

1: writing material (as a parchment or tablet) used one or more times after earlier writing has been erased

2: something having usually diverse layers or aspects apparent beneath the surface

<Canada... is a *palimpsest*, an overlay of classes and generations — Margaret Atwood>



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The explorer wheeling behind the motel, around the gasoline station, between the taco and pizza restaurants sees everywhere not just the signs of continuous, casual maintenance, say the pails and mops and squeegees devoted to gleaming entrance foyers and plate-glass windows, but the evidence of continual repair and restoration. Almost every cluster boasts a structure being fixed, somehow stayed again against deterioration.

John Stilgoe
Outside Lies Magic, p. 163-4

Week 5: Exploration — Transformation Visualizing Processes of Change

Change in the environment is constant. The form and shape of the landscape is constantly shifting as a result of changes that occur over time, intended and unintended, human and natural. A rural or agricultural area becomes a suburb; a suburb becomes a vibrant urban center; an urban neighborhood falls on hard times. Hills are graded to make flat building pads and flat ground is formed into mounds. Buildings are constructed and then torn down to make way for new ones; a derelict building is demolished, leaving a vacant lot colonized by weeds and animals (wild and feral), which then becomes a community garden or informal park for the neighborhood. New people move into a neighborhood, bringing new languages and customs and using old buildings in new ways. Plants seed themselves or are planted; they grow and die or are cut down and replaced with new plantings. The street is repaved and within months cracks appear again. Painted walls begin to peel and are repainted; shabby old wood frame houses are updated with stucco facades, then a new owner, concerned with historic preservation, restores the original wood siding. A city abandons its mass transit system, paves over the tracks, and years later begins construction of a new light-rail system along the alignment of the old streetcar lines.

Focus this week's exploration on the concept of transformation by observing and recording the changes that are currently changing the shape of the community before your eyes. <http://www.merriam-webster.com/dictionary/transform>

What evidence of change can you observe in the landscape around you? What visual evidence can you find of the forces at work transforming the environment in which you live? Can you find:

- new construction projects?
- remodeling, repairing, maintaining or refurbishing activities?
- old structures or materials recycled or repurposed (adaptive reuse)?
- natural processes of maturation, aging and decay (e.g., weathering)?
- natural processes of renewal and revitalization (e.g., growth)?
- changes produced by human activities —commerce, transportation, etc.?
- human-produced decay or degradation (vandalism or neglect)?
- adaptations or additions to the environment made by recent immigrants?
- ways in which animals and plants have adapted to the human-created landscape, changing it to suit their purposes?
- how do changes in the weather, time of day, or seasons change the way we experience the landscape?

Again, you can involve local resource people who might contribute interesting insights if you wish: your neighborhood expert, a historian, a planner, an architect, a contractor, a construction worker, a utility company or city services worker, a social worker, a police officer or someone from a local conservation organization.



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Process:

- Review homework (if any) and recap project to date.
- Present and discuss the concept of transformation using the images that follow or that are in the project photo curriculum on the website or that are part of the dictionary definition.
- Distribute cameras and notebooks (if you have kept these).
- Lead participants outside on a focused exploration for about 45 minutes; working in teams of two or three, have the participants walk, talk, take photos and make notes on their observations. Help them find examples and keep emphasizing the idea that participants should be focusing on actively looking for evidence of change in the landscape.
- Back in the library, help participants transfer image files to the computer, labeling them and organizing them in folders.
- Review the images and discuss from the point of view of content as well as technique — what did they see?
- Select one photo, have participants brainstorm a word list to describe what they see, and spend a few minutes writing. Briefly share written work. *Be sure to back up your files on a flashdrive, CD or other external storage device.*

Optional homework:

- Have the participants develop their written notes further into a paragraph or short essay.
- Have participants pick one example of change they observed that particularly interests them and have them write a short descriptive piece. Share and critique at end of second session or beginning of next session.
- Or, have them replicate the exploratory process by investigating change in their own neighborhood. Ask them to bring in several photos and some written notes to share at the following session.

Related concepts: life cycle, entropy, metamorphosis, adaptation, immigration, outmigration, renewal, feral



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Photos Illustrating the Concept of Transformation



transform

5 entries found.

1. [¹transform \(verb\)](#)
2. [²transform \(noun\)](#)
3. [Fourier transform](#)
4. [Laplace transform](#)
5. [transform fault](#)

Main Entry:

¹trans·form 

Pronunciation:

\tran(t)s-'fo rm\

Function:

verb

Etymology:

Middle English, from Middle French *transformer*, from Latin *transformare*, from *trans-* + *formare* to form, from *forma* form

Date:

14th century

transitive verb

1 a: to change in composition or structure **b:** to change the outward form or appearance of

c: to change in character or condition : [CONVERT](#)

2: to subject to mathematical [TRANSFORMATION](#)

3: to cause (a cell) to undergo genetic [TRANSFORMATION](#)

intransitive verb

: to become [TRANSFORMED](#) : [CHANGE](#)

— trans·form·able  'for-mə-bəl *adjective*

— trans·for·ma·tive  'for-mə-tiv\ *adjective*

synonyms [TRANSFORM](#), [METAMORPHOSE](#), [TRANSMUTE](#), [CONVERT](#), [TRANSMOGRIFY](#), [TRANSFIGURE](#) mean to change a thing into a different thing. [TRANSFORM](#) implies a major change in form, nature, or function <*transformed* a small company into a corporate giant>. [METAMORPHOSE](#) suggests an abrupt or startling change induced by or as if by magic or a supernatural power <awkward girls *metamorphosed* into graceful ballerinas>. [TRANSMUTE](#) implies transforming into a higher element or thing <attempted to *transmute* lead into gold>. [CONVERT](#) implies a change fitting something for a new or different use or function <*converted* the study into a nursery>. [TRANSMOGRIFY](#) suggests a strange or preposterous metamorphosis <a story in which a frog is *transmogrified* into a prince>. [TRANSFIGURE](#) implies a change that exalts or glorifies <joy *transfigured* her face>.



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Any explorer learning to look soon discovers the astounding interplay of light, shadow, and color, a gorgeous interplay that never ceases to amaze.

John Stilgoe
Outside Lies Magic, p. 12

Week 6: Exploration — Serendipity Finding the Extraordinary in the Ordinary

Amazing things continually present themselves to the explorer in epiphanies that bring joy, beauty and pleasure to everyday life. Even the most commonplace landscape can be a treasure trove for those who have the eyes to see the extraordinary hiding beneath the surface of the ordinary, the magic in everyday life. We call this phenomenon serendipity:

<http://www.merriam-webster.com/dictionary/serendipity>

As Stilgoe notes, serendipity in exploring is like finding books and other resources in libraries, or surfing the web: Much of the fun of the experience lies in the anticipation of discovering something new and unexpected along the way. As one of our project directors Melissa Elliott says, serendipity can also manifest itself in the “luck” of capturing a wonderful photo by chance. As she explained to a young participant who disclaimed any “responsibility” for taking an amazing photo, “If you hadn’t been there at that exact moment to take that photo, the accident never would have happened! You were the agent that made that photograph a reality!”

For the final excursion, focus on simply being open to encountering the unexpected and often overlooked treasures that surround us in the everyday landscapes we inhabit. Your group will make marvelous discoveries of their own. Here are a few of the wonderful things we noticed on our own expeditions:

- The pattern of shadows cast on the wall of a building by a wrought iron fire escape
- A plant springing up through a crack in the sidewalk
- The reflection of the sky in a puddle
- The way the branches of a street tree frame the new moon
- A carefully crafted bit of tile work made by an unknown artisan
- The exuberant imagery and colors of commercial signage
- A colorful vending cart that brightens a dilapidated street corner
- The mix of colors and shapes in a row of newspaper racks
- A display of pirated DVDs being sold by a street vendor
- The elaborate and colorful lettering script used by a graffiti artist
- The patterns made by power lines against the intense blue of the sky

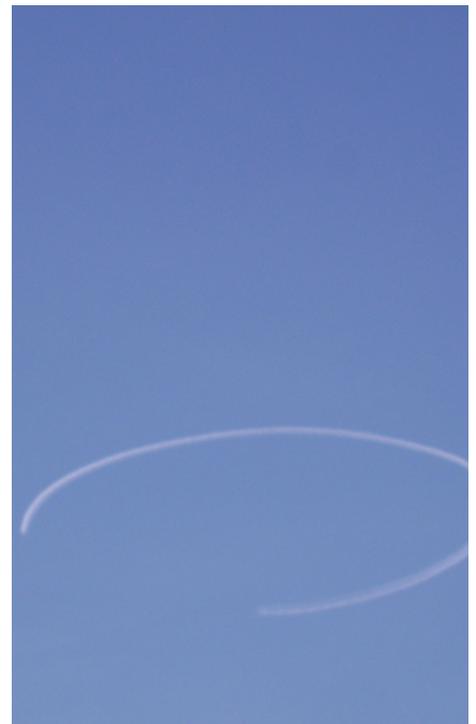
Process:

- Review homework (if any) and recap project to date.
- Present and discuss the concept of serendipity using the definition in the dictionary and the following images or those in the project photo curriculum on the website.
- Distribute cameras and notebooks (if you have kept these).
- Lead participants outside on a focused exploration for about 45 minutes; working in teams of two or three, have them walk, talk, take photos and make notes on their observations. Again, keep them focused on the idea of the week.
- Back in the library, help participants transfer image files to the computer, labeling them and organizing them in folders.



PART II: A 12-WEEK PROCESS FOR EXPLORING AND SHARING YOUR DISCOVERIES

Photos Illustrating the Concept of Serendipity



PART II: A 12-WEEK PROCESS FOR EXPLORING AND SHARING YOUR DISCOVERIES

- Review the images and discuss from the point of view of content as well as technique — what did they see?
- Select one photo, have them brainstorm a word list to describe what they see, and spend a few minutes writing. Briefly share written work. *Be sure to back up your files on a flashdrive, CD or other external storage device.*

Optional homework:

- Have the participants develop their written notes further into a paragraph or short essay.
- Have them write a short essay about the idea of serendipity, exploring their

thoughts and feelings as well noting their observations about what they saw on the walk that week. Share and critique at the end of the second session or beginning of the next session.

- Or, have them replicate the exploratory process at home — what serendipitous experiences did they have in their own neighborhood? What did they find? Ask them to bring in several photos and do some writing about their observations to share at the next session.

Related concepts: delight, wonder, magic, epiphany, awareness, extraordinary

serendipity

Main Entry:

ser-en-dip-i-ty ◀▶

Pronunciation:

\-'di-pə-tē\

Function:

noun

Etymology:

from its possession by the heroes of the Persian fairy tale *The Three Princes of Serendip*

Date:

1754

: the faculty or phenomenon of finding valuable or agreeable things not sought for; *also* : an instance of this



PART II: A 12-WEEK PROCESS FOR EXPLORING AND SHARING YOUR DISCOVERIES



Week 7: Curatorial Work I Selecting a Theme

Now it's time for the explorers to reflect on the discoveries they have made during the previous six weeks and decide how to interpret and share them through an exhibit. They will also need to consider how to attract an audience and promote wider community awareness of their work.

