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EXPERIENCING COMMUNITY THROUGH THE ASIAN AMERICAN LENS:
A QUALITATIVE STUDY OF PHOTOVOICE PARTICIPANTS

by

JAE HYUN LEE

Under the Direction of Marci R. Culley

ABSTRACT

The purpose of this study was to understand why there is such lack of citizen participation among Asian Americans, despite the exponential growth of Asian American population in the state. Based on the literature on sense of community, citizen participation, and psychological empowerment, it was speculated that how individuals experience community may influence their motivation to participate. With the goal to understand and document how Asian Americans define community and experience sense of community, a sample of Asian Americans were interviewed. These individuals were participants of the Photovoice project conducted by a local community-based organization. The second aim of the study was to explore if and how a project like Photovoice enhanced the sense of community among participants. The findings suggested that Asian Americans defined various types and multiple communities. Also, it was suggested that because Asian American community is an imposed community of people of diverse Asian background, Asian Americans may not necessarily define it as a community or experience sense of community within the community. Based on the experiences of the participants, Photovoice seem to have great potential in bringing such diverse group as Asian Americans together as a community. Limitations of the study and future directions are discussed.

INDEX WORDS: Asian American, sense of community, Photovoice, participatory action research, citizen participation, qualitative methods

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A QUALITATIVE STUDY OF PHOTOVOICE PARTICIPANTS

by

JAE HYUN LEE

A Dissertation Submitted in Partial Fulfillment of the Requirements for the Degree of
Doctor of Philosophy
in the College of Arts and Sciences
Georgia State University

2011

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Jae Hyun Lee
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A QUALITATIVE STUDY OF PHOTOVOICE PARTICIPANTS

by

JAE HYUN LEE

Committee Chair: Marci R. Culley

Committee: Gabriel P. Kuperminc

Julia L. Perilla

Jung Ha Kim

Electronic Version Approved:

Office of Graduate Studies

College of Arts and Sciences

Georgia State University

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DEDICATION

In the loving memory of my father, YK.

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CHAPTER 1

INTRODUCTION

Growth of Asian American populations across the U.S. has been substantial this past decade. During that time, more and more Asian Americans have settled in the Southeast region, particularly in Georgia ("A Community of Contrasts: Asian Americans and Pacific Islanders in the United States," 2006). According to this report, among states, Georgia had the 3rd fastest growing Asian American population in the U.S., while among cities, Metro Atlanta had the 2nd fastest growing Asian American population. In addition to population growth, the diversity within the Asian American population is great.

As reported in "A Community of Contrasts: Asian Americans and Pacific Islanders in the United States" (2006), the Asian American population in Georgia was very different from that in other states such as New York or California. For example, in Georgia, the four largest Asian ethnic groups are Asian Indian, Chinese, Korean, and Vietnamese. Among Georgia's Asian Americans, over 80% are foreign-born and over 25% of the households are linguistically isolated (meaning there is no one over 15 years of age in the household who speaks English fluently). Given this context, Georgia's Asian Americans are composed of fairly recent immigrants and refugees, which suggests that there are unique challenges and strengths of Asian Americans in Georgia.

One of the challenges that Asian Americans face (not only in Georgia but in the US in general) is how they often become invisible in the society regardless of their numbers and the number of years living in the US. As a community composed of newer immigrants, this phenomenon is greater in Georgia. For example, in a recent minority health disparities report ("Health Disparities Report 2008: A county-level look at health outcomes for minorities in

Georgia," 2008). Asians reportedly made up less than 0.1% of the population in Gwinnett County, when in reality at least 10% of the population in that county is Asian ("A Community of Contrasts: Asian Americans and Pacific Islanders in the United States," 2006). In Duluth, a city in Gwinnett County, Asians make up approximately 14% of the population.

According to the writers of the health disparities report, a simple decimal error on their excel spreadsheet caused them to produce the faulty report. The fact that this error was not addressed prior to publishing and disseminating of the report (which is often referred to when making funding recommendations and decisions in the state and nationally) illustrates the invisibility of the Asian American community in Georgia. This kind of underrepresentation, regardless of its motivation whether it was intentional or unintentional, have significant consequences – anticipated and unanticipated.

This erroneous representation of Asian Americans in Georgia was brought to the attention of the publishers of the report with some advocacy efforts of a community coalition in the region – the Georgia Asian Pacific Islander Community Coalition (GAAPICC). As a result of GAAPICC's administrative advocacy efforts, the Georgia Minority Health Advisory Council (the publisher of the minority health report) agreed to publish an addendum to the report to include a more accurate number of Asian Americans as well as the health status of the community. The Georgia Minority Health Advisory Council is working with the Center for Pan Asian Community Services (CPACS), the lead organization of the coalition, to develop a community health survey and to collect and analyze the data and to report the findings. This effort is being replicated in the Hispanic community as well to publish an addendum specific to the Hispanic community.

The aforementioned invisibility can be attributed to two major stereotypes: the “model minority” and the “forever foreigner” stereotypes. Asian Americans are often referred to as “model minorities”, which highlights their successes in the U.S. society post their immigration. Despite the “complimentary surface” of the “model minority” stereotype, it has at least two detrimental impacts (Lai, 2008; Lee, 2003, 2005; J. Lew, 2004, 2007; Liang, Li, & Kim, 2004; Miller, Chu, Hankey, & Ries, 2008; Ng, Lee, & Pak, 2007; Ngo & Lee, 2007). First, highlighting only more visible and successful Asians allows the mainstream society to discredit the racial disparities or racial discrimination that exists in the U.S. Second, too much attention to the success stories of Asian Americans has resulted in less understating of the struggles *within* the group, as emphasis on the success stories of Asian Americans often downplays the struggles that these groups experience. Some argue that aggregated data contained in reports specific to Asian Americans often overshadow the differences within the group (Ngo & Lee, 2007; Miller et al., 2008). Also, because of their phenotypical characteristics (i.e., physical characteristics), Asian Americans are often seen as “foreigners” in the U.S. (Lee, 2003; Liang et al., 2004; Ng et al, 2007), regardless of whether they were born and raised in the U.S. or are 2nd, 3rd, or later generation Asian Americans. This stereotype is sometimes called the “forever foreigner” or the “perpetual foreigner” stereotype.

To fight against these misconceptions and to advocate for the Asian American community, the promotion of civic engagement and citizen participation among this population is needed. Despite the growth of the Asian American population, civic engagement and citizen participation among this group still remains low, especially in the Southeast. In contrast, Asian American communities with longer histories (i.e., Asian American communities in California or

in New York with 3rd, 4th, and 5th generation Asian Americans) tend to have increasing rates in political involvement (Junn & Masuoka, 2008).

Relevant to the proposed study, in response to the need for increased civic engagement and citizen participation of Asian Americans in Georgia, CPACS designed a Photovoice project. Photovoice is a participatory action research (PAR) method that is gaining more and more attention (Arcidiacono & Procentese, 2005; Foster-Fishman, Nowell, Deacon, Nievar, & McCann, 2005; Royce, Parra-Medina, & Messias, 2006; Segars, 2007; Wang, 1999, 2006; Wang & Burris, 1997; Wang, Morrel-Samuels, Hutchison, Bell, & Pestronk, 2004; Wang & Redwood-Jones, 2001; Wilson et al., 2007; Wilson et al., 2006). Ever since its application with female farmers in China (e.g., Wang & Burris, 1997), the method has been fairly widely used to lift up the voices of the community members to foster changes in their communities. One of the reasons why the Photovoice method is getting more attention is that it allows participants to be engaged in the research process, but more importantly, to build critical consciousness and promote civic participation.

As one of the largest community-based organization in the Southeast, the Center for Pan Asian Community Services (CPACS) has seen a great need to identify and cultivate leaders in the community. The organization has been particularly active in the past couple of years in launching advocacy trainings and leadership trainings through the community coalition that they are a part of. As part of this movement, CPACS proposed the ACT (Asians Coming Together against Tobacco) Project, which is funded by the American Legacy Foundation and through the state's tobacco initiative. One of the goals of the ACT Project is to increase sustainable tobacco prevention and cessation programs for Asian American communities through developing leaders and enhancing their capacities in order to bring awareness to various stakeholders in the

community. To do this, CPACS proposed to conduct a Photovoice project, which specifically aims to identify community leaders and build their capacity.

Accordingly, the current research project was designed to document the process of Photovoice, not only to highlight the outcomes of the Photovoice project, but also to document how Photovoice is experienced by Asian Americans, and to examine how “community” is defined and how “sense of community” is experienced.

The Current Study

The purpose of the current study was to document the nature of the Photovoice project process and to explore participants’ experiences of the project – specifically -how they define “community” and experience “sense of community”.

A qualitative research design was used to explore the phenomena of interest. Using the data gathered during the Photovoice process, the researcher describes what the Photovoice process “looks like” in order to provide descriptive and contextual information. The researcher also documents how community is experienced by the participants in general and their perceptions of sense of community. In particular, the researcher was interested in exploring whether traditional concepts of “community” discussed in the Community Psychology literature are relevant to this population, and how the Photovoice process might have influenced participants’ psychological sense of community. The definition of “community” and experience of “sense of community” among Asian Americans may or may not be consistent with theories that have been discussed in the literature, as this has been unexplored in the field. Thus, a qualitative study that captures the Asian American experience with respect to these constructs will help to develop our understanding in this area.