Before selecting the images and writings to exhibit, your group will need to select a theme or theme(s) — organizing ideas — for the exhibit. What does the group want people to know about this place? What story do they wish to tell about it? What kinds of questions do they want the community to consider?

Your theme might be simply how we see it: rediscovering community. Or, it might be one of the big ideas from the project, e.g., transformation, or the past is present, or unsolved mysteries. Or it might be a subject or issue that emerged during excursions as something of interest or concern. Remember that you can also use sub-themes as an additional way to organize your thoughts.

Here are some of the exhibit themes developed by the 21 libraries that participated in the original project::

- “Perspectives: A Walk With Auburn’s Forgotten” (Auburn)
- “Stories in the Sand: Discovering a Desert Community” (Ridgecrest)
- “Pieces of Pacifica: A Teen Photography Exhibit” (Pacifica)

- “A Second Look: Teens Exploring Santa Monica” (Santa Monica)
- “My World, My Community” (San Jose)
- “Mendota: Past & Present/Pasado y Presente” (Mendota)
- “Ordinary Can Be Extraordinary” (Moorpark)
- “Behind the Scenes in San Leandro” (San Leandro)
- “How Do You See La Habra?” (La Habra)
- “How I See It: Oxnard” (South Oxnard)

Although this sounds easy, selecting a theme is a challenging process, so we recommend dedicating an entire session to it.

Process:

Begin by reviewing the work the group has done and looking over the images accumulated over the previous five weeks (a slide show works well for this process).

As you look at your images, ask your participants to make note of important or recurrent motifs or ideas or images.

After viewing the images, brainstorm possible themes as a group. Record suggestions on a flip chart so that the group can vote or reach consensus.

Once you have decided on a theme, ask for volunteers or designate a few people to write up a draft curatorial statement using some of the ideas that surfaced during the brainstorming session. This document will help you stay focused as you develop the exhibit and program during the coming weeks.



PART II: A 12-WEEK PROCESS FOR EXPLORING AND SHARING YOUR DISCOVERIES



Week 8: Curatorial Work II Choosing a Format

Once you have decided on a theme or themes, your next task is to determine the type of format you will use.

Some of the options are:

- A classic photo exhibition might include matted and framed or mounted images (8 x 10 is a standard size). These can be displayed on walls, rolling room dividers or free-standing display panels (see Part III for a plan for the latter created for the Hayward Library). Printed or handwritten exhibit labels can be used to display text.
- A less formal (and less expensive) option is to print out and mount images on poster boards, either individually or as a collage. Photos can be combined with writing or drawing. These boards can be wall mounted or displayed on easels.
- Photos and writing can also be printed out and displayed in portfolios. Each participant can have his/her own or you could organize them thematically.
- Digital displays (slide shows) can be assembled and projected on a screen or wall or displayed on a computer screen.
- Remember that you can use several of these formats to display the group's work. For example, you might have each participant create an individual portfolio and also have a digital slide show to display the group's work in its entirety (as did the Riverside Public Library) or have a digital display along with photos mounted on easels (as did the South Oxnard Library.)

In order to make these decisions, you will need to consider the physical constraints of your exhibit space. It can be useful to have a plan

of the exhibit space with dimensions drawn out in advance so that you can quickly sketch out alternatives with your group. You'll need to determine if how many images your wall space will accommodate.

Note that wall space is usually measured in running feet.

Obviously, if you don't have wall space at your disposal, you'll need to think about employing another strategy, such as using easels, free-standing panels, or tables to display your work.

Naturally, you will need to have a sense of the resources at your disposal — including money — as well as a sense of what different options might cost in order to make choices. Remember that you can stretch your funds by either doing some of the work yourself or obtaining gifts or in-kind services from other sources.

Once you've made a decision about the format, another set of issues to think about is how best to communicate the story or theme of your exhibit. For example, Professor Stilgoe suggested that an interesting way to organize an exhibit might be as a visual scavenger hunt, with visitors encouraged to guess or find the location of the subject of each photograph. Alternatively, you could key your photos to a wall-mounted or digital map of the area. These strategies could also be combined with a guided or self-guided tour of the community.

Finally, you'll need to discuss public programming options. One good way to do this is to have an opening event to kick off the exhibit and create buzz about the project. An exhibit opening usually has a program of an hour or so that consists of several people speaking about the project, followed by a Q & A or discussion session and time for informal socializing. Refreshments and music will help create a relaxed and festive



PART II: A 12-WEEK PROCESS FOR EXPLORING AND SHARING YOUR DISCOVERIES



atmosphere and attract visitors. Having your opening on a weeknight or weekend will encourage attendance.

Some of the questions to ask participants might be: Do they want to have speakers — perhaps one or several of the resource people? perhaps a city official or community leader? Or do they want to simply present the work themselves? Or, do they want to have an interactive event, by taking people on a tour of the community, and pointing out some of their discoveries.

In shaping the program, participants should consider the question of audience: Who would they like in attendance? Friends, family and library patrons and community members are obvious candidates. But would they also like to invite civic officials or other local leaders to the event? Would they like to have media coverage to attract a larger audience?

Process:

1. Have the group that worked on the curatorial statement read a draft so that everyone stays focused.
2. Present exhibit options to the participants. Tell them that they will need to make a choice and guide them through a selection process. Be sure to discuss the pros and cons of each option and make sure they are aware of any constraints, e.g., we aren't allowed to hang anything on the walls.
3. Discuss other presentation issues or concerns, e.g., do we want to make the presentation interactive?
4. Finally, ask them to think about what kind of public program they would like to do. Offer several choices based on the options above, or others you might think of, including a traditional exhibit opening (more formal) or a more informal gathering.

5. Record choices.

6. Finally, engage participants in considering what needs to be done and assign tasks using or adapting the checklist in Part III. Make sure each participant has a clearly defined role (event photographer, media spokesperson, greeter, refreshments coordinator, etc.).

7. If you determine that display panels need to be constructed, be sure to assign a person or group to begin work on that task soon! A set of plans can be found in Part III.

Week 9: Curatorial Work III Identifying Content

Now that the group has settled on a theme or theme, and you have a general sense of the size, scope and format of your exhibit and public program, you can move on to select the content (images, text, ideas) you want to share.

As you did with selecting a theme, you may want to do this as a group, reviewing the images and then making choices or selections. Or, if you decide to allocate a certain amount of space or number of images to each participant, you can treat the selection process as a matter of individual choice. For example, everyone gets to exhibit four pieces of photography and writing, or everyone gets his or her own portfolio.

Always keep in mind the exhibit format you selected the previous week, the choices you made about themes or other ways of organizing the exhibit, and your budget and resources. However you decide to approach this process, though, be sure to make your decisions at this session, so that you can move on to other important tasks in the coming weeks.



PART II: A 12-WEEK PROCESS FOR EXPLORING AND SHARING YOUR DISCOVERIES



Other tasks for this week include deciding on a graphic look for the exhibit. For example, do you want to have a consistent type face or font to use for all text materials, including essays, labels and headings, or do you want to leave this choice up to individuals?

Once decisions have been made, be sure to record them and to create a quick sketch or plan, if you haven't already done so, showing what pieces will go where and how the exhibit will be laid out. If you want to include any other supporting material (maps, historic photos, ephemera) you should discuss this now.

Process:

1. Begin by reviewing the work you have done on the exhibit, including once again reading the curatorial statement and reviewing the decisions you made the previous week about the exhibit format.
2. Look over the images you have accumulated either as a group or individually, depending on the theme and/or approach you have selected (a slide-show format works well if you will be doing this as a group process). Make sure the participants are making notes as they review their images, whether they are doing this individually or collectively. If you are approaching this as a group process, make sure to take notes on a flip chart or other means to facilitate decision making.
3. At the end of the session, the group should vote or reach consensus about what will be included. If you are approaching this as an individual process, make sure participants are making notes about their selections.
4. Once again, discuss group work ethics and responsibilities. Be sure that everyone knows what their tasks are and that they have the resources and information needed

to complete them. Be sure to consider budget constraints, too, and how you will obtain the materials you need.

5. If you decide to invite a speaker or speakers, you should do so now using the template in Part III .
6. Issue an updated calendar announcement and press release to the local media. Although participants can help with this, you will probably need to approve the final versions of these before they are sent out, or possibly request the assistance of someone else to handle these tasks. Use the template in Part III if you wish.

Week 10: Curatorial Work IV Craft Work

This week should be spent revising, editing, polishing and adding to the stock of photographs and writings that will be exhibited so that they best communicate whatever the young people want to share with the rest of the community. You will also need to continue work on the tasks related to your opening event.

The young people can enhance the photos they selected the previous week. Again, the goal should be to edit and enhance the work already done using modest digital imaging techniques (cropping, resizing, adjusting light levels, etc.), not to compose or create new images.

Similarly, participants should work on editing and polishing their writing.

The work of editing photos and writings will probably require more time than is available during a regular session, so you may have to make arrangements for some participants to use the facilities outside of session time. Some participants may have access to resources at home and may be able to the required work as "homework".



PART II: A 12-WEEK PROCESS FOR EXPLORING AND SHARING YOUR DISCOVERIES



Process:

1. Briefly discuss the importance of revising and editing and how they can help each other improve their work through critique and feedback. Go over some ground rules of constructive criticism (see handout in Part III) and again stress the idea that the group is similar to a community of writers and photographers.
2. If you choose to use Photoshop or other editing software, conduct a short demonstration or lesson at this session. Be sure to stress the importance of proper technique, e.g., always be sure to have a pristine version of your source image saved before you modify it! ALWAYS BACK UP YOUR WORK!!!
3. Briefly discuss how to revise written work. Review the guidelines and criteria for good descriptive writing in Part III. Group the participants in pairs or triads and have them read each others' work and make suggestions on how to improve it (peer review process) using the guidelines and criteria for good descriptive writing.
4. End the session by having a status update on arrangements to date. Review the timeline to make sure you are on track. Have possible speakers or invited guests responded? If not, do you have other possibilities? Be sure that someone is responsible for preparing a flyer and poster announcing the event. Make arrangements for printing and distribution. Discuss refreshments and entertainment for the event. Have participants continue making arrangements for the public program during the upcoming week.

Homework or second session:

During the week, participants should key in their essays if they haven't already done so,

and continue to edit them. They will probably also need to schedule time to come in and use Photoshop for photo editing or do any re-photographing needed. If you wish, this could be a separate session, involving a professional writer as a resource person as well as your local photographer consultant.

Those responsible for the curatorial essay should work together to revise it for the upcoming week.

Those who will be presenting should prepare an outline or rough draft of their presentation.

Week 11: Curatorial Work V Exhibit Fabrication and Final Preparations

This week, participants will need to focus on printing, mounting and/or framing the images and text for the exhibit and creating ancillary materials for the exhibit and public program (gallery guide and program), and making final preparations for the event.