This current study aimed to provide much needed insight into how community is defined and how a project like Photovoice may represent a vehicle to enhance the sense of community among the participants. The following sections describe the existing theories in Community Psychology related to community and sense of community. Prior to the literature review some background information about the Photovoice project is provided. Following the literature review, the research methodology and data analyses procedure are outlined. The findings of the Photovoice project and the interviews are summarized as well. Finally, the researcher's interpretation of the findings as well as future directions and limitations are presented.

Questions for Research

The purpose of this research is to explore the process and outcomes of Photovoice and describe how Asian Americans in Georgia define and experience their community. Thus, the following research questions were explored:

- (1) What is the nature of the Photovoice project process?
- (2) How do participants define “community”?
- (3) How do participants experience “sense of community”?
- (4) Did participants’ definitions of “community” or experiences of “sense of community” change after involvement in the Photovoice project?

CHAPTER 2

BACKGROUND INFORMATION:

CPACS AND THE ACT PHOTOVOICE PROJECT

The Center for Pan Asian Community Services (CPACS)

The Center for Pan Asian Community Services, Inc. (CPACS) is a community-based organization that celebrated its 30th anniversary in 2010. CPACS is a not-for-profit organization that is mainly recognized as a service-providing agency that serves immigrant and refugee communities in the Southeast. Although CPACS is more readily recognized as only a service-providing agency, social change has been the main force driving CPACS since its beginning. CPACS has taken conscious steps to engage Asian American communities in activities in order to bring systematic changes coupled with their individual-level prevention and intervention efforts. One of their efforts that highlight this movement toward social change is their active role in the Georgia Asian Pacific Islander Community Coalition (GAAPICC), which represents a coalition of community-based organizations that serve Asian American communities in Georgia. The mission of the coalition is to "to promote unity and improve the well-being of all Asian and Pacific Islanders in Georgia through advocacy, education and community programs" (GAAPICC, 2005).

One of the major accomplishments of GAAPICC in 2008 was the administrative advocacy work that they did to challenge the Georgia Health Equity Initiative's Health Disparities Report (Georgia Department of Community Health, 2008), which inaccurately reported the number of Asian Americans in the state. The potential implications of this report were great, because the report is disseminated to funders and policy makers who make decisions about how key resources relevant to Asian American (and other) communities are distributed. To

strengthen the coalition's efforts to influence policy makers and other stakeholders, CPACS builds on their efforts to collect additional data as well as to train and to build capacity of Asian American leaders to actively and effectively advocate for their communities.

In 2009 and 2010, CPACS was awarded funding from the American Legacy Foundation and the state's health department to conduct projects within the Asian American communities in Georgia to address tobacco use. Photovoice was included as part of this effort. CPACS proposed the Photovoice project (1) to build community leaders; and (2) to document the issues important to the community. The logic model of the overall ACT Project (which includes the Photovoice component) is attached as Appendix A.

Researcher's Relationship with CPACS

The researcher's involvement with CPACS began when she became involved in GAAPICC in the Fall of 2006 (in partial fulfillment of practicum requirements for her doctoral program). Since then, the researcher has remained an active member of the coalition. As a coalition member, she advised CPACS on the Health through Action grant which CPACS was awarded in 2008. The Health through Action grant funded CPACS to build its capacity as well as the coalition's capacity to advocate for a healthier Asian American community in Georgia. The researcher was later hired as a program coordinator to work on research and capacity building activities.

The ACT Photovoice project was designed mainly by CPACS. Upon CPACS's request, the researcher provided her expertise in Community Psychology in the design of the project. Given the existing relationship with CPACS, the researcher approached CPACS to ask if she could design her dissertation research around the Photovoice project. With the center's approval, the researcher designed her dissertation research to document the Photovoice project as well as to

conduct follow-up interviews with the Photovoice participants in order to explore the process and outcomes of Photovoice and describe how Asian Americans in Georgia define and experience their community.

ACT Photovoice Project

CPACS conducted the ACT (Asians Coming Together against Tobacco) Project with two goals in mind: (1) to develop leaders; and (2) to document issues salient to Asian Americans in Georgia. The project was proposed as a part of the center's tobacco initiative. CPACS launched the initiative in order to address the lack of awareness and attention to Asian American tobacco use rates. As with many other issues Asian Americans face, high tobacco use, especially cigarette smoking (Chae et al., 2008; Kuramoto & Nakashima, 2000; R. Lew & Tanjasiri, 2003; Ma, Shive, Tan, & Toubbeh, 2002; Tang, Shimizu, & Jr., 2005; Wilson, et al., 2006; Wong, Klinge, & Price, 2004), is often de-emphasized by frequently lumping all of the Asian American groups together due to small sample size of disaggregated data. However, because Asian Americans are made up of diverse groups in terms of language spoken, ethnic background, culture, immigration history, English proficiency, years living in the U.S., education, and socioeconomic levels, disaggregated data provide much more insight into the various experiences that Asian Americans face. However, disaggregated data are often left unreported or unanalyzed due to small sample size. In terms of smoking rates, when the aggregated Asian American data are reported, then Asian Americans appear to have lower smoking rates as compared to other racial minority groups. When the data are disaggregated for Asian Americans, the high smoking rates of Korean men and Vietnamese men surpass the rates of other minority groups, including African American men or Native Americans (S. S. Kim, Ziedonis, & Chen, 2007). Such information could better inform tobacco-related prevention and intervention efforts.

In order to address fundamental issues such as these, CPACS designed and conducted the Photovoice project. Photovoice is known as a method of participatory action research (Elias-Rodas & Gregory, 2009; Foster-Fishman, et al., 2005; Lopez, Eng, Randall-David, & Robinson, 2005; Pies & Parthasarathy, 2008; Royce, et al., 2006; Wang, 1999, 2006; Wang & Burris, 1997; Wang, et al., 2004; Wang & Pies, 2004; Wang & Redwood-Jones, 2001; Wilson, et al., 2007; Wilson, et al., 2006). Photovoice is sometimes used for needs assessment and evaluations. Photovoice was selected as a method to collect data from the community for several reasons. This form of participatory action research (PAR) incorporates photography as a data collection technique. Photovoice also uses community narratives to give voice to the marginalized communities (Castleden, Garvin, & First Nation, 2008; Pies & Parthasarathy, 2008; Rappaport, 1995; Royce, et al., 2006; Walker & Early, 2010; Wang, et al., 2004; Wang & Pies, 2004), and stimulates dialogue to encourage participants' critical thinking about their surroundings. First used by Wang and Burris (1997) in China with rural female farmers, Photovoice has been used frequently to highlight the needs and assets of underserved populations, especially because of its ability to capture and present the voices of the community.

Consistent with other approaches to PAR, Photovoice involves participants throughout the research process, including in shaping research questions, data analysis, and compiling results. One of the possible outcomes of the Photovoice project is to design and implement action plans based on the findings. The following section describes the Photovoice project, which CPACS designed, based on previous Photovoice projects conducted in various communities.

The ACT Photovoice Workshops

The Legacy ACT Photovoice project was comprised of a series of workshops (see Appendix B: Photovoice Curriculum). The curriculum was designed to facilitate the

development of critical thinking and critical awareness through active learning using photography and discussions around the photographs, which were produced by community participants. The ACT Photovoice project participants went through a series of workshops where they learned about the Photovoice process and photography. There were four major workshops in the ACT Photovoice project. The purposes of each workshop are summarized below:

- Workshop 1: Introduction to Photovoice and Photography
- Workshop 2: Developing Research Questions – Selecting Themes
- Workshop 3: Participatory Analysis – Selecting Photos, Contextualizing, Codifying
- Workshop 4: Participatory Analysis – Selecting Photos, Contextualizing, Codifying

The first workshop was mainly designed to introduce participants to the concept of Photovoice and to photography. In the second workshop, through discussion and group process, participants decided on the themes (or questions) they would like to address through their photographs. The third and fourth workshops were designed to facilitate the participatory analysis process, in which the participants go through three steps of analysis: Selecting, Contextualizing, and Codifying (Wang & Burris, 1997). Between the second and third and between the third and fourth workshops, the participants were given a little over a week to take photos that address the themes they selected during the second workshop.

The fourth workshop was designed to facilitate discussions about future action plans using the photographs and discussions, with a possibility of follow-up workshops to further discuss the action steps. The action plans discussed are presented in Chapter 5. In summary, follow-up workshops were held with a self-selected group of participants to carry out the action plans that resulted from the discussions at the Photovoice workshops.

Through the ACT Photovoice project, participants produced needs assessment results that include their themes, their selection of photographs, and their descriptions and interpretations of those photographs. The findings were presented at the GAAPICC Pepper Talk Series, a general body meeting series of the community coalition. In the Fall of 2010, the findings were presented to the broader community at CPACS's annual event, TEA (Together Empowering Asian American, Pacific Islander, and Native Hawaiian) Walk. A description of participants, the process, and the outcomes of the Photovoice project are presented in Chapters 4 and 5.

CHAPTER 3

REVIEW OF LITERATURE

The nature of the proposed research is exploratory. Although Photovoice has been used to explore issues relevant to vulnerable populations (Foster-Fishman, et al., 2005; Lopez, et al., 2005; Wang, et al., 2004), research on the impacts of the process has yet to be thoroughly documented, especially how this process relates to and impacts Asian Americans. Some studies have found promising results with Asian American youth (e.g., R. Lew & Tanjasiri, in Press). However, those studies did not focus on the psychological impacts of the process.