Process:

1. Print or compile your photos and text (mount, frame, put into a portfolio or combine into a slide show). Create small exhibit labels to identify each photo (title, photographer's name, camera used to take the photo). Print out and mount your titles, headings (theme and any sub-themes) and any supporting materials on foam board or sturdy paper.
2. Have status reports on publicity, speakers and invited guests. If you need to make any changes or speaker substitutions, determine that now. If additional publicity is needed, such as copying and distributing more flyers, make arrangements for doing that as well.
3. Designate a small group to create your program or gallery guide describing the contents of the exhibit. The program should



PART II: A 12-WEEK PROCESS FOR EXPLORING AND SHARING YOUR DISCOVERIES



include a list of participants and, perhaps, the curatorial statement. Also make sure you have an agenda for your opening event. Several examples of programs can be found in Part III. Make arrangements for duplicating as many copies as you think you'll need for the opening (additional copies can be made later).

4. Next, review the agenda for and rehearse the public program. If participants will be presenting, they should have rough drafts of their remarks ready. Make sure presentations don't go over your time limit and that you have a sense of how the flow of activities will work.
5. Discuss the logistics for the opening. Those responsible should order or arrange for people to bring food and drinks. Purchase or obtain utensils, flowers and other decorations, if desired. Make sure you know where you will get chairs, a podium, microphone, and other equipment you may need. Check in once more with your invited guests and speakers; remind them of the date and time and provide them with directions and/or parking information.
6. Review the checklist again so everyone is clear about tasks
7. The project director should make copies of audience survey forms (in Part III) for use during the event and to have on hand in the exhibit area, and identify a responsible adult to handle this task.
8. If desired, the project director can create award certificates to give participants at the event. (See example in Part III.)
9. Finally, send out a last minute press release to local media (coordinate with your organization and/or use the template in Part III)

Week 12: Showtime! Exhibit Installation and Opening

This is it: the culmination of all your hard work over the preceding weeks!

Process:

1. The day of the opening event, install the exhibit. Hang, mount or display your photos, labels, titles, headings, text panels and other materials on the wall or on the appropriate display surface(s). Display your gallery guides.
2. Set up the space that you will use for the program. Arrange chairs, a speaker's podium or table, set up the microphone and sound system if you will be using one.
3. Set up the refreshments table and have food, drinks and utensils ready to put out on the table at the conclusion of the program.
4. Greet guests and have them sign in on an attendance sheet or guest book. Make sure evaluation forms are on hand.
5. Make sure your media contact person keeps an eye out for local media representatives.
6. At the appointed time, conduct your public program and discussion. Be sure to acknowledge invited guests, VIPs, and any sponsors or supporters. Distribute award certificates to participants, if desired.
7. Document the exhibit and opening through photography or videography.
8. At the conclusion of the event, be sure to collect surveys from the audience, thank people for coming, remind them to sign the guest book or sign-in sheet, and ask them to publicize the exhibit to friends and colleagues. Be sure to have more exhibit publicity flyers on hand for people to take away.



PART II: A 12-WEEK PROCESS FOR EXPLORING AND SHARING YOUR DISCOVERIES



9. Afterwards, clean up and take down public program equipment and furnishings. If the exhibit will remain in the room, make sure items are in place. If you need to remove items, do so now.

Afterwards: Celebrate, Evaluate, and Plan

A day or even a week after your event, debrief, self-evaluate and congratulate yourselves: You did it!

Have a pizza party or find another way to celebrate your accomplishments as a group.

As a group, discuss what worked well, what could have been done better, and how you might do things differently the next time around. Administer participant surveys if you plan to do this.

Discuss possible next steps or extension activities such as :

- Creating individual books for each participant or a group document. Several of our participating libraries did this, using the vendor **www.blurb.com**. An example of one of these, from Lawndale Library, can be found in the “Tool Kit” section of the website at **www.calhum.org/myplace**.
- Contact the local newspaper about publishing some of the images and text from the exhibit.
- Investigate additional venues where your exhibit might “travel,” e.g., civic buildings, community centers, schools or libraries.
- Creating a neighborhood tour or itinerary, either a real-time event, a brochure or even a webpage incorporating an interactive map
- Make T-shirts using transfer images made from your photos

- Creating a calendar (print or online) or screensaver
- Conduct a community service project to address an issue you uncovered during this process
- Think about a new project the group could develop as a spinoff from this project — perhaps another photo documentary activity?

Be sure to save copies of the entire exhibit and each person’s work on CDs or flashdrives and make sure these are distributed to each person. You might want to archive additional copies with your own institutions or with libraries or historical societies in the community.

Share your results with us by emailing **info@calhum.org**, with “Re My Place” in the header line.



PART III: SUPPLEMENTAL MATERIALS

A. Program Resources

Suggested Equipment and Materials List for How I See It: My Place

Equipment

Cameras

Canon PowerShot A580 (or equivalent) — at least one for every two to three participants

Printer

Canon PIXMA iP4500 (or equivalent)

Computer

Dell VOSTRO 1000 laptop computer, mouse & cables (or equivalent)

Digital Projector

Materials

Software

Adobe Photoshop Elements

Microsoft Word

Norton Anti-virus

Paper

Ilford Galeri (50 sheets/box) at least

Two boxes for high-quality photo prints

Regular printer paper for drafts and text

Printer cartridges

(appropriate for your printer)

PGI-5 Pigment Black and CLI-8 (Black/Cyan/Magenta/Yellow) — three extra sets

Camera memory cards - 1 GB — at least one for each camera

Blank CDs — at least 25 for archival purposes

Flashdrives — one per participant

Surge protector

AA Batteries — plan on using 10 per camera

Spiral notebooks — one for each participant



PART III: SUPPLEMENTAL MATERIALS

A. Program Resources

How I See IT: My Place Sample budget

Here is a sample budget and budget narrative to use as a reference.

	Have	Need cash/ in-kind	TOTAL
1. Personnel			
Salaries and benefits (itemize)	2000.00		2000.00
Subtotal salary and benefits	2000.00		2000.00
Professional fees (itemize)		650.00	650.00
Subtotal professional fees		650.00	650.00
Total Personnel	2000.00	650.00	2650.00
2. Program			
Travel			
Supplies and materials	600.00	420.00	1020.00
Equipment	2000.00	750.00	2750.00
Telecommunications	100.00		100.00
Postage	50.00		50.00
Printing	100.00	100.00	200.00
Prizes, incentives and gifts		300.00	300.00
Public program expenses	150.00	300.00	450.00
Facilities and venue use	300.00		300.00
Other (itemize)			
Total Program	3300.00	1870.00	5170.00
3. Indirect or overhead	300.00		300.00
GRAND TOTAL	5600.00	2520.00	8120.00

Budget narrative

(brief explain of the value of each item listed above – use as much space as you need)

- Salaries and benefits: \$2000 for supervising young adult librarian staff salary (50 hrs. @ \$30/hr. plus benefits)
- Professional fees: \$300 will be donated in in-kind services from local professionals; but need \$200 to pay a local photographer to assist youth, \$100 to local historian to assist youth with research, \$50 to local publicist to speak to youth about presentation skills.
- Supplies and materials: Have budget of \$100 for snacks plus word processing and internet software valued at \$500; need \$100 to purchase Photoshop software, \$120 for 40 mats for photos for exhibit @ \$3 each, \$50 for paper and notebooks, \$50 for printer cartridges and batteries, \$50 to build display panels for exhibit and book budget of \$50.
- Equipment: have computer and peripherals and projector valued at \$2000; need 5 cameras @ \$125 each and photo printer @ \$125.
- Telecommunications: \$100 in estimated value of phone and internet services contributed by the library.
- Postage: \$50 will be allocated by the library for mailing invitations and announcements.
- Printing: \$100 from organizational funds towards cost of printing invitations, announcements and program materials; \$100 to be donated by local merchant.
- Prizes, etc: \$300 in goods donated by local merchants for raffle and reward gifts to participants.
- Public program expenses: \$150 will be spent from organizational funds for food; \$300 in kind donation from local merchants.
- Facilities and venue: \$300 in-kind contribution of library for use of meeting room for public program and teen space for weekly meetings.
- Indirect: \$300 in overhead costs will be contributed by library for administration, publicity and fund development services.



PART III: SUPPLEMENTAL MATERIALS

A. Program Resources

Sample Recruitment Flyers

METAMORPHOSIS: Teens and Digital Photography at Moorpark City Library THIS SUMMER!



1. GATHER...



2. LOOK...



3. SHOOT...



4. WRITE...



**5. DOCUMENT...
(make a film)**





**15 TEENS, AGES 13 TO 18
10 WEEK PROJECT
STARTS WEDNESDAY, JUNE 18
CALL TO INQUIRE...
MELISSA ELLIOTT, Youth Services Librarian
(805) 517-6370**

Moorpark City
www.moorparklib

This project is a program of the California Council for the Humanities conducted in partnership with Califa. It is supported in part by the under the provisions of the Library Services and Technology Act. For more information on the Council and the California Stories Initiative, visit www.californiastories.org

PACIFICA

THROUGH MY EYES IN PHOTOS



Want to be part of a TEEN photo documentary project this Fall?

- Tell Pacifica how YOU see it by documenting the area around the library using digital photography, written word and local history.
- 10 weeks. Exhibit your work.
- To apply, contact Kim Day at (805) 517-6370 or visit www.moorparklib.org

Moorpark City Library
CALIFORNIA STORIES

TEEN PHOTO PROGRAM

starting June 16, 2008

If you enjoy photography, writing and visual arts, check out the Riverside Public Library's 10 Week Teen Photography Program* this summer:

- document the area surrounding the Main Library downtown using digital photography, written word and local history
- YOU GET TO DECIDE** what you would like to photograph, write and discuss
- learn about the history of downtown Riverside with a UCR professor
- the library will provide the **DIGITAL CAMERA!**
- at the end of the 10 weeks, you will have an **ONLINE EXHIBIT** of your work

FREE!

SCHEDULE

*Credit for a portion of the first year produced photos exhibit and written word of downtown Riverside when YOU ARE THE AUTHOR - during the program might be ONLY YOU - see bring to the project!

WEEK 1	WEEK 2	WEEK 3	WEEK 4	WEEK 5
Getting Started: Project Orientation Monday 6/16 11:30 am @ Main Library Tuesday 6/17 11:30 am @ Main Library	Exploring the Area: Riverside Tuesday 6/23 11:30 am @ Main Library Wednesday 6/25 11:30 am @ Main Library Thursday 6/26 11:30 am @ Main Library	Transformation: Making a Difference Tuesday 6/23 11:30 am @ Main Library Wednesday 6/25 11:30 am @ Main Library Thursday 6/26 11:30 am @ Main Library	Engagement: Who, What, When, Where, Why, & How Tuesday 6/23 11:30 am @ Main Library Wednesday 6/25 11:30 am @ Main Library Thursday 6/26 11:30 am @ Main Library	Storytelling: Finding the Connection in the Stories Tuesday 6/23 11:30 am @ Main Library Wednesday 6/25 11:30 am @ Main Library Thursday 6/26 11:30 am @ Main Library
WEEK 6	WEEK 7	WEEK 8	WEEK 9	WEEK 10
Working Children Tuesday 7/15 11:30 am @ Main Library Wednesday 7/22 11:30 am @ Main Library Thursday 7/24 11:30 am @ Main Library	Craft Work Tuesday 7/22 11:30 am @ Main Library Wednesday 7/23 11:30 am @ Main Library Thursday 7/24 11:30 am @ Main Library	Recording: Report Tuesday 8/5 11:30 am @ Main Library Wednesday 8/6 11:30 am @ Main Library Thursday 8/7 11:30 am @ Main Library	Making It Happen Tuesday 8/12 11:30 am @ Main Library Wednesday 8/13 11:30 am @ Main Library Thursday 8/14 11:30 am @ Main Library	Exhibits Tuesday 8/19 11:30 am @ Main Library Wednesday 8/20 11:30 am @ Main Library

UCRCMP UNIVERSITY OF CALIFORNIA RIVERSIDE
INLANDIA



PART III: SUPPLEMENTAL MATERIALS

A. Program Resources

Sample Release Form

(available for download in PDF format in a Toolbox Section of www.calhum.org/MyPlace)

312 Sutter Street
Suite #601
San Francisco, CA, 94108
415/391-1474
415/391-1312 fax
www.calforhumanities.org

HUMANITIES
CALIFORNIA COUNCIL FOR THE HUMANITIES

**RELEASE OF LIABILITY, MEDICAL RELEASE,
AND MEDIA RELEASE FORM**

PLEASE FILL OUT COMPLETELY; INITIAL AND SIGN WHERE INDICATED.

Participant Name: _____ ("Participant")
Participant Date of Birth: _____

Release of All Claims: _____ (initial) (LIABILITY RELEASE)
The undersigned, on his or her own behalf and, if applicable, on behalf of Participant, if Participant is a minor who is either the undersigned's minor child or a minor child in the undersigned's legal guardianship, hereby releases, waives, and discharges, covenants not to sue, and indemnifies and holds harmless the California Council for the Humanities (CCH), its directors, officers, employees, agents, volunteers, and affiliated entities (hereinafter referred to as "releasees") from all liability to the undersigned or to Participant and all of his or her personal representatives, assigns, heirs, and next of kin for any loss or damage, and for any and all manner of actions, suits, claims, demands, judgments, damages and liability in law and in equity which may arise or result from participation by me and/or by Participant in a CCH program or activity, including costs and reasonable attorney fees, on account of injury to the person or property of the undersigned or Participant, whether caused by the negligence of the releasees or otherwise while the undersigned or Participant is in, upon, or about the premises or any facilities or equipment therein or participating in any program affiliated with CCH.

I recognize that participation in various physical activities involves subjecting oneself and others to risk of injury, and agree to obey the safety standards of the program and the instructions of CCH staff and other authorized chaperones or program staff, as well as hold all parties free from liability.

Medical Release/disclosure: _____ (initial)
I/we understand that the programs and activities in this program are voluntary. I/we assume the risk of any and all injuries, which may occur as the result of participating in this program despite any physical and/or emotional conditions identified in this application. Please identify any physical or emotional conditions which might limit or affect participation, or make the applicant susceptible to injury:

Authorization for Emergency Treatment: _____ (initial)
I hereby give permission for myself or the Participant to receive emergency medical treatment, including hospitalization, in the event the emergency contacts named herein cannot be reached in an emergency.

Emergency Contacts:
1. Name: _____ Relationship to myself/Participant: _____
Phone number: _____ Email: _____
2. Name: _____ Relationship to myself/Participant: _____
Phone number: _____ Email: _____

Photo/Media Release: _____ (initial)
I grant to CCH, its officers, employees, agents, successors and assigns, and affiliated entities the right to use, reproduce, assign and/or distribute photographs, films, videotapes, and sound recordings involving myself and/or the Participant, for educational purposes or any other lawful purpose, including as a means of promoting CCH youth programs. I hereby agree, on behalf of myself and on behalf of the Participant, to relinquish all rights, title and interest I/we may have in any finished product created pursuant to the above sentence, or any advertising copy that may be used in connection therewith, and waive all rights to any further compensation therefor.

Survey Participation Consent: _____ (initial)
We may ask Participant to fill out and complete surveys regarding Participant's experiences with applicable CCH programs. Completing the survey is not mandatory, but participation in surveys by Participant, where Participant is a minor, requires your permission. You do not have to grant permission in order for your child to participate in CCH programs.

Participant Signature: _____ Date: _____
Participant Name (print): _____

If Participant is under the age of 18, the signature of a parent or guardian is also required.

Parent or Guardian Signature: _____ Date: _____
Parent or Guardian Name (print): _____
Relationship to Participant: _____

FORM W-100-7/2015/03.01.17



PART III: SUPPLEMENTAL MATERIALS

A. Program Resources

Rules of the Road

- 1. Be prepared.** Make sure you have all your gear in hand or in a backpack or book bag — camera, notebook, pen, extra batteries, water, sunscreen.
- 2. Dress to succeed:** Wear comfortable clothes and walking shoes. Bring a hat and sunglasses for summer and or sunny weather. Bring raingear or a jacket if the weather looks threatening or likely to turn cold.
- 3. Be alert:** Watch out for road hazards and dangers. Stay on the sidewalk as much as possible, watch out for traffic or obstacles on the path. If something looks dangerous, avoid it.
- 4. Eyes on the prize:** Have fun but stay focused and “on task.” Remember that you are exploring — actively looking, capturing images and impressions, and reflecting and thinking about what you are seeing.
- 5. Stay together:** Don’t wander off or away from the group; work as a team.
- 6. Stay in the public realm:** Don’t go into private property unless you have permission or the space is publicly accessible (parking lots and alleys as well as streets and sidewalks are OK).
- 7. It’s OK to take photos of buildings, landscape features or streetscapes as long as you are doing so from the street or sidewalk.** In our security-conscious era, people will sometimes try to stop you, but you have the right to do this; the only exception might be government buildings. Be polite and friendly. Explain that this is a project of your organization. If they want more information, refer them to the person in charge.

8. Photographing people is another

story: Remember that you can’t exhibit or publish images of people without obtaining their written permission. If you take a photograph of a person, and their image will be recognizable, you must have a written release signed before you can show that image. (Sample release forms are in the manual.)

- 9. Follow the Sierra Club maxim:** Take Only Photographs, Leave Only Footprints! Be sure to take any trash back to the class site or dispose of properly. Save used batteries for recycling. Don’t pick the daisies (or any other flowers).

Tips on Constructive Criticism for Photographers and Writers

Learning to give and take constructive criticism is an important skill for young photographers and writers, as for anyone serious about improving their craft. Being able to thoughtfully analyze and critique your own as well as others’ work are useful skills for school, work, and social life.

Giving criticism:

- Always start by finding something positive to commend in the work, no matter how small it might be.
- Keep your criticism focused on the work, not the author/photographer!
- Take responsibility for your critique: say “I think” or “It seems to me” instead of unattributed statements: “That looks _____”
- Avoid vague and global negatives — “what a lousy photo” — in favor of specific criticisms — “it looks a little blurry to me.” Even positive feedback is more helpful if specific.



PART III: SUPPLEMENTAL MATERIALS

A. Program Resources

- Make your criticism helpful by asking questions: “Did you want to ____?”, then following up: “Maybe it would be clearer if you _____.”

Receiving criticism:

- Remember that you are part of a community and that everyone is working together to help each other improve as well as build their own skills. Remember that the person is giving you their honest opinion to try to help you learn and grow and that they are taking a risk by being honest and open with you.
- Try to stay emotionally detached; the criticism is not “about you” but about your work. Sometimes taking notes helps you stay focused on the content of the critique and not get caught up in your feelings.
- Give yourself time to think through the criticism before responding or acting on it.
- Different people will respond differently to the same work. You can’t always please everyone. In the end, you are “the decider” about your own work.
- If you do feel “picked on,” or that criticism was not given in the right spirit, talk to the person and/or the group leader.

Some good websites:

<http://www.utexas.edu/ogs/gradlife/academics/writing/constructive.html>

http://resourcesforwriters.suite101.com/article.cfm/the_art_of_the_writing_workshop_ii

<http://nicepicslady.blogspot.com/2007/09/constructive-criticism.html>

Tips on Descriptive Writing

(adapted from *The Writing Site* — see additional resources below)

This project emphasizes developing the skills of observation, analysis and communication through documentary photography and descriptive writing. Descriptive writing aims to create a vivid sensory impression of a person, place or thing in the reader’s mind, so that the reader is able to experience the phenomenon in the same way the writer did. Descriptive writing can be seen as a complement to photography, a way of communicating details, information and qualities that cannot be conveyed solely through visual means.

Here are some basic elements of descriptive writing:

- elaborate use of sensory language
- rich, vivid and lively detail
- figurative language such as simile, hyperbole, metaphor, symbolism and personification
- *showing*, rather than *telling* through the use of active verbs and precise modifiers

The following words can be used as a checklist to help you write a good descriptive paragraph or short essay about place and the landscape.

Notice how many of these terms parallel those used in photography:

- size (dimensions, weight, mass)
- color (hue, intensity, value)
- shape
- texture
- smell/taste
- sound
- speed



PART III: SUPPLEMENTAL MATERIALS

A. Program Resources

- purpose/function/role/use(s)
- location (relative — in, above, below, beside, near, far — or absolute — address, compass direction, etc.)
- condition (new, old, worn, shiny, tattered, etc.)
- mood/atmosphere (quiet, busy, bustling, slow, somber, vibrant)

Some good online resources:

<http://www.thewritingsite.org/resources/genre/descriptive.asp>

<http://www.webenglishteacher.com/descriptive.html>

http://www.nebo.edu/misc/learning_resources/ppt/6-12/writing.ppt

<http://teacher.scholastic.com/lessonrepro/lessonplans/nfict1.htm>

http://www2.actden.com/writ_den/tips/paragrap/describe.htm

Tips on Taking Good Digital Photographs

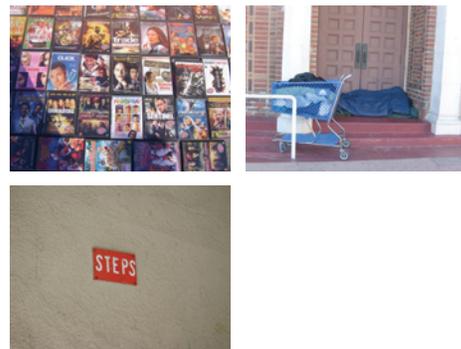
BASIC CAMERA TECHNIQUES

1. Use the zoom or move closer to frame what you want people to see.

Tip: Look all around the frame of the LCD window and ask, are you framing exactly what you want people to see? Is your subject prominent in the photo?



Examples of making a conscious choice to either fill the frame with an object or show the area surrounding it for context. The sign “39” takes on a different meaning in the wider shot by revealing that the number denotes the number of lanes in the bowling alley. In the tight shot it is easier to see that someone welded a bicycle gear on the water department cover than it is in the wider shot.