Documenting how Asian Americans in Georgia experience community is important because the community is unique compared to other Asian American communities (e.g., those in California, New York). Although there are historical records of Asian Americans settling in the South in the 17th century, notably as agricultural and other industrial workers in Savannah (J. H. Kim, 2008), the Asian American community in Georgia attracted more attention with the recent influx of immigrants and refugees. According to recent data on Asian Americans in Georgia, a majority (70%) of them are foreign-born. In addition, many of them (42%) are English learners ("A Community of Contrasts: Asian Americans and Pacific Islanders in the United States," 2006). Also, because the community is fairly new (in terms of their immigration history), Georgia's Asian American community's understanding of the world and perceptions of their surroundings may be different from other Asian American communities. More specifically, their understanding and definitions of communities may be somewhat different from those held by those in other communities.

In addition, the diversity within the Asian American community is great, in terms of their ethnicity, language, English proficiency, years in the U.S., education, socioeconomic levels,

generation, etc. Thus, because the community is made up of a diverse group of people, the way they define a community may be very different from what has been traditionally featured in the community psychology literature (to be discussed below). The current research project aimed to explore how Asian Americans participating in the ACT Photovoice project experience sense of community in Georgia and how the process of Photovoice may enhance it. In addition, the study aimed to explore how Asian Americans in Georgia define their communities. Thus, literature on definitions of community and sense of community are reviewed in the following section. The researcher will also present literature that shows the association between sense of community and citizen participation as well as psychological empowerment, as these three terms are closely related.

Literature on Definition of Community and Sense of Community

Individuals may vary in how they define and experience community. Sarason (1974) has provided a useful definition of community – he defined community as “a readily available, mutually supportive network of relationships on which one could depend” (p.1). Traditionally, locality has been considered a defining factor of community (Dalton, Elias, & Wandersman, 2001). In other words, communities were usually locally based – such as block groups, neighborhoods, etc. The definition of community has evolved to include “relational” (Heller, 1989) communities. According to this definition, a community does not necessarily need to share a locality, but it may be based on interpersonal relationships. For example, a community formed on the internet, may not share a locality but may be formed based on a common goal or interest. However, these two definitions are not mutually exclusive (Dalton et al., 2001). A community may be locally based but also based on interpersonal relationships.

In addition, Hill (1996) suggested that a community should be distinguished from someone's social network. For example, according to Hill, family or friends are not necessarily considered as a community. According to Hill's definition, a community is a group of individuals who share a common goal or interest. Also, it is not necessary that every individual in the group know every other person in the group or have regular contact with each other in order to form a community.

It is hypothesized that the participants in the proposed study may define their community differently from a mainstream perspective. For example, the Asian American community cannot be limited to its physical location. The Asian American community in Georgia is dispersed throughout the state. Although a large proportion of Asian Americans reside in Gwinnett County, the community is not limited to this locale. Also, elements such as a strong pan-Asian identity may be necessary in order for these individuals to feel the connection with others. Others may feel particularly connected to one group based on the ethnic identity of the group, shared immigration history, or generational status among the members of the group.

As individuals' definitions of community may vary, their sense of community may vary as well. Sarason's (1974) definition of sense of community refers to feelings of belonging and commitment to a community and sharing emotional connections with other community members. McMillan and Chavis (1986) expounded on this definition by presenting elements of sense of community. According to the McMillan-Chavis model, for someone to feel a sense of community, she or he needs to perceive some form of *membership* in that community. Further, the person needs to be able to *influence* the community, and to keep the person engaged in the community, her or his *needs have to be met*. Lastly, there needs to be some sort of a *shared emotional connection* (i.e., rituals, celebrations, common events, etc.).

The McMillan-Chavis model of sense of community has been extensively studied (e.g., Chavis & Wandersman, 1990; Hill, 1996; Hughey, Speer, & Peterson, 1999; Hyde & Chavis, 2007; B. McMillan, Florin, Stevenson, & Kerman, 1995; D. McMillan & Chavis, 1986; D. W. McMillan, 1996; Ohmer, 2007, 2010; Peterson & Reid, 2003; Peterson, Speer, & Hughey, 2006; Peterson et al., 2008; Plas & Lewis, 1996; Pretty, Bishop, Fisher, & Sonn, 2007; Sarason, 1974; Sonn, Bishop, & Drew, 1999; Townley, Kloos, Green, & Franco, 2011; Xu, Perkins, & Chow, 2010). Further exploring the application of the concept has great value as the connection between sense of community and well-being (e.g. Chavis & Newborough, 1986; Pretty, et al., 2007).

Literature on Citizen Participation and its Association with Sense of Community

The connection between citizen participation and sense of community has been gaining increasing attention in the field of community psychology (e.g., Chavis & Wandersman, 1990; Florin & Wandersman, 1984; Mannarini, Fedi, & Trippetti, 2010; Ohmer, 2007). According to Heller, Price, Reinharz, Riger, and Wandersman (1984), citizen participation is defined as an individual's act to influence the decision-making processes on issues that affects oneself and her or his group. Based on this definition, citizen participation is more than volunteerism. A necessary element of citizen participation is that the individuals either directly or indirectly participate in the *decision making process*. When individuals take part in the decision making process (or citizen participation occurs), those individuals will be more committed to the decisions made by the group (Bartunek & Keys, 1979). It is suggested that when individuals feel more responsible and rooted in the decisions made, those people will be more likely to feel more connected to the group, as they were the ones who took part in those decisions. Chavis and Wandersman (1990) also found that citizen participation was related to sense of community. In their study, they found that people who had more sense of community were more likely to

participate in community change efforts. They also argued that people may feel more connected to the community as a result of participating in such efforts.

Similarly, Speer and Hughey (1995) suggested that a community organizing model – more specifically, the Pacific Institute of Community Organizing (PICO) model – can be very effective in building sense of community. In the PICO model, the community organizing process begins with relationship-building and identifying *common* issues, both of which are key elements of sense of community. Community members go through multiple phases to build relationships, identify a common issue, study the issue, then to create an action plan. Collectively, the community members act to create change, then reflect on their strategies, successes, and failures, and then move on to the next common issue or improve upon their old action strategy. Speer, Hughey, Gensheimer, and Adams-Leavitt, (1995) suggested that this model seems to be very effective because it (1) builds sense of community among participants, (2) fosters citizen participation, and (3) develops participants' deeper understanding of the societal structures and sociopolitical awareness.

I expected that Asian Americans would vary on their sense of community. It was also hypothesized that the participants of the Photovoice project would experience an increased sense of community because the Photovoice project was designed to elicit meaningful participation from the participants. The Photovoice participants not only collected data through photography, but they made decisions on what to photograph, what to analyze, and how to report the findings. In addition, the Photovoice project was designed to stimulate participants' understanding of the societal structures in order for them to gain better understanding and as a result better control of their situation. These expectations led to the following section of the literature review, which gives an overview of the literature on psychological empowerment.

Literature on Psychological Empowerment

In Community Psychology, empowerment has been defined as “a process, a mechanism by which people, organizations, and communities gain mastery over their affairs” (Rappaport, 1987, p. 122). It is also defined as the sense of control over decision making and the sharing of power (Rappaport, 1987; Rappaport, Swift, & Hess, 1984). Kieffer (1984) identified social analysis and participatory competence as key elements of psychological empowerment. Similarly, Zimmerman (1995) described that empowerment is composed of three elements: (1) interpersonal, which is similar to social analysis (i.e., critical awareness of societal structures); (2) intrapersonal (i.e., it is relational – power is shared); and (3) behavioral (i.e., participatory competence). These theories are in line with Friere’s (1970/2004) theory on “consciousness raising”, which refers to individuals’ increased critical awareness (or understanding) of the social conditions that surround them. Individuals must gain critical awareness of their surroundings (especially in terms of power) to gain control of their lives. Empowerment is also associated with citizen participation, and as a consequence, sense of community.

Social justice, according to Prilleltensky and Gonick (1994), refers to equal share of obligations, opportunity and power to secure resources. However, social injustice prevails in the society - asymmetry of power between the privileged group and underprivileged group exists in the society. They argued for an empowerment model to transform the power relations so that the social power is shared among the different groups. Similarly, it was argued that citizens participate in meaningful ways in order to bring change when they achieve greater understanding of social injustices. This may include the understanding of social power, which is another critical element for effective social change (Culley & Hughey, 2008; Gaventa, 1982). However, the

relationship is reciprocal as well. Citizen participation can lead to a greater understanding of social injustices.

Photovoice has great potential to enhance participants' experience of community, as the key objective of Photovoice is to increase participants' critical awareness and critical consciousness. It was expected that participation in decision making processes at various levels (e.g., decisions on their research questions, selection of their photographs, analyses of the photographs, and decisions of how the findings should be disseminated) would result in experience in meaningful citizen participation as well as increased critical awareness among the participants. As a result, participants' sense of community would be enhanced.

The current study aimed to explore how participants define "community" and experience "sense of community." In addition, the study aimed to explore how the process of Photovoice might change these definitions and experiences. It was expected that the participants' sense of community would be enhanced as a result of participating in the Photovoice process.

CHAPTER 4

RESEARCH METHODOLOGY

Two sets of data sources were used: (1) document data sources generated during the Photovoice project; and (2) face-to-face interviews in the current study. The data collected during the Photovoice workshops, such as notes and observations of the group discussions, researcher's field notes, and photographs and descriptions, were used for two purposes. First, these data were used to document the nature of the Photovoice process. In addition, these data were used to provide descriptive and contextual information about Photovoice, which were used to assist the analysis of the narratives of the interview participants. The face-to-face interviews were the primary data source for the proposed study. The research methodology used in the current study is organized into two sections: (1) the ACT (Asians Coming Together against Tobacco) Photovoice Project and (2) the Interviews.