Framing the red “steps” sign in an expanse of beige stucco uses the contrasting colors to highlight the sign and also tells the viewer that the sign is not huge. Filling the frame with bootleg DVD covers creates an interesting grid design but does not tell us where they are being sold, who is selling them or who is buying them. Framing a sleeping homeless person *and* the person’s shopping cart tells us something about how the person lives. However, the framing does not reveal that these are steps of a church.

2. Know the difference between blurry photos and unfocused photos.

Blurry photos are caused by camera movement. This happens a lot in low light situations (because the camera’s shutter slows down to let in more light).

Avoid by: Holding the camera steady. You can prop it on a surface or anchor yourself against a pole or wall.



PART III: SUPPLEMENTAL MATERIALS

A. Program Resources



The Telephoto zoom magnifies the image and the blur: Get closer (if possible) to the subject or prop camera on surface and do not move the camera when pressing shutter button.

Unfocused photos are caused by the camera not focusing on the main subject in your composition. Retake and try to center what you want in focus (or hold down the shutter button halfway to focus on the center, then reframe that shot you want).



In the first shot, the camera auto-focuses on the iron fence, leaving the Brynmoor Apts sign unfocused. Eliminating the foreground fence in the second framing allows the camera to keep the sign in focus.

3. Focus and camera blur can be used to create interesting effects as below.



In the first shot, a moving bus creates a blurred background giving the bus a sense of movement while the foreground vending

machines remain locked in focus. In the second shot, the camera focuses on the background, leaving the foreground to go out of focus and creating a sense of depth in the picture.

4. Do not use flash unless necessary or if you want to accent foreground.

- The flash depletes the batteries faster.
- The flash will brightly illuminate objects in the foreground and often not the actual subject of your photos.
- Learn how to turn off the flash (denoted by a lightning bolt arrow).



Here a flash is used unnecessarily in daylight and overexposes the palm tree in the foreground.



A flash used to advantage at dusk illuminates a foreground sign or reflects off a street sign, leaving the light at dusk to glow in the background.



A flash bounces off graffiti paint, accenting the colors but also creating a bright “hot spot” against the shiny surface.



PART III: SUPPLEMENTAL MATERIALS

A. Program Resources



A flash at night illuminates plant life in a close up and wide shot.

COMPOSITION: How to make your photographs look more interesting by how you compose or frame your shots. Be aware of:

- 1. Backgrounds** — Is something in the background distracting the eye from your subject?
- 2. Lines** — Look for lines (wires, fences, layers, stripes, arrows, etc.) cutting through your photograph and try positioning them at an angle.



Be aware of parallel lines (in roads, sidewalks, railroad tracks, bridges, telephone lines, etc.) and frame so they disappear in the distance, giving your shot a sense of depth. You can also tilt the camera so the lines disappear at an angle.

- 3. Juxtaposition** — Grouping two or more objects in a photograph can change the meaning of a single object as it relates to other objects in the shot.



Hebrew letters on an old temple juxtaposed with a homeless person's cart. A shopping cart spouting from a bush.

- 4. Patterns** — Elements that repeat as in fences, brick walls and signs can create interesting visuals.



- 5. Contrast** — How shapes, colors, shadows and light clash and interact with each other.



- 6. Shapes of objects — and the shapes created by color and shadow.** An everyday object can take on special meaning if isolated in your shot.



PART III: SUPPLEMENTAL MATERIALS

A. Program Resources



7. Depth — Create the sense of three-dimensional space in your photograph by being aware of what's in front of or behind your subject (background and foreground).



8. Camera angle — Vary the angle of the camera so that every shot is not perfectly horizontal or vertical.

9. Position of subject in the frame

- a. Fill the frame with your subject.
- b. Avoid centering every subject in every shot:

Rule of Thirds: To avoid boring symmetry, divide the frame into thirds (top & bottom) and position the object you're photographing in one of the thirds.

10. Lighting — Is there sunlight or a street lamp illuminating your subject? Are you photographing your subject in complete shadow? Dark shadows can accent your subject. Conversely, your subject often will not stand out if it's in complete shade.



Notice how bold the Marlboro pack stands out in sunlight compared to the biker rider stencil photographed in complete shadow.

11. Exposure — Is your photograph too dark or too light? You can adjust the exposure when you take the shot or later in Photoshop.



PART III: SUPPLEMENTAL MATERIALS

A. Program Resources

Writing Exemplar

This short selection by one young person who participated in the Hayward Library project is a good example of descriptive writing. For additional examples, view the online exhibit at www.calhum.org/myplace.

LONG WAY TO GO. Cracked wood. A mosaic of pebbles. Rusted metal. For some this is the shadow of the past, drowned out by the humming of the adjacent BART track. Abandoned by most, the tracks now serve as a shortcut, or just a nice quiet place to be. But these old railroad tracks are the schism of Hayward, defining the fine line of transformation. On one side lie contemporary designs of hectic Hayward, while the other side is identified as a work in progress pushed farther and farther away from the heart of the city. But the tracks tell the story: it is not the change that makes progress, but rather progress that defines change.

Aakash Hazari, 12th Grade



PART III: SUPPLEMENTAL MATERIALS

A. Program Resources

40 Developmental Assets

This chart shows eight areas of human development and 40 developmental assets used as benchmarks by youth-development specialists.

The percentage of young people who report experiencing each asset were gathered from the administration of the *Search Institute Profiles of Student Life Attitudes and Behaviors* survey to 318 communities and 33 states.

Asset type	Asset name and definition	
SUPPORT	1. Family support — Family life provides high levels of love and support.	70%
	2. Positive family communication — Young person and her or his parent(s) communicate positively, and young person is willing to seek advice and counsel from parent(s).	30%
	3. Other adult relationships — Young person receives support from three or more nonparent adults.	45%
	4. Caring neighborhood — Young person experiences caring neighbors.	40%
	5. Caring school climate — School provides a caring, encouraging environment.	29%
	6. Parent involvement in schooling — Parent(s) are actively involved in helping young person succeed in school.	34%
EMPOWERMENT	7. Community values youth — Young person perceives that adults in the community value youth.	25%
	8. Youth as resources — Young people are given useful roles in the community.	28%
	9. Service to others — Young person serves in the community one hour or more per week.	51%
	10. Safety — Young person feels safe at home, at school and in the neighborhood.	51%
BOUNDARIES & EXPECTATIONS	11. Family boundaries — Family has clear rules and consequences and monitors the young person's whereabouts.	48%
	12. School boundaries — School provides clear rules and consequences.	53%
	13. Neighborhood boundaries — Neighbors take responsibility for monitoring young people's behavior.	49%
	14. Adult role models — Parent(s) and other adults model positive, responsible behavior.	30%
	15. Positive peer influence — Young person's best friends model responsible behavior.	65%
	16. High expectations — Both parent(s) and teachers encourage the young person to do well.	49%
CONSTRUCTIVE USE OF TIME	17. Creative activities — Young person spends three or more hours per week in lessons or practice in music, theater or other arts.	20%
	18. Youth programs — Young person spends three or more hours per week in sports, clubs, or organizations at school and/or in the community.	58%
	19. Religious community — Young person spends one or more hours per week in activities in a religious institution.	63%
	20. Time at home — Young person is out with friends "with nothing special to do" two or fewer nights per week.	52%

EXTERNAL ASSETS



PART III: SUPPLEMENTAL MATERIALS

A. Program Resources

	asset type	asset name and definition	
EXTERNAL ASSETS	COMMITMENT TO LEARNING	21. Achievement motivation — Young person is motivated to do well in school.	67%
		22. School engagement — Young person is actively engaged in learning.	61%
		23. Homework — Young person reports doing at least one hour of homework every school day.	53%
		24. Bonding to school — Young person cares about her or his school.	54%
		25. Reading for pleasure — Young person reads for pleasure three or more hours per week.	23%
INTERNAL ASSETS	POSITIVE VALUES	26. Caring — Young person places high value on helping other people.	50%
		27. Equality and social justice — Young person places high value on promoting equality and reducing hunger and poverty.	52%
		28. Integrity — Young person acts on convictions and stands up for her or his beliefs.	68%
		29. Honesty — Young person “tells the truth even when it is not easy.”	67%
		30. Responsibility — Young person accepts and takes personal responsibility.	63%
		31. Restraint — Young person believes it is important not to be sexually active or to use alcohol or other drugs	47%
	SOCIAL COMPETENCIES	32. Planning and decision making — Young person knows how to plan ahead and make choices.	30%
		33. Interpersonal competence — Young person has empathy, sensitivity and friendship skills.	47%
		34. Cultural competence — Young person has knowledge of and comfort with people of different cultural/ racial/ ethnic backgrounds.	42%
		35. Resistance skills — Young person can resist negative peer pressure and dangerous situations.	42%
		36. Peaceful conflict resolution — Young person seeks to resolve conflict nonviolently.	45%
	POSITIVE IDENTITY	37. Personal power — Young person feels he or she has control over “things that happen to me.”	44%
		38. Self-esteem — Young person reports having a high self-esteem.	52%
		39. Sense of purpose — Young person reports that “my life has a purpose.”	59%
40. Positive view of personal future — Young person is optimistic about her or his personal future.		74%	



PART III: SUPPLEMENTAL MATERIALS

A. Program Resources

Public Programming Checklist

Assign tasks in advance and run through at rehearsal. Make sure each participant has a clearly defined role and has the resources and information to do his/her job. The whole group (or a large subset of it) will probably need to work on outreach activities, exhibit fabrication and installation, and clean-up.

Task	Duties	Name
Audience liaison	Meet guests at door, ask them to sign the guest book and take a gallery guide and event survey form; collect forms at end of program. Copy survey forms in advance.	
Speaker liaison	Invites speakers and VIPS. Check in with them to reconfirm attendance. Meet speakers and/or VIPS, guide them to where they will sit or speak, make sure they are comfortable. Follow up after the program with thank you notes.	
Media spokesperson	Work on developing press release and press packets for distribution. Answer questions and provide information to the media at the event. Follow up after coverage.	
Photographer	Document event with photographs.	
Refreshments coordinator(s)	Coordinate purchase or donation of food and drinks for reception, set up and monitor refreshments table, replenish items as needed.	
Program moderator or facilitator (may be youth or adult)	Keep the event on track and on time, introduces speakers, facilitates discussion, prompts audience questions. Prepares program agenda in advance in coordination with others.	

Optional — nice extras if you have enough person-power:

Task	Duties	Name
Decorations coordinator	Obtain and set up floral arrangement or other decorations.	
Music coordinator	Set up sound system and coordinate music for reception.	
Videographer/recorder	Set up and operate video camera or other recording device to record and document public program.	



PART III: SUPPLEMENTAL MATERIALS

A. Program Resources

Sample Invitation Letter to Speaker or VIP

[adapt and send out over your library or organization letterhead]

Date

Big Wig

Street Address

City, State, Zip

Dear Ms./Mr./Dr./Rev./Hon. (be sure to use proper salutation) Wig:

On behalf of our teen group at _____ (library/organization), I/we am/are writing to invite you (to attend/to speak at) an opening event for our exhibit _____, to be held (date, time, location).