THE 2010 CPACS ACT PHOTOVOICE PROJECT

Participants

Photovoice was conducted at CPACS during the months of June and July in 2010. The ACT Photovoice participants were recruited through existing contacts, including the CPACS listserv, CPACS staff, and through GAAPICC. CPACS used flyers, email communications, and social media outlets to recruit the participants for the Photovoice project. Project participants were recruited using a flyer (see Appendix C) that included the following phrases:

- Asians Coming Together against Tobacco;
- Share your stories through photography; and
- Photovoice is a method that enables people to define for themselves and others what is worth remembering and what needs to be changed.

After the recruitment effort was announced, over 30 people signed up for the project. Out of these potential participants, only those who were able to commit to the four workshop series were selected to participate.

Initially, 20 Asian Americans were recruited to participate in the program. After the first workshop, 4 participants withdrew their participation. Two withdrew from the program without attending the first workshop. The remaining two attended the first workshop, but then decided to withdraw from the program. The staff, who facilitated the small group discussion during Workshop 1 (described later in this section; see also Appendix B: Photovoice Curriculum), which these participants were a part of, had shared that there were some differences in perspectives of the participants and others in the group prior to the knowledge of their withdrawal. However, these participants did not raise this as a reason for their withdrawal. One of the participants, in her email to the project coordinator explained that the project was different from what she had expected. She expected to learn more about the technical side of photography.

In contrast, one individual approached the program coordinator after his sister shared her experienced of the first workshop to him. This individual attended the subsequent workshops. Also, the photographer, who volunteered to share his expertise in photography during the second workshop (described later in this section; see also Appendix B: Photovoice Curriculum), joined the project as a participant and attended the subsequent workshops.

In total, there were 17 participants. Of those, 13 participants completed at least 3 workshops and 8 participants completed all four workshops. The participants ranged from 18 to 70 years of age and represented various Asian American ethnic groups, including Asian Indian, Bangladeshi, Chinese, Filipino, Indonesian, Korean, Laotian, Pakistani, Thai, and Vietnamese. These individuals lived in the metro-Atlanta area and about a quarter of the participants were

men. The participants were students, engineers, social workers, artists, retired health professionals, and journalists.

Photovoice Workshop Procedures

Program Staff. Four program staff members (one program coordinator and three facilitators) were part of the workshops. The program coordinator was responsible for logistics and large group discussion¹ facilitation. The other three were responsible for facilitating the small group discussions¹. The program coordinator developed the Photovoice curriculum used for the project and the facilitator's guide. All of the facilitators were trained on the Photovoice project prior to implementation. After each workshop, the facilitators met to debrief and prepare for the next workshop. All of the program staff members were females between the ages of 24 and 34. They were all of Korean background – representing 1st and 2nd generation² Korean Americans.

Professional Photographer/Participant. A professional photographer was recruited for a photography lesson scheduled in the second workshop. The photographer participated in the facilitators' training prior to the workshops. The photographer – male, mid-30s, and Laotian American, provided his insight and experience in photography during the second workshop. He is a 1.5 generation² Laotian American, who arrived in the U.S. as a refugee when he was three years of age. He demonstrated the power of photography by showing samples of his work to document the post-war lives of Laotians. Although it was not asked of him to do so, he attended the subsequent workshops as a participant.

Activities and Group Discussions. Because the project depended on frank discussions, it was critical to provide a setting where everyone was comfortable sharing their stories. Thus

¹ The details of the Photovoice project (e.g., small group discussion, large group discussions) and chronological order of the events are summarized in Appendix B: Photovoice Curriculum.

² See Chapter 5 – Interview Findings section for a definition of these generational statuses.

several ice-breaker activities and team building activities were carried out throughout the workshops. This was especially important because most of the participants were new to the setting and to each other. These activities were necessary to build at least the initial connections among the participants and the facilitators.

The discussions at the workshop were guided by trained facilitators. These facilitators were trained on ways to facilitate a discussion without imposing their own opinions in the discussions. Each facilitator used the same guiding questions for the small group discussions to be consistent with other groups. The facilitator's role and capacity to guide the discussion was important as well as the group composition to the group dynamic and the quality of the discussions. Age and gender of the participants in the group seemed to be important factors in group dynamics. For example, at the first workshop, the older male participant was placed with younger female participants, in which the younger female participants did not share as much as the male participant. However, in the subsequent workshops, the groups were naturally formed. There were those who would join a different group each time, or others that stayed with the same groups of people throughout the project.

Workshops. As briefly described in Chapter 2, each of the Photovoice workshops were designed with a specific purpose. The key activities and the purpose of each workshop are summarized in Table 1.

Table 1. *Key Activities and Purpose of the ACT Photovoice Workshops*

Workshop	Key Activities	Purpose
1	<ul style="list-style-type: none"> • Introduction of overall ACT Project • Introduction to Photovoice (including a mock Photovoice sessions using examples from Wang & Burris (1997)) 	To introduce the participants to the: <ul style="list-style-type: none"> • goal of the overall ACT Project • topic of the ACT Project (e.g., tobacco use among Asian Americans) • Photovoice process
2	<ul style="list-style-type: none"> • Introduction to Photography by professional photographer • Theme Selection 	<ul style="list-style-type: none"> • To introduce the participants to the power, ethics, and techniques of photography • To select themes for the Photovoice project
3	<ul style="list-style-type: none"> • Participatory Analysis I <ul style="list-style-type: none"> ○ Photograph Selection ○ Contextualizing/Storytelling of Selected Photographs ○ Codifying 	<ul style="list-style-type: none"> • To analyze the photographs and stories as a group
4	<ul style="list-style-type: none"> • Participatory Analysis I <ul style="list-style-type: none"> ○ Photograph Selection ○ Contextualizing/Storytelling of Selected Photographs ○ Codifying • Discussion of Next Steps 	<ul style="list-style-type: none"> • To analyze the photographs and stories as a group • To come up with action plans as a group

The topic of the Photovoice project was introduced more specifically through a presentation at the first workshop. The topic was initially introduced to the participants through the recruitment flyer and through email or phone conversations the program staff had with the participants. The presentation described the background of this project and its goals. The topic of health disparities and its relation to tobacco use was presented to the participants in the context of cancer – emphasizing that cancer is a leading cause of death for Asian Americans and smoking, which is a risky behavior associated with cancer, is common in several Asian ethnic groups.

At Workshop 2, in addition to the presentation of photography, which was led by the professional photographer, the participants selected 6 themes (or questions) they would use as a guide when taking their photographs. The process was identical to that used as part of a Photovoice project with a group of youth in Kansas, in which participants, as a group, selected 6 questions that they wanted to reflect in their pictures (Elias-Rodas & Gregory, 2009). These questions reflected salient issues and key questions the participants wanted to address. The following questions reflect those selected by those youth participants:

1. *What resources are available to youth? (e.g., places, people, things, educational, money, etc.)*
2. *What concerns/problems do youth face? (i.e., in school, community/neighborhood, home, individual)*
3. *What influences & inspires you? (i.e., people, media, cultures, places)*
4. *What impact do you have either positive or negative? (i.e., people, etc.)*
5. *What needs to be done to help youth live in a better society?*
6. *What 5 words best describe youth in Wichita?*

(from Elias-Rodas & Gregory (2009)'s presentation)

The ACT Photovoice participants divided up into three small groups and each group came up with 10 questions that they wanted to address through the photographs. Afterwards, these 10 questions were shared with the larger group, compiled, and then ranked by the participants. In the end, the participants came up with the following 6 themes (or questions):

1. *What are some social outlets in your community that encourage (discourage) social and psychological well-being?*

2. *What does your culture look like? How is your culture shared (not shared) with others?*
3. *Based on your definition of resources, what are the resources (lack of resources) in your community to improve health?*
4. *What are some positive (negative) effects of smoking in your community?*
5. *What are some healthy (unhealthy) behaviors in your community?*
6. *What are safety concerns in your community? What safety issues does your community face?*

Data Collection

Various data were collected during the Photovoice project, which were collected via participant observation. This method requires the researcher to actively participate in group processes while making observations pertinent to the goals of the study (Berg, 1986) – in this case, this included the researcher’s participation in the Photovoice workshops. Participant observation techniques were used by the researcher in the workshops at various levels (e.g., as participant, facilitator, coordinator), as this has been shown to provide an “insider’s look and can provide access to key sources of data (Culley, 2004), p. 116)”. The data included notes and observations of the group discussions, the researchers’ field notes, and the photographs and descriptions provided by the Photovoice participants.

Notes and Observations of the Group Discussions. Group discussions took place at various time points during the Photovoice project. At each workshop, at least one group discussion session took place (see Appendix B: Photovoice Curriculum). These group discussions were essential to the Photovoice project. Most of the participants’ decision-making

processes took place during these discussions. Specifically, theme selections, photograph selections, and participatory data analyses were accomplished during these group discussions.

These group discussions took two forms: small (ranging from 4~7 participants depending on the number of participants attending the given workshop) and large (all participants attending the given workshop). The researcher took notes, and made observations of the discussions.

Researcher's Field Notes. During the entire Photovoice project, the researcher kept a journal. The field notes provided additional information about the Photovoice project. These notes were used to help facilitate the subsequent workshops as well.

Photographs & Descriptions. The photographs were taken by each participant individually at two time points: (1) between Workshops 2 and 3; and (2) between Workshops 3 and 4. The participants took photographs based on the themes that were selected during Workshop 2 (see *Photovoice Workshop Procedures*).

At the end of each picture taking phase, the participants were asked to submit their photographs and a brief description of the photographs to CPACS prior to the next workshop meeting. The participants selected two photographs that best responded to each theme and submitted them to CPACS. At the following workshop, the participants selected photographs that they wanted to further discuss. The participants selected the photographs after spending the hour or two during the workshop sharing their photographs and descriptions. Afterwards, the participants were asked to select up to two photographs (or descriptions) that “stuck out to them the most” or the ones that best responded to the themes.

Data Analyses

Using the “SHOWeD” method (Wang & Burris, 1997), the participants analyzed the selected photographs. The “SHOWeD” method was introduced by Wang (1999; 2006) as a way

to “frame stories about-and take a critical stance toward-the photographs”. In their small groups, the participants were asked to write a description of their photographs using 5 questions that form the mnemonic “SHOWeD”:

- What do you *See* here?
- What’s really *Happening* here?
- How does this relate to *Our* lives?
- *Why* does this situation, concern, or strength exist?
- What can we *Do* about it?

During Workshop 3 and 4, after selecting and discussing the photographs, the participants identified emerging themes as well. In order to identify themes from the selected photographs, the participants identified ‘tags’ or ‘keywords’ for each photograph. This process occurred within the same small groups that selected and described the photographs. These tags (or keywords) were used to group photographs into similar categories. Later in the workshop, the small groups presented the selected photographs, descriptions, and tags (or keywords) to the larger group. Afterwards, each participants (using stickers) selected three photographs that they thought were most important and relevant. The extent to which these activities were carried was restricted by program time limits. These themes and the photographs are presented in Chapter 5.

INTERVIEWS

Participants

During the Photovoice workshops, the current study was announced verbally and through written communication (i.e., invitation letters; see Appendix D). All of the Photovoice participants were invited to participate in a face-to-face interview (anticipated to be approximately 1.5 hours long) after the completion of the Photovoice project. The participants

were informed that the interview would include some conversation about their experiences in the Photovoice project as well as discussion about their experiences in their communities.

All 13 participants who had completed at least 3 workshops agreed to participate in the interview process. Due to scheduling conflicts, a total of 9 of these participants were interviewed. Interview participants' pseudonyms and demographic information are presented in Table 2.

Table 2. *Pseudonyms and Demographic Information of Interview Participants*

Pseudonym	Age	Sex	Ethnic Background	Place of Birth (Age at Arrival)	Length of Residence in the U.S
Amy	24	Female	Filipino	US	Entire Life
Cristal	21	Female	Korean	US	Entire Life
Debbie	27	Female	Korean	US	Entire Life
Haewon	26	Female	Korean	South Korea (11)	15 years
Janet	70	Female	Thai	Thailand (30)	40 years
Leslie	18	Female	Chinese	US	Entire Life
Mai	18	Female	Vietnamese	Vietnam (5)	13 years
Sati	27	Female	Bangladeshi	Bangladesh (15)	12 years
Patali	unknown	Male	Asian Indian	India (unknown)	Unknown

All interviews were conducted within 4 weeks after the last workshop was held. The first interview was conducted approximately 2 weeks after the last workshop. Additional workshops were scheduled to further discuss action plans using the Photovoice findings (see *ACT Photovoice Workshops* section in Chapter 2, p. 11~12). These interviews were scheduled before any additional workshops took place. No more than 2 interviews were scheduled on the same day. The interviews lasted about 1.5 hours and were conducted in locations and times chosen by participants. Most of the interviews were conducted at the CPACS office and on weekdays.

Three interviews were conducted at other locations. Some participants preferred to meet outside CPACS due to the nature of the setting (e.g. place of work), distance to travel, and limited ability to travel due to physical injury. These interviews were conducted at a local bookstore, a local bakery, and a participant's home. Informed consent was obtained (see Appendix F: Informed Consent Form) from all participants and all procedures were in accordance with the Georgia State University Institutional Review Board's requirements for interviewing human participants. To ensure accuracy, interviews were audio-recorded and transcribed verbatim.

Measurements

The interviews were designed to assess participants' perspectives of their community and their connectedness to the community (see Appendix G for a list of interview questions). A list of pre-determined interview questions were drafted which reflect the "semi-structured interview" technique (Berg, 1989, p. 16). This technique was used to generate discussion of the *participants'* experiences of the Photovoice project, as well as to determine how *they* defined community and experienced sense of community.

Most of the interviews started with participants' descriptions of themselves followed by conversations about the photographs or discussions that occurred during the Photovoice project. By allowing participants to openly describe themselves, they shared self-selected important aspects of their lives. Also, the conversations about photographs or discussions were intended to re-orient the participants to the Photovoice project and to trigger participants' thinking about the project.

All of the participants were asked: "Tell me about your community." "Or in other words, what do you think is important for me to know about a community you are a part of?" This question was designed to elicit responses from participants about how *they* define community.

This question was followed by a question asking whether or not this perspective has changed through the Photovoice project. Specifically, participants were asked: “Thinking back, did your definition of your community change before and after the Photovoice project?” “If so, how?” “If not, why?”

Several questions regarding participants’ sense of community were asked as well. All of the participants were asked: “How connected do you feel to your community?” “Or in other words, what makes you feel you are connected to your community?” Prompt questions were asked, if necessary, to elicit relevant discussion on sense of community. These prompt questions were designed based on the Sense of Community Scale (Peterson, et al., 2006; Peterson, Speer, & McMillan, 2008), which assessed sense of community based on the McMillan and Chavis (1986) model and the items on the Community Organization Sense of Community scale (Peterson, Speer, Hughey, et al., 2008), which was designed to assess sense of community experienced within community organizations. The items on these scales were revised so that reference to community was not limited to a ‘neighborhood’ or a ‘community organization’. A list of prompt questions is included in Appendix G.

Following the questions on sense of community, participants were asked whether or not their sense of community had changed through their participation in the Photovoice project. Specifically, participants were asked: “Thinking back, did your feelings of connection to your community change through the Photovoice project?” “If so, how?” “If not, why?”

Data Analyses

Interview transcripts, (the primary data source) were analyzed for content to identify emerging themes and subthemes that describe 1) participants' definitions of community; and 2) their experience of sense of community. Other document data sources (e.g., notes and

observations of the group discussions, field notes, photographs and their descriptions) were used to supplement these findings. Anticipated themes and subthemes were combined with unanticipated themes and subthemes through "developing an organizing system" (Tesch, 1990, p. 141). The coding process mirrored closely the steps that Tesch (1990) outlined as the "Steps for Developing an Organizing System for Unstructured Qualitative Data". An overview of the research strategy is depicted in Figure 20.

Thus, transcripts were analyzed through: 1) inductive and deductive development of thematic categories relevant to the data and the research purpose (e.g., anticipated and unanticipated categories and text relevant to definitions of community and experiences of sense of community); and 2) open coding (e.g., data is systematically analyzed in an iterative fashion to identify emerging themes and subthemes).

The data were coded using a data indexing process. Qualitative data analysis software (e.g., Atlas.Ti) was used to assist in the data analysis process. After exhaustive open coding and systematic indexing processes, themes and subthemes that emerge from the text were documented.

The nature of the Photovoice process the participants experienced was documented as well. The supplementary data sources (e.g., group discussions, researcher's field notes, meeting notes, observations, photographs with descriptions) were used to provide a clear picture of what took place during Photovoice workshops.

CHAPTER 5

RESULTS

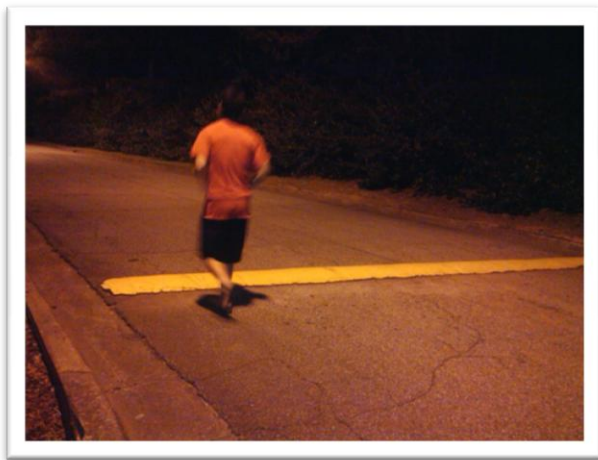
The current study's findings are organized into two sections: (1) ACT Photovoice Project Findings and (2) Interview Findings.

THE 2010 CPACS ACT PHOTOVOICE PROJECT FINDINGS

Through the procedures described in the Research Methodology section, the Photovoice participants identified several emerging themes from their photographs and descriptions.

Utilizing the responses to the SHOWeD questions (see Chapter 4: *Data Analyses*), a descriptive paragraph was written by participants to accompany the selected photographs. Each photograph in this section is presented with a title and description created by the participants as a group, as described previously in Chapter 4. Figure 1 provides an example photograph that represents a healthy behavior and the description that was written as a group. Emerging themes identified by the participants are also presented.

Figure 1. A boy running.



“In Vietnamese culture, you really don’t go for a run. If you say that you go for a run, people will ask where to? Some still believe that exercise is a recreational activity. People don’t have time to lift weights.”

Emerging Themes

The following are four emerging themes that were identified by the participants during the workshops: **Effects and Signs of Tobacco Use, City Planning, Apathy, and Culture Sharing**. The detailed procedures on identifying themes were described in Chapter 4.