The exhibit is the result of a 12 week project in which _____ teens have explored the everyday landscape of our community using photography and writing. Our exhibit focuses on (theme or themes) and includes (describe the content of the exhibit, e.g., number of images and written pieces). We hope that the exhibit will (list some of your objectives).

[If asking them to speak, tell them what you would like them to talk about, the format you will use, and roughly how much time they will need to speak and answer questions and/or participate in a discussion. Describe the estimated size and composition of the audience, e.g., demographics. Tell them how long the program will be and that you have invited media representatives to cover the event]

We hope that you will be able to join us because (tell them why you think it would be good for them to be there and to share their perspective with others in the community). To assist us in planning the event, will you let us know by (date) whether or not you will be able to (attend or speak) by calling or emailing our librarian/project director Ms./Mr. _____, at (give phone number and email address).

Thank you and we hope you will be able to participate.

Sincerely,

Your name(s)

cc: (list any pr or descriptive materials you wish to share with them)



PART III: SUPPLEMENTAL MATERIALS

A. Program Resources

Instructions for Building an Art Display Board

For one (1) freestanding display you will need two (2) double-sided panels and the following materials:

1. four (4)	1x2x2' - 10 1/2" select pine (2 1x2x6' select pine)
2. four (4)	1x2x6' - select pine (2 1x2x8' select pine)
3. four (4)	3" non-removable pin brass hinges w/ three (3) screws each included (2 per pack)
4. eight (8)	2" galvanized corner braces w/ four (4) screws each included (4 per pack)
5. four (4)	1/8"x3'x4' tempered hardboard (2 4'x8' panels)
6. twenty (20)	#8x1" brass wood screws (flat head/ philips head) (100 per pack [best deal] or individual)

Following are the tools you will need:

1. hand saw with miter box if available for cutting 1x2 boards
2. drill with 5/64" drill bit for pilot holes & philips head screw bit
3. philips head screwdriver if drill is not available
4. utility knife with extra blades for cutting headboard
5. 4' metal straight edge for cutting headboard
6. two (2) small clamps to hold metal straight edge
7. large worktable (example: table with a 4'x8" piece of low grade 1/2" plywood)
8. pencil to mark screw locations.
9. tape measure

Constructing the panels:

1. Measure twice so you don't make mistakes.
2. Cut the 1x2 select pine; lay out one panel on the table and mark the holes for corner braces. Screw the corner braces in.

3. Cut the hardboard: place hardboard sheet on table and measure three feet for 3'x4' panel; clamp metal edge to table and hardboard, this keeps it from moving and will be your guide while cutting. Make sure you're cutting the right side of the edge; with the utility knife cut the hardboard approx. eight times (you don't need to cut all the way through). Slowly lift the hardboard off the table (while still clamped) until the piece breaks off. Repeat.
4. Put the frame from 2 on the table and place the hardboard on top. You should have three brass screws on each side and one brass screw on the top and bottom (see diagram for location). Drill the pilot hole through the hardboard and the pine and screw in place. Turn the panel over and repeat. Note: don't place the screws in the same location as the opposite side, offset 1" so they don't interfere with each other (see diagram).
5. Repeat 4 for the second panel.



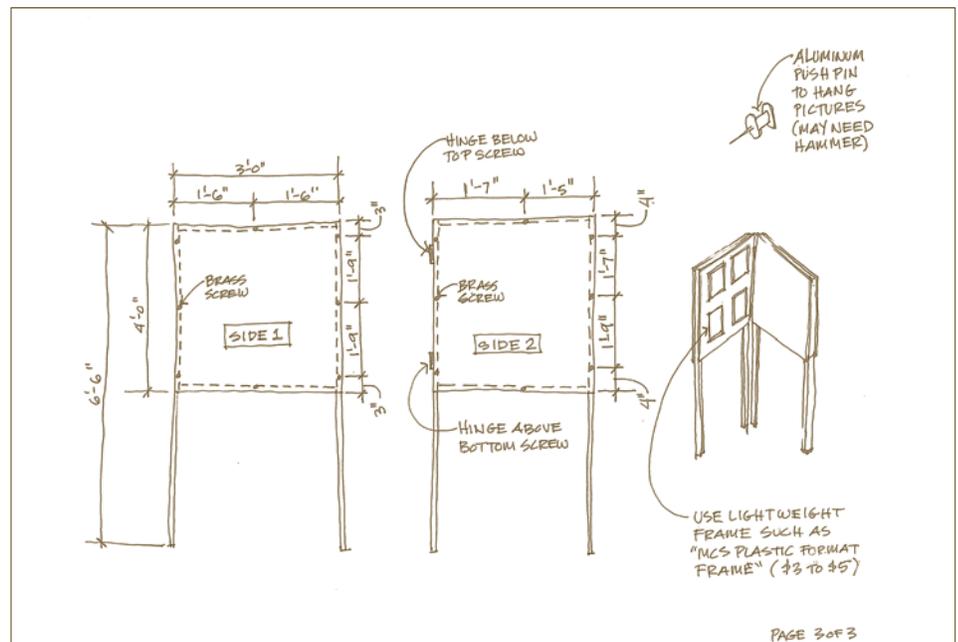
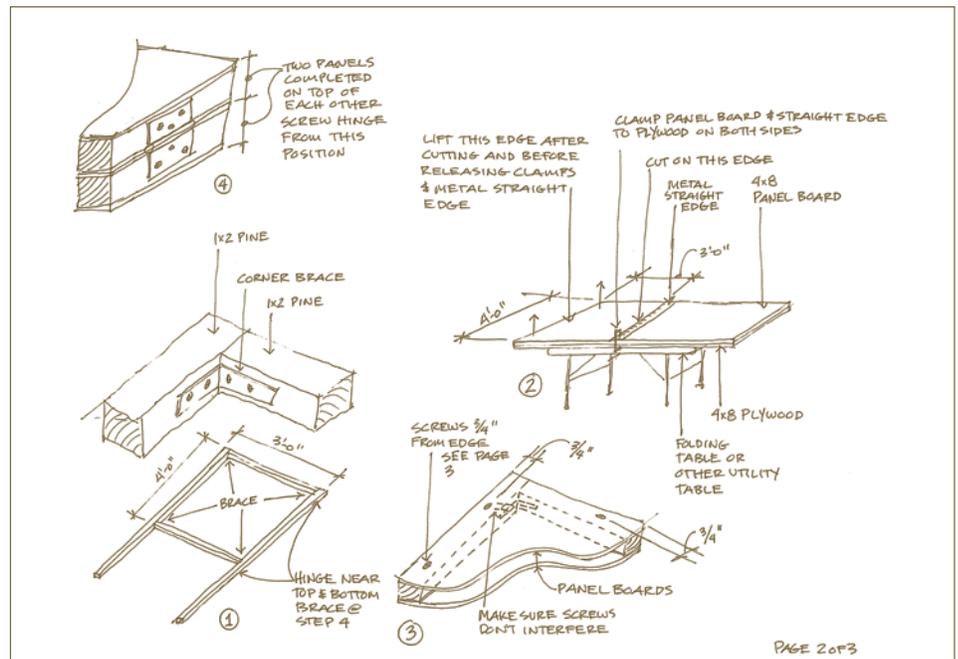
PART III: SUPPLEMENTAL MATERIALS

A. Program Resources

6. Once you have completed both panels you are ready for the hinges. Place both panels on the table, on top of each other and mark the locations for the hinge screws. Note: make sure the screws won't interfere with the panel screws. Drill the pilot holes and attach hinges. You are done.

Using the display panels:

1. When using the panels they should not be opened to more than 90 degrees.
2. The easiest hanging method is to use aluminum push pins (NOT thumbtacks); you might need a hammer but you should be able to push them in by hand. Be sure to hold the panel or have someone else hold the panel when you do this so it doesn't get pushed over.



PART III: SUPPLEMENTAL MATERIALS

A. Program Resources

Sample Award Certificate



PART III: SUPPLEMENTAL MATERIALS

A. Program Resources

Sample Event Program

Special Thanks
 Family of Alberto Carranza
 Becky Malli
 Family of Brenda & Mima
 Buzz Rayfield
 California Council for the Humanities
 Felicia Kelley
 The Gomez Family
 Jennifer Nations
 The Maravilla family
 Mayor Robert Silva
 The Mendez Family
 The Montenegro Family
 Nancy Daniels
 Family of Nidia Chicas
 Sam Rubio
 The Serrano Family
 Sonia Boulliba
 Tina Garcia

Past & Present MENDOTA
Pasado & Presente

a photography exhibit
 with photographs and writing by
 Alberto Carranza
 Brenda Vongkhamene
 Jessi Mendez
 Jonathan Serrano
 Jose Maravilla
 Mima Cabrera
 Nidia Chicas

the built environment is a sort of palimpsest, a document in which one layer of writing is never scraped off, and another one applied. An acute, staid, explorer who holds the past present to the light sees something of explorer of the built environment seen in all sorts of takes of past generations.

John Hedges, Harvard Professor
 From his book *Overland, East Maps*

the project is a program of the California Council for the Humanities. California State News has a campaign conducted in partnership with CalState. It is supported in part by the U.S. Institute of Museum and Library Services under the provisions of the Library Services and Technology Act. For more information, visit www.californiahistory.org

Tuesday 12 August 2008

Welcome and overview of the project: **Kris Jorgensen**, Librarian

Remarks from participants: **Jonathan Serrano**, **Brenda Vongkhamene**, **Nidia Chicas**

History of Mendota: **Buzz Rayfield**, Local Historian

Presentation of Cartifacts: **Felicia Kelley**, Senior Programs Manager CCH

Viewing of the Exhibit

Please join us for refreshments at the conclusion of the program

Perspectives:
A Walk With Auburn's Forgotten

A digital photography exhibit by local youth

Opening Reception
Saturday, 8 November
 Auburn Library Commur
 350 Nevada Street Au

PLACER COUNTY
 (530) 886-4650 www.placerlib.org

Stories in the Sand
Discovering a Desert Community

A project of the California Council for the Humanities
 Opening at the Ridgecrest Branch, Kern County Library

October 30th 2008
 4:00 pm to 7:00 pm
 Through November 8th

Pieces of Pacifica
A Teen Photography Exhibit

Nine local youth share their views of Pacifica using digital photography

Opening Reception:
Saturday, November 15, 4:30-6:30 pm
 Park Library
 Pacifica, CA 94044

to the public
 will be served

Library



PART III: SUPPLEMENTAL MATERIALS

B. Publicity Materials

Publicity Tips from Teen Librarians

Erica Cuyugan, Santa Monica

Public Library:

Our Publicity Team (made up of about 4-5 teens on the Teen Council) worked with a graphic designer to develop a graphic, slogan, and poster/postcard design. One of the teens contributed an original drawing to the design. Teens hung posters around the schools and at local teen hangouts. Postcards were distributed at schools, at other teen events, and to other teen leadership groups and organizations. Teens made sure they always had postcards available to give out to their friends and other people they talked to. Our local newspaper and cable TV network covered the program, and we received a lot of support from the teen organizations/programs featured in the presentation. Here are the main examples of publicity and media attention:

- Poster/Postcard distribution: Library and branches, local schools (teachers, principals, and libraries), local teen organizations and teen centers, local businesses, teens and teen centers, City Council and City Manager's offices (they also received typed invitations on letterhead), Friends of the Library, and Library Board
- Press Releases: Local media contacts (newspapers, TV, newsletters, etc.), teachers, other librarians, community leaders, youth organization leaders

- Newspaper/website/tv event listings: Main Library and Teen websites, *The Palette* (online), *SoCal Events* (online), *Santa Monica Life Long Learning Community Calendar* (Online), and *Santa Monica Daily Press* (local newspaper and online), *Santa Monica CityTV* (local cable channel)
- Event coverage: Santa Monica Daily Press and Santa Monica CityTV (news short)

Alicia Doktor, Riverside Public Library:

Flier distribution: Teens, local merchants, community partners

Press releases: Local radio stations, *The Press Enterprise*, *Inland Empire Weekly* (ads and columns)

We found the community to be very supportive of our program and welcoming to our press release. The local paper was more than happy to showcase the screening in the paper in more than one column. Our "alternative" paper was also eager to place more "legitimate" ads into their weekly and to also form a community partnership.