Effects and Signs of Tobacco Use. Not surprisingly, participants selected and discussed several pictures on tobacco use, as this was a primary topic of focus for the ACT Photovoice project which was focused on tobacco use (see Chapter 4: ***Photovoice Workshop Procedures***). The participants discussed how tobacco use, especially cigarette smoking is still prevalent in the communities (see Figures 2 and 3) and identified environmental and cultural factors that they perceived to continue to reinforce this behavior. For example, Figure 4 shows how cigarette sales are promoted in the community. Cultural practices such as the use of Hookah are prevalent in the community (see Figure 5). Figure 6 shows a photograph of a boy who had developed asthma which was perceived to have been exacerbated by his parents' cigarette smoking. Participants also discussed the importance of health education and smoking cessation programs, as well as cultural attitudes toward cigarette smoking, especially among adults. Culturally, cigarette smoking is still a widely accepted behavior, especially among adult men. Further, the participants discussed how these cultural beliefs related to cigarette smoking, coupled with lack of culturally- and linguistically-appropriate education, prevention, and cessation programs, promote the behavior in the community.

Figure 2. Cigarette Bed “Garden of Death”



“One patch of dirt remains popular with smokers even if no signage or designated area exists. This picture only shows a portion of how many cigarettes I saw in this little corner. I was also amazed that there was a box with some new-looking cigarettes inside of it. This photo represents a negative effect of smoking: a lot of litter. This photo is taken across the street, at the MARTA station. There is no trash can nearby.”

Figure 3. Cigarette Break



“I was outside the hospital waiting for the shuttle, and I saw a designated smoking area. As I observed, I saw many hospital patients dressed in their gowns walking with their IV bags down to this area to smoke. This scene is ironic because many of the patients are in the hospital due to the habits of smoking, yet they smoke to relieve stress, addiction, etc. This scene represents both the positive and the negative effects of smoking.”

Figure 4. Specials



"Smoking has been dominating in our community. We even have a big sign for it... people have to spend money on this work on this sign. Look at it, it's 24 hours open. It just amazes me how much resources are spent in advertising cigarettes, encouraging bad habits, but not the other way around."

Figure 5. Inhaling for Breath



"This boy is using an inhaler. He did not have asthma before but was recently diagnosed with asthma. His parents have been smoking around him throughout his life. Event his friends would never visit him because his house was known as the "smoky" house. However, his parents did not quit. They said they might do it outside from now on."

Figure 6. Hookah – It's just water?!



“A small group of friends gathered at a restaurant after an exam. Guys do Hookah but not the girls. People are coming together and this is part of the culture. However, this is not healthy. Can we preserve this tradition but make it a healthier one?”

City Planning. Participants identified city planning issues as among the salient issues affecting their communities. These city planning issues included lack of walkable communities, city planning that discourages interactions with a diverse group of people in the area, and the lack of a reliable public transportation system. Figure 7 is a photograph of New York City. One participant had visited the city and saw a stark difference between the community in New York City and her own in Atlanta. The participants further discussed the segregated nature of the communities that they live in and how the environment further discourage and limit interactions among diverse groups of people. The participants further discussed how this type of city planning was perceived to feed into the anti-immigrant sentiment that is surfacing in the state. A photograph of a pedestrian in a six-lane throughway sparked discussions about an environment that was perceived to discourage the use of alternative transportation – walking, using public

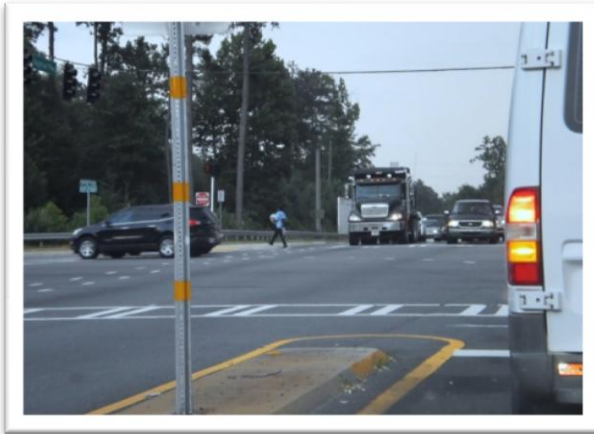
transportation, while reinforcing the use of cars (see Figures 8 and 9). Participants discussed at length on multiple occasions the problems they perceived with the current public transportation system. The resources available in different communities were also discussed. For example, while one participant saw the public transportation system a resource to her community, as there is a free shuttle to the MARTA station, another participant shared how the bus system in her neighborhood is managed poorly. Many participants indicated that the system is not working properly for people who use it regularly. For example, participants indicated that the bus schedules are rarely followed, leaving the participant wait for hours for the next bus to arrive. Another issue raised by participants was the inconvenient locations of bus stops and train stations that make less sense for many who use the system – creating the vicious cycle between inadequate services and infrequent use.

Figure 7. Georgia's Chinatown



“I want this in Atlanta. People are walking around in Chinatown in New York. Atlanta’s Chinatown in Chamblee is very small, really just a China “plaza”. This photo shows how the Asian community shares their culture. We are more segregated in Atlanta because everything is so spread out. In New York City, for example, you have to run into people. We have diverse population, but in separate pockets. We are always driving in our cars... so isolated.”

Figure 8. Walkable City



“It is about to rain and a person is crossing a six-lane throughway, carrying groceries. If you don’t have a car you can’t go anywhere! Not having sidewalks is a safety concern. And lack of public transit shows limited resources. What kind of resources are available for those who don’t have cars? I want to easily walk to places to hang out, work, and shop. In other words, I want to have a walkable city. Show people benefits of improving socioeconomic system of transportation and residential/work places.”

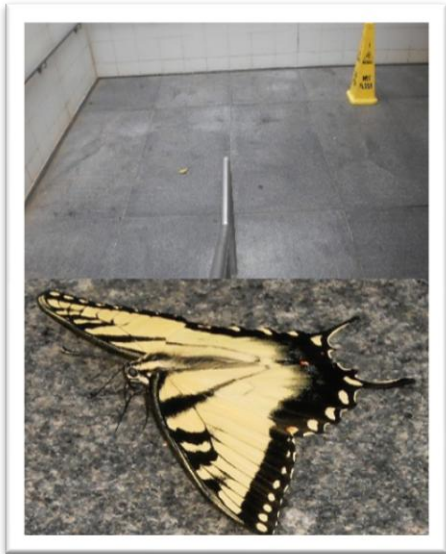
Figure 9. Where’s the sidewalk?



“This is a photo of women and children walking on the street. It’s a hill and drivers see people walking along the side. We want to drive far away from them and this puts the drivers in middle of the road. It makes it hard to see another car coming up from the other side of the hill. It’s a dangerous situation for the drivers and the pedestrians.”

Apathy. A photograph of a butterfly at a train station (see Figure 10) sparked discussions on lack of interaction and participation of people in the community. Participants agreed that environments like this one – full of concrete with no greenery – reinforces people to limit their interaction with others and the nature.

Figure 10. The Concrete Jungle



“I see a pretty butterfly in an industrious location. The butterfly is just sitting there in this unlikely place. This is a busy Marta station where we go everyday to go to places. People were “busy” walking around and passing by without noticing.”

Culture Sharing. Culture sharing was perceived as an important part of the participants’ lives. According to participants, culture sharing represents an opportunity to remove the mistrust and misunderstandings with people of other cultural backgrounds. Whether it is through sharing food or through dialogue, the participants discussed the strong need for understanding each other, especially because of the growing diversity – not only in the general community, but even within their own communities. To many, sharing of food was one way to explore other cultures and share their own culture. Figure 11 is a photo of a group of people sharing durian – a fruit from Southeast Asia, especially in Malaysia and Indonesia, famous for its taste in contrast of its foul

smell. In the photo, the participant of Southeast Asian background brought the fruit to share with friends of Chinese background. Because food is an easy way to open up conversations and to share culture, the participants agreed that it was a meaningful photo for them. Figures 12 and 13 also symbolized the importance of sharing culture and dialogue to create the sense of community that many lack and to breakdown stereotypes and prejudices that we each hold about others.

Figure 11. Durian Power



“This is our culture! I am Indonesian Chinese, so I think a big way we share our cultures is through food. Some of the people never had durian, so we are sharing it! Sharing food creates an avenue of conversation where people can discuss culture. It connects people and stimulates conversation. “

Figure 12. Community



“A person is receiving food at the temple. The hands are placed in a respectful, genuine, gracious way (with the right hand on top). It’s sharing a ritual, sharing

food, giving back to the community in a spiritual sense. It's a photo of strength in the community as it is bringing people together. Continue giving and sharing. Continue to be a community."

Figure 13. Breaking Down Prejudice and Hate



"An Iraqi girl and a Korean girl are reading the Bible. In the corner is the Koran. Both are sharing and learning about things important in their lives and cultures. By reaching out and seeking things we have in common, we can hope to breakdown prejudice and hate. If others can find out about simple facts about other cultures, that might make them more open to learning about the differences (good & bad) of other people!"

Action Steps

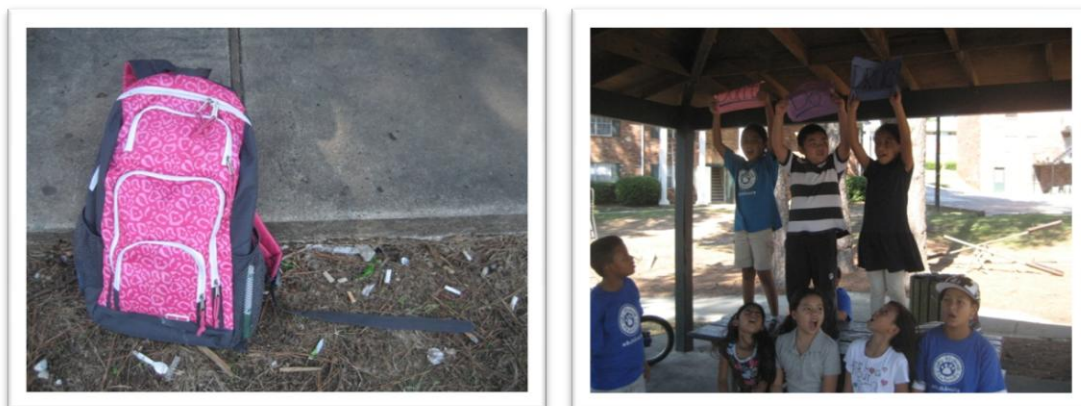
As previously described in Chapter 4, after the interviews were conducted, additional workshops were scheduled to further discuss the Photovoice Project action plans. One of the action plans was to present the Photovoice findings to a broader community. The purpose of the presentation was to prioritize the action plans, incorporating feedback from a larger group. The findings were presented at the Georgia Asian Pacific Islander Community Coalition's Pepper Talk Series on September 9, 2010. A group of participants prepared the presentation for the coalition meeting. The community members who attended the presentation selected photographs and discussions on the theme: **Effects and Signs for Tobacco Use** as a priority in the community. This theme was selected over others because the community members thought that

the issue was important and potential action plans seemed more concrete and practical. The community members discussed how tobacco use is still viewed as acceptable behavior in the Asian American community and how environmental factors (such as advertisements, littering of cigarette butts, lack of smoking signs) encourage this perception in the community.

Based on this suggestion, a group of Photovoice participants attended the Asian American Tobacco Leadership Summit hosted by CPACS to further learn about ways to design and carry out action plans beyond the individual level. At the leadership summit, the participants developed an action plan to bring change at the community-level. The Photovoice participants, in collaboration with other community leaders, including community health workers, decided to work with CPACS and other community organizations to go “smoke-free”. This includes making community facilities and events “smoke-free” – starting with CPACS’s largest annual community event, the 6th annual TEA Walk (Together Empowering Asian Americans, Native Hawaiians, and Pacific Islanders Walk) on October 8, 2010.

At the Leadership Summit, the Photovoice participants decided to take and select additional photographs to better present the theme at TEA Walk (see Figures 14 and 15). Figure 14 presents a set of photographs that show the environment that participants perceived were important because the children in the community are exposed to them.

Figure 14. Irony



The description of the photos read:

“At this afterschool program, the students are working on an anti-drug PSA in recognition of Red Ribbon Week 2010, a week dedicated to promoting a drug-free lifestyle. Meanwhile, only a few feet away, a young participant’s backpack rests among discarded cigarette butts. It is my wish to provide a cleaner and healthier environment for the students, where they can promote a drug-free lifestyle in the absence of cigarette remains.”

In addition, three photographs (see Figure 15) were presented as a set to represent the signage that allow or prohibit smoking behavior in the community.

Figure 15. One door away...



The following is a description written by the participants to describe the photographs presented in Figure 15:

“Amongst the diversity on Buford Highway is a common theme: an inconsistency in “No smoking” signs or regulations at storefronts. Of the 100 businesses’ doors that I visited, I saw 5 with a “No smoking” sign – and 1 with a “Smoking is allowed” sign. How do we recognize the efforts of individuals that do place signs at their windows? What can we do to promote better awareness and education for the businesses – and our neighbors – next door?”

A group of Photovoice participants presented the photographs and stories from the theme: **Effects and Signs for Tobacco Use** at the 6th annual TEA Walk, they also used the photographs and stories to influence the CPACS board to make the event “**smoke-free**”. To support this effort, CPACS included the following wording on their fundraiser materials, flyers, program books, and signs at the venue: *“This is a smoke-free, family-friendly event.”*

The presentation at TEA Walk marked the start of other smoke-free environment campaigns. Figure 16 is a photograph of the Photovoice display at TEA Walk. A one-page flyer that provided a summary of the project was disseminated at the event and is included in Appendix E.

Figure 16. ACT Photovoice Booth at the 6th Annual TEA Walk on October 9, 2010



INTERVIEW FINDINGS

Each interview participant's story (or narrative) is presented before the emerging themes from the interviews. As each participant's history and experiences are unique, it was deemed by the researcher as necessary to present what they shared about their lives individually.

In the following descriptions, generational status of the participants were used to label their immigration history. The generational statuses noted here were somewhat different from the labels that were used by some participants who labeled themselves in these terms during the interviews. As used in previous literature on immigrants and children of immigrants (e.g., Rumbaut & Komaie, 2010), “1st generation” was used to label those who have immigrated at age thirteen or older; “1.5 generation” was used to label those who immigrated as children under thirteen; and “2nd generation” was used to label those who are U.S. born with one or both foreign-born parents. However, it should be noted that these labels are used with the understanding that these are merely labels and cannot provide the full context of each individuals’ experiences. A list of pseudonyms, basic demographic information, and immigration history are presented in Table 2. The narratives are presented in alphabetical order of the pseudonyms.

Narratives

Amy (2nd generation Filipino American, Age 24). Amy is a 2nd generation Filipino woman, who is working on her graduate degree in Public Health. At the beginning of the interview, Amy described herself mainly as a student. She reported that she will be graduating next Summer from her program. Primarily, the conversation revolved around her academic interest areas such as geriatrics.

Amy learned about the ACT Photovoice through a CPACS staff member, who is also her friend and sorority sister. She was born in the U.S. and grew up in Georgia. She was raised in a single-parent household with two siblings, an older brother and a younger sister. She and her siblings all attended private schools from kindergarten through 12th and she attended University of Georgia. Other than her nuclear family, she did not mention much more about her family.

Amy said she mostly enjoyed her school years. Although she attended predominantly white schools up to high school, she reported that she has not felt resistance or discrimination of any sort other than based on her religion - she was raised Catholic, but she attended a Baptist high school. Amy explained that she was never really connected to the Filipino American community because her mother never encouraged it. Rather, Amy's mother wanted her and her siblings to be distanced from the community. It was not until in college that Amy explored "her" culture and history.

In college, she was involved in the Filipino American Student Association (FASA), where she learned about Filipino history, language, and culture. A big part of Amy's college life was her sorority: an Asian-interest sorority named "Delta Phi Lambda". She has created her social network through her participation in these organizations.

The photographs that Amy took for the Photovoice project were focused around her neighborhood, which she defined as her community at one point during her interview. She identified three types of communities that she was part of to some degree which may be distinguished by the type of interactions she has with the individuals that make up the community. The three communities she identified were social, work, and living communities. Her social community was perceived to be most meaningful to her, with a network of friends comprising this group. These are mostly friends that she met through her sorority, FASA, and current school. According to Amy, work communities overlapped very minimally with her social community. The work communities were different from her social community in that the connection she felt with the work communities were based on the level of contribution she perceived she could make in the community and her perception of "being valued" in the communities. The living community was perceived to be the least meaningful one for her.

Cristal (2nd generation Korean American, Age 21). Cristal is a 2nd generation Korean American, who, at the time of the interview, worked at CPACS as an AmeriCorps VISTA – a national program to fight against poverty –. As an AmeriCorps VISTA employee she committed herself to work at CPACS for one year to work in the Asian American community. She started working at CPACS since February of 2010 and volunteered to participate in the Photovoice project to learn more about the community in which she lives and serves.

During the interview, Cristal described herself as a 3rd generation ³Korean American. Cristal and her family are from California and have lived in various places across the US, including Colorado and Illinois. She described her childhood as living in the Koreatown neighborhood in Los Angeles and being raised speaking Korean with her grandparents. When her family moved away from California, that is when she reported that she started to lose her connection to the Korean culture, including speaking the Korean language. She described coming to Atlanta and working at CPACS as:

“...a re-orientation to Asians... because it has been that long since I’ve been in a predominantly Asian community...”

After her move to Colorado when she was about 5 or 6 years old (when Cristal started going to school), she reported that she had resided in predominantly white neighborhoods and was usually the only Korean in her schools. Also, she mentioned that her exposure to Korean culture and language was limited because her parents did not use it in the household and she had less contact with her extended family in California. Her mother was born in South Korea and moved to Los Angeles, California when she was 10. Cristal’s dad was born in Canada. As her parents were fluent in English, Korean was not spoken at home as much. Cristal indicated that her childhood experiences were different from her parents, in that she did not have the

³ As previously described some participants’ self-identified generational statues were different from the definition used in this study (see the introductory section of the interview Findings).

experience of balancing the two different cultures as her parents had. For example, unlike her parents, she indicated that she did not go through much of an adjustment period and did not have to serve as the bridge between the two cultures. Cristal provided an example of her mother and grandparents' experience of adjustment and balancing of the two cultures:

“[As] with any recent immigrants, that [experience] cultural differences ... just the adjustment of why your child is acting so American now and seemingly disrespectful but then also to the point where they start the language, ... the English skills become better than the parents, and that power dynamic, ... makes a difference...”

Cristal chose to apply to work for CPACS because she felt the need to “*be more Asian*”. Several experiences in her life were perceived to have led her to this decision. One was that through her family life, she realized that if she does not proactively seek such experiences out, she may lose her culture. Another was her involvement in multi-cultural and Asian awareness associations in college.