Our biggest supporters were the teens themselves, getting friends and family to check out their hard work. It also helped that we invited the bands that were in the documentary to come to the viewing. They accounted for a large number of participants. We gave the teens plenty of fliers to give to their friends and also sent some out to contacts at various high schools in the area. Local merchants were also glad to display fliers.



PART III: SUPPLEMENTAL MATERIALS

B. Publicity Materials

Sample Press Release for Exhibit and Opening

[adapt and send out over your letterhead]

FOR IMMEDIATE RELEASE: [DATE]

Contact: (YOU/YOUR LIBRARY PUBLIC INFORMATION OFFICER)

PHOTOGRAPHY, WRITING EXHIBIT AT _____ [YOUR LIBRARY/ORGANIZATION] PRESENTS
TEENS' DISCOVERIES ABOUT LOCAL COMMUNITY

(YOUR TOWN, CALIF.) — An exhibit of photographs and writing created and assembled by a group of local teens about their recent exploration of place in _____ [YOUR TOWN, CITY] will be shown at _____ [YOUR LIBRARY/ORGANIZATION] from _____ [DATES].

An opening reception featuring presentations by _____ and a discussion session will be held on _____ [DAY] _____ [DATE] at _____ [TIME]. The presentation and discussion will be followed by a social period with refreshments. The event is free and open to the entire community.

The exhibit is the culmination of a 13-week project called How I See It: My Place, a program originally developed by the California Council for the Humanities with the support of the California State Library. Through the course of the project, the young participants learned research and presentation skills, how to document their observations with photography and writing, how to curate an exhibit, and how to how to organize and conduct a public program. "We didn't realize _____ until we got involved in this project," said _____ [YOUR SPOKESPERSON]. "It's been a _____ learning experience for us because _____, [HE/SHE added]."

"The program aims to create stronger connections between young people and their communities, promote intergenerational understanding and civic engagement, and highlight the role of libraries as centers of community cultural life," said _____ [YOUR SPOKESPERSON]. "Libraries have long encouraged people to read and seek information on topics of interest, but fostering communication between people of different ages, experiences and walks of life has grown increasingly more important as the state has become more and more diverse." _____ "This program has encouraged youth to make connections between _____ and between _____," _____ added.

The program was loosely based on the work of John Stilgoe, a Harvard professor of landscape history who sees everyday landscape as a historical record and wants to awaken people to the excitement of exploring their surroundings. In addition to its observational intent, the program also aimed to spark participants' interest in the humanities and encourage them to pursue their newly developed skills and interests through higher education and careers.



PART III: SUPPLEMENTAL MATERIALS

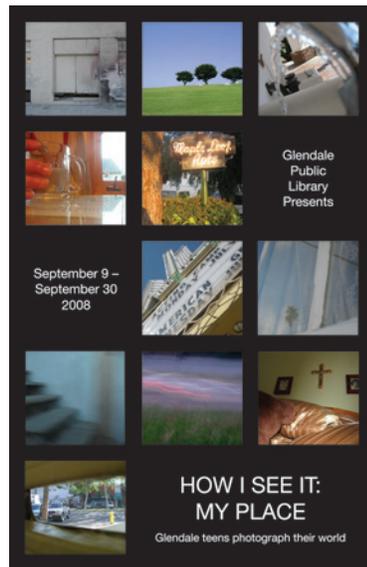
B. Publicity Materials

Sample Calendar Announcement for Exhibit and Opening

EXHIBIT PRESENTS TEENS' DISCOVERIES ABOUT LOCAL COMMUNITY

An exhibit of photographs and writings created by a group of local teens documenting their recent exploration of place in _____ [YOUR CITY] will be shown at _____ [YOUR ORGANIZATION/LIBRARY] from _____ [DATES]. An opening reception featuring presentations by _____ followed by a discussion session will be held on _____ [DATE] at _____ [TIME]. Refreshments will be served. All events are free and open to the community.

Sample Publicity Flyers and Postcards



How I See It: My Place Glendale teens photograph their world

On display September 10 – September 30, 2008
Glendale Central Library
222 East Harvard Street • Glendale, CA 91205
818-548-3747 • visit www.glendalepubliclibrary.org for open hours

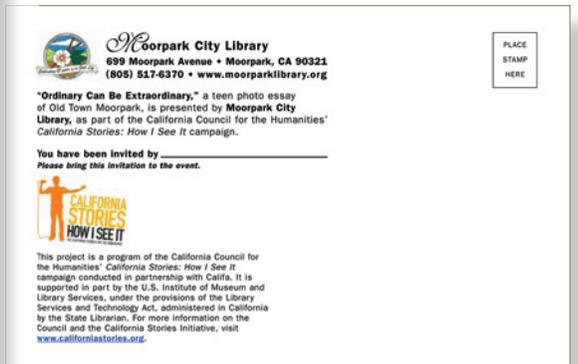
Opening Reception
Tuesday, September 9, 5:30 – 7 PM
Glendale Central Library Auditorium

Join us for refreshments and meet the artists:

Christina Asadourian	Nikki Restrepo
Stephen Honrade	Angus Ritchie
Rita Hovsepian	Jackie Uniza
Sevana Manukian	Jasmine Uniza
Annie Orudzhyan	Luis Vasquez
Isabella Restrepo	Christina Zesati



This project is a program of the California Council for the Humanities' California Stories: How I See It campaign conducted in partnership with Califa. It is supported in part by the U.S. Institute of Museum and Library Services, under the provisions of the Library Services and Technology Act, administered in California by the State Librarian. For more information on the Council and the California Stories Initiative, visit www.californiastories.org.



Sample Participant (youth) Survey



CALIFORNIA
STORIES

The California Council for the Humanities

How I See It - Library Program

Participant Survey

Please take a few minutes to complete this survey. Your responses will help us learn how we can improve future programs.

TELL US ABOUT YOUR EXPERIENCE WITH THIS PROGRAM

1. How would you rate your overall experience being involved in this project?

- Excellent Good Fair
 Poor Very Poor

2. How many sessions did you attend?

- All 1-5 5 or more

3. Please tell us how much you agree or disagree with each of the following statements.

	Strongly Agree	Somewhat Agree	Neutral	Somewhat Disagree	Strongly Disagree
Participating in this program showed me how the humanities are relevant to my life	<input type="checkbox"/>				
Participating in this program brought me closer to other young people in my community	<input type="checkbox"/>				
Participating in this program makes me more likely to be active in my community	<input type="checkbox"/>				
As a result of this program, adults in my community have a better idea of who I am as a person	<input type="checkbox"/>				
As a result of this program, adults in my community have a better understanding of youth in general	<input type="checkbox"/>				
As a result of this program, I better understand the diversity of my community	<input type="checkbox"/>				
As a result of this program, I will visit my public library more than I did in the past	<input type="checkbox"/>				



Sample Participant (youth) Survey (continued)

4. During this program, how involved were you with?

	Very Involved	Involved	Somewhat Involved	Not very Involved	Not at all Involved
Photography	<input type="checkbox"/>				
Writing	<input type="checkbox"/>				
Planning the presentation	<input type="checkbox"/>				
Promoting/publicizing the presentation	<input type="checkbox"/>				
Making the presentation	<input type="checkbox"/>				

5. Overall, how pleased were you with the following:

	Very Pleased	Pleased	Somewhat Pleased	Not very Pleased	Not at all Pleased
The project in general	<input type="checkbox"/>				
The quality of the exhibit and public program	<input type="checkbox"/>				
Working with the group on the project	<input type="checkbox"/>				
Presenting our work to my community	<input type="checkbox"/>				

6. What was the best part about participating in this project? Worst?

7. Did you gain any new skills by participating in this project?

8. Is there anything you would do to change/improve this program? If so, what? Please be specific.



Sample Participant (youth) Survey (continued)

TELL US ABOUT YOUR COMMUNITY

9. Which of the following would you say best describes the neighborhood where you live?

- Extremely close – *everybody gets along*
- Very close – *most people get along*
- Somewhat close – *some people are closer than others*
- Not very close – *few people get along*
- Not close at all – *people keep to themselves*
- Don't know

The following questions ask about community involvement, defined as “joining in the common work that promotes the well-being of everyone in the community.” It includes things like:

- *Volunteering/social work*
- *Participating in school or local clubs*
- *Playing organized sports (outside of school)*
- *Serving on a neighborhood association*
- *Volunteering at a religious institution*
- *Student government*
- *Teaching or tutoring*
- *Voting or writing a letter to an elected official*
- *Giving/helping charitable organization*
- *Coaching a team*

10. How strong, do you feel your tie is to your local community?

- Extremely Strong Very Strong Somewhat strong
- Not very strong Not tied to my community at all

11. Overall, how involved would you say you are in your local community?

- Extremely involved Very involved Somewhat involved
- Not very involved Not involved at all

12. What things, if any, would you say keep you from being more actively involved in your community? (Please mark all that apply)

- Too busy with school work Don't know how to be more involved
- Too busy with homework Don't feel any connection to my community
- My friends aren't involved Other things to worry about/priorities
- My family isn't involved Don't like meeting new people
- Not enough money Wouldn't make any difference
- Other _____ Don't get along with others in my community



Sample Participant (youth) Survey (continued)

13. How important do you think it is that you be involved to help your local community?

- Extremely important Very important Somewhat important
 Not very important Not important at all

14. How much do you agree or disagree with each of the following statements?

	Disagree Strongly	Disagree Somewhat	Neutral	Agree Somewhat	Agree Strongly
I am interested in learning about other cultures	<input type="checkbox"/>				
Who I am and where I come from is important to my community	<input type="checkbox"/>				
Knowing people's histories & cultural backgrounds makes people more connected to each other	<input type="checkbox"/>				

15. How many of your friends would you say are...

	None	Very Few	Some	Many	Most (or all)	Don't know
The opposite sex from you	<input type="checkbox"/>					
A different religious background from you	<input type="checkbox"/>					
A different ethnicity or race from you	<input type="checkbox"/>					
A different cultural background than you	<input type="checkbox"/>					
A different sexual orientation than you	<input type="checkbox"/>					
A different economic class than your family	<input type="checkbox"/>					

16. In 10 years, do you expect your life will be better, the same, or worse than it is now?

- Much better A little better About the same
 A little worse Much worse



Sample Participant (youth) Survey (continued)

TELL US ABOUT YOURSELF

Please tell us a little about yourself. It will help us ensure that we are serving people who are representative of California's diverse population.

17. In 10 years, do you expect your life will be better, the same, or worse than it is now?

Male

Female

18. **What is your date of birth?** _____
MONTH / DATE / YEAR

19. **What is your predominant racial/ethnic heritage?** (Please mark all that apply)

African American

Native American

Asian/Pacific Islander

Hispanic/Latino

White/Caucasian

Other (specify) _____

20. **What is the primary language your family uses at home?** (Please check one only)

English

Spanish

Hmong

Vietnamese

Cantonese

Cambodian

Russian

Arabic

Farsi

Other _____

21. **What grade are you in school or college?**

22. **What is the name of your library?**

**Thank you for completing this survey.
Your input means a lot to us!**



PART III: SUPPLEMENTAL MATERIALS

C. Evaluation Materials

Sample Audience Survey

Please take a few minutes to tell us about your overall program experience. Your responses to this survey will help us learn how we can improve future programs.

1. How did you hear about today's event?

- Flyer Mailing Teacher Humanities organization
 E-mail Newspaper Friend/family Librarian
 Other > *specify*

2. Why did you decide to come to today's event?

3. Have you ever attended a program or discussion group sponsored by a public library before?

- Yes No

4. Do you plan on getting a new library card today?

- Yes No

5. Please rate how strongly you agree or disagree with each of the following statements about today's program. (Check the appropriate box)

Statement	Strongly Agree	Disagree	Neutral	Agree	Strongly Agree
I learned something new about youth in my community as a result of this event	<input type="checkbox"/>				
This event inspired lively discussion	<input type="checkbox"/>				
As a result of this program, I have a better understanding of youth in my community	<input type="checkbox"/>				
As a result of this program I better understand and appreciate the diversity of my community	<input type="checkbox"/>				
This program exposed me to new aspects of my culture	<input type="checkbox"/>				
Overall, I am satisfied with this program.	<input type="checkbox"/>				

6. How, if at all, did this program change your views/attitude toward young people in your community?



Sample Audience Survey (continued)

7. Do you have any suggestions on how we could have improved this program?

Please tell us a little about yourself. It will help us ensure that we are serving people who are representative of California's diverse population. [Note: You are not required to answer the following questions. All responses are confidential.]

8. What is your gender?

- Male Female

9. What is your age? _____

10. What is your ethnicity? (Mark all that apply)

- African American American Indian Asian/Pacific Islander
 White/Caucasian Hispanic/Latino Other (specify) _____

11. Did you attend school (K-12 or college) at any time during the last year?

- Yes No

12. What is the highest degree or level of school you have completed?

- Some elementary school High school graduate/GED
 6th grade Some college, no degree
 8th grade Bachelor's or Associate Degree
 Some high school, no degree Master's, Professional, or Doctorate Degree

13. What is your approximate total gross annual household income (income before taxes)?

- under \$10,000 \$60,001 - \$90,000
 \$10,001 - \$30,000 Over \$90,000
 \$30,001 - \$60,000

14. Were you born in the US?

- Yes No



PART III: SUPPLEMENTAL MATERIALS

D. Books and Other Resources

Bibliography and Resources for My Place

Photography and Young People

I Wanna Take Me a Picture: Teaching Photography and Writing to Children. Wendy Ewald and Alexandra Lightfoot. Published by Lyndhurst Press in association with the Center for Documentary Studies, Duke University and Beacon Press. 2001 A hands-on guide for parents, teachers and others working with young people.

Shooting Back series by Jim Hubbard. Available from Venice Arts: In Neighborhoods
Venice Arts: In Neighborhoods.
Resources and Links Webpage
<http://www.venice-arts.org/resources.html>

The Neighborhoods Project Curriculum. Robin Franklin, Sarah Meyer, Barbara Lau and Rosey Hong-An Truong, The Center for Documentary Studies, Duke University: Durham, NC, no date.

Photography and the Cultural Landscape

Biographical Landscape: *The Photography of Stephen Shore, 1969–1979.* A traveling exhibit organized by the Aperture Foundation
http://www.aperture.org/store/travex-detail.aspx?exhibition_id=30

See also the companion book:
Uncommon Places: The Complete Works
Photographs by Stephen Shore
Essay by Stephan Schmidt-Wulffen and an interview by Lynne Tillmann
140 four-color photographs, 12 7/8 x 10 5/16 in. 188 pages
Hardcover. \$50.00 Aperture: New York, 2008

Bay Area Photographers Collective:
“Landscape Revisited”

Drake Hokanson:
American Landscapes and other projects
<http://www.drakehokanson.com/photographs.html>

Books by John Stilgoe

Common Landscape of America: 1580-184. John Stilgoe. Yale University Press: New Haven, 1982

Metropolitan Corridor: Railroads and the American Scene. John Stilgoe. Yale University Press: New Haven, 1983

Borderland: Origins of the American Suburb, 1820-1939. John Stilgoe. Yale University Press: New Haven, 1988

Landscape and Images, John Stilgoe. University of Virginia Press: Charlottesville, 2005 (this has an excellent section on the photographed landscape as well as a great chapter on “the deep past and images.”

Outside Lies Magic: Regaining History and Awareness in Everyday Places. John R. Stilgoe. Walker & Co.: New York, 1998. The guide to exploring the everyday landscape.

Other Works on Place and the Cultural Landscape

Holyland: A Suburban Memoir. D.J. Waldie. St. Martin’s Press: New York, 1996. A memoir of growing up in post-WWII Lakewood, CA reclaims the suburbs as “place.”

Discovering the Vernacular Landscape. John Brinckerhoff Jackson. Yale University Press: New Haven, 1984.

A Sense of Place, a Sense of Time. John Brinckerhoff Jackson. Yale University Press: New Haven, 1994.

Landscape in Sight: Looking At America. John Brinckerhoff Jackson, edited by Helen



PART III: SUPPLEMENTAL MATERIALS

D. Books and Other Resources

Lefkowitz Horowitz. Yale University Press: New Haven, 2000.

The Seduction of Place: The History and Future of Cities. Joseph Rykwert. Vintage Books: New York, 2002.

Space and Place: The Perspective of Experience. Yi-Fu Tuan. University of Minnesota Press: Minneapolis, 1977.

The Power of Place: Urban Landscapes as Public History. Dolores Hayden. MIT Press: Cambridge, 1995. Now classic work explores how history is embedded in the urban landscape and how that history can be recovered and made accessible.

Home Ground: Language for an American Landscape. Barry Lopez, Ed. Trinity University Press: San Antonio, 2006. An annotated dictionary of words and phrases distinctive to the American landscape. Contributors include California writers D.J. Waldie, Robert Hass and Luis Alberto Urrea.

Real Places: An Unconventional Guide to America's Generic Landscape. Grady Clay. University of Chicago Press: Chicago, 1994. A witty gazeteer exploring the cultural landscape of the U.S. illustrated with photos and maps. Expands on his earlier *Close-Up: How to Read the American City*. University of Chicago Press: Chicago, 1980.

Wanderlust: A History of Walking. Rebecca Solnit. Penguin Books: New York, 2000. A social and cultural history of walking.

The Lure of the Local: Senses of Place in a Multicentered Society. Lucy R. Lippard. New Press: New York, 1998.

Landscape. John Wylie. Routledge: London & New York, 2007. Good current introductory college-level text cultural geography.

The Interpretation of Ordinary Landscape: Geographical Essays, edited by D. W. Meinig. Oxford University Press: New York, 1979.

Everyday America: Cultural Landscape Studies After J.B. Jackson. Ed. Chris Wilson and Paul Groth. University of California Press: Berkeley, 2003. A collection of recent writings about the cultural landscape.

Videos

Figure in a Landscape:

A Conversation with J.B. Jackson

<http://directcinema.com/dcl/title.php?id=42>

J.B. Jackson and The Love of Ordinary Places. 1984 (no distributor information available)

For Further Information About...

Place Names

History of Street Names and Street Naming in North America.

<http://www.potifos.com/streetname.html>

California Place Names: The Origin and Etymology of Current Geographical Names. Erwin Gustav Gudde. University of California Press: Berkeley, 2004. A classic work!

USA Place Names: California
<http://www.placenames.com/us/06>

Street Names of Los Angeles. Kimball. City of Los Angeles, Bureau of Street Engineering, 1988.



PART III: SUPPLEMENTAL MATERIALS

D. Books and Other Resources

Technology and Infrastructure

The New Way Things Work. David Macaulay. Houghton Mifflin: Boston, 1998. Graphic encyclopedia of technology. Perfect for younger kids.

Field Guide to Roadside Technology. Ed Robie. Chicago Review Press: Chicago. Great little pocket guide to weird and interesting artifacts in the everyday landscape.

Infrastructure: The Book of Everything for the Industrial Landscape. Brian Hughes. Norton: New York. A more in-depth treatment of subjects covered in the Robie book.

City websites and departments, e.g., public works, street services, etc.

<http://www.lacity.org/BOSS>
(LA City Bureau of Street Services)

<http://www.lacity.org/BSL/toc.htm>
(LA City Bureau of Street Lighting)

Natural History

National Audubon Society Field Guide to California. Alden et al. Knopf: New York, 1998

An Island Called California: A Guide to California's Ecological Communities. Elna Bakker. University of California Press: Berkeley.

Architecture

About.com: Architecture in California online articles and links to architectural history resources in California

<http://architecture.about.com/od/usa/p/california.htm>

About.com: Architecture online articles and links to architectural history resources — good descriptions of styles and periods

http://architecture.about.com/library/bl-styles_index.htm

A Visual Dictionary of Architecture. Francis D.K. Ching. Wiley: New York, 1996. Definitive resource on architecture and styles. Can work as a field guide.

Historical Resources and Historical Expertise

Local library — reference desk or local history collection — or history department at a local college or university.

Conference of California Historical Societies — network of small historical societies and museums in California.

<http://www.californiahistorian.com/links.html>

General

BestHomeschooling.org's Guide to California Field Trip Resources — itineraries and resources for (maybe!) your neighborhood or community — check it out.

<http://www.besthomeschooling.org/fieldtrips/FieldTripDirIntro.html>

This handbook was written by Felicia Kelley, senior programs manager of the California Council for the Humanities.