Unlike other interviewees, Cristal explained that it was fairly easy for her to define her community in Atlanta because it she had only been living in the area for 5 months, and because she was physically limited by the bus line. She explained that it was easier for her to define her community because it would not be as broad if she was more familiar with the area. According to Cristal, she experiences community through her living area, and through her workplace. She identified the community she experiences through CPACS as the most meaningful to her at the time of her interview. When asked if there is a particular community that is meaningful to her, Cristal replied:

“... I think the one here at CPACS... is probably one of the most meaningful ones because that was the whole reason I relocated here. And so I came into the Americorp experience ... wanting to learn a lot about the work here and what this organization does or the people that live in this community..... the one that CPACS identifies as the ones they have helped... ... and who comes in.. that would be considered a client...”

Debbie (2nd generation Korean American, Age 27). Debbie is a 2nd generation Korean American, who currently works at CPACS. At the time of the interview, she reported that she was a full-time student at Georgia State University pursuing a Masters degree in Public Policy. Debbie's family immigrated from South Korea to Hawaii where she was born prior to her family's relocation to Georgia. She grew up mostly in Georgia but she and her family lived in Los Angeles for a couple of years as well. After experiencing the "LA riot", her family moved back to Georgia. Her family owned a store in Greensboro, Georgia, where she helped out since she was in 4th grade.

Growing up in a household of immigrants, much of Debbie's childhood was about balancing the two different cultures, but for her, it was more about the values that she and her parents did not share. For example, she described some of the differences between herself and her parents:

"...growing up here is good and bad, it's colored by being like 2nd generation and then my parents having come here in the 80's so they're pretty, they're pretty conservative..."

Growing up, Debbie was not exposed to Korean or Asian culture growing up. Her exposure to the culture became significant in her life as she entered college. She became part of the Korean Undergraduate Student Association (KUSA) and made friends through the organization. Additionally, she reported that her work experience at a local Korean-owned bank and at CPACS brought her closer to the culture. Because being Korean is part of her identity, she reported that it was natural for her to choose to become part of that community:

"Yeah, I mean, if I wanted, I can become one of those Asians that like doesn't hang out with Asian s at all... you know? I could just hang out with white people, and I would be the token Asian. I guess? I'm sure I have some control over it... but it would be a lot of effort. There will be many things to be missed by cutting myself all from the Asian American community. I, I don't wanna cut myself off... it would be like cutting off my arm, you know? That's part of who I am..."

To Debbie, being part of the Asian American community or the Korean American community did not happen by choice. It was something she was born into. However, after working at CPACS and learning about the issues experienced by Asian Americans, she reported that she had a sense of responsibility to be a part of the community. She noted:

“But, now I’m like, well I know all this stuff... so I have to use my voice, speak up for my brothers and sisters.”

Haewon (1.5 generation Korean American, Age 26). Haewon described her life as a series of transitions and adjustments. Haewon, as a young girl, had to transition from an only child to a big sister. Then, she adjusted to her parents’ divorce and her new living situation with her extended family. Afterwards, when she was 11 years old, she had to adjust to life in the U.S. with her stepfamily. When she was in high school, at age 15, her family moved to Georgia from Guam.

Religion and faith are a big part of Haewon’s life. She is part of a religious internship program, which has placed her in a refugee resettlement neighborhood. To Haewon, a meaningful community is a community that she is actively involved in.

Janet (1st generation Thai American, Age 70). Janet had been involved with CPACS in various ways prior to participating in the Photovoice project. The researcher had heard about her when Janet was selected as an Asian American Women’s Leadership grantee. Janet indicated that she decided to participate in the Photovoice project because she loved taking photographs and meeting new people. She also mentioned that she always searches for opportunities to be involved in the community. Initially, Janet shared that she may not be a “good fit” for this interview because she was very confused about what her community was during the Photovoice project. After a couple of email exchanges, we scheduled our interview.

Janet's definition of community was very broad - her definition of community was not bound by any descriptors. During her interview, she described her experience with three types of communities: her country of origin – Thailand, the Thai American community, and the general American community.

Even though it has been more than 40 years that she has lived in the U.S., Janet still identified Thailand to be one of her communities. This may be because her family, including her parents and her siblings, currently live there. She noted that she feels connected to Thailand through the contributions she has made to the country, saying:

“How... do I feel connected? I'm very connected. I'm connected to Thailand, like when the tsunami happened, I raised funds, here in Georgia to send money to help those Asian countries. When it was the king's 80th birthday, I chaired the organization, along with the Thais in different states. We raised money to buy medical equipments for their hospital that king's father started in Thailand, so that's how I connected with over there...”

She further described her involvement in the other two communities as well. Culture and age seem to influence her involvement in these communities. For example, in the local Thai community, Janet felt that she had more influence and was more respected because of her age:

“As far as my Thai community, yes. If they have something and they come... like... a president will come and ask for my advice, and when I give my advice, they usually carry out. So, yes... in my Thai community.”

However, according to Janet, her involvement in the local community was limited because of her age. For example, even after participating in a regional leadership program, she noted:

“Well.... Aging. I may already fading. I'm afraid to uh... push because I may forget what I promised people. Or what I, I may my vision, more aggressive than my feet.. my legs. Or I ... that's kind of hold me back. You know, I don't go out and really force it or push...”

Balancing two cultures, Thai and American, has reportedly been a major concern in her life. Janet's exposure to cultural diversity started in Bangkok – she was exposed to foreigners, international cuisine, and especially American movies. When she came to the U.S. in her early 20's, Janet noted that she was exposed to various challenges. Language was an issue, but she was able to overcome it through the support she received from a few people – her professor who set aside time to teach her English and her roommate. The bigger issue for her was the isolation she felt from the rest of her peers:

“I felt a little left out. First of all, Atlanta is a bigger city. And uh... a lot of my classmates are from... .. different.... I'm from Bangkok and I think they were from smaller country, I mean like out, like rural area, so their thinking and exposure to foreigners was still limited. So when you say you're from Thailand, they had no idea. And they're not... everybody was busy studying too... they're not really willingly open their arms... to welcome you, so I felt that. So it was a lonely time.”

Janet described the barriers she experienced because of her cultural background – noting that what was expected and accepted in one culture was different in the other:

“When I was young, I was a little torn... for example, this freedom of speech, I am a very outspoken person in nature, but because being suppressed over the years in growing in Thailand, you don't allow, or you don't have the opportunity to express anything, because nobody ever asks you... and also when I came here.... I was a little more timid than the rest of my American friends. Consider even though I was an outspoken person, but because of our [culture], we're still being considered as timid. And I don't raise my hand in class.... that's maybe because of my background, but if they ask me... I would say what I think or feel... and then another thing is that... the culture of paying respect to the elders... I always... respect my professors... even though there are times I feel like they are a little deviant from the facts... I would not stand up and say... oh you know... there's another angle... because that is my culture...”

Janet perceived this cultural difference to exist for her family as well, as her children were growing up in the American culture. Although she was not able to teach her children to speak Thai, she indicated that she tried to keep them connected to her culture, as a way of explaining why she is the way she is:

“All of them [my children] have been to Thailand... at least 2 or 3 times. I made special effort to make the connection. I wanted my children to know how I grew up, where I grew up, the room... that I lived in when I was a child. The place that I studied... I took them... I take them to Thailand.... Those places, I show them... I tell them, if something that I say [or] do, that is different from you... this is what it is. This is how it start[ed]. ... I like to have the connections... I want them to be proud of my origin, because I am. ... and I like to... let them see the different... why I do [things a] certain way, and it is not bad. And if I did something [that] is not the same like the American do... then there’s a reason.”

Leslie (2nd generation ChineseAmerican, Age 18). At the time of the Photovoice project, Leslie was working at CPACS as a summer intern after graduating from high school. She decided to participate with her close friend, Mai. Leslie and Mai grew up together in the same neighborhood but their experiences of communities appeared to be very different.

Leslie’s parents worked long hours when she was younger and her grandparents mainly took care of her and her younger brothers. Leslie noted that she is the only one of her siblings that speaks her parents’ language – Cantonese, probably because she talked to her grandparents a lot when she were growing up, unlike her two brothers. As a child, she translated and interpreted for her parents and grandparents. She recalled:

“it used to be annoying... I’m like oh... man.... not again.... I don’t know what this means... like all these big words...but like it helped me like grow up and be more responsible... like help me like help my Chinese better too... so that’s nice.”

Although Leslie did not identify a community that she felt she belonged to, she felt most strongly about the “recent immigrants and refugees community”. She explained that this was because she mostly identified with them because, even though she was born in the U.S., she felt more like a 1st generation immigrant:

“yeah... basically... like I thought I would be like isolated because I’m like first generation and I would be like... I don’t know what I’m doing... my parents are new...so ... I’m learning everything just as they are learning everything... though that would be like at a slower pace...”

She further explained that she was exposed to this 1st generation immigrant community through her parents and they were mostly made up of Chinese immigrants. She feels more connected to this community than any other because she is more familiar with them and because she feels that they ‘understand’ her:

“Uh... people look the same... like the Chinese people? I feel like I could relate to them more... because they understand more of why I do certain things... some people are like Chinese new year’s why would you give people money... that’s kind of weird... or something.... And then..... well they understand me... they understand why I do this... and why I have this... yeah...”

Although Leslie did not identify a community that she felt she belonged to, she articulated what she thought as an ideal community:

“... people of different races together... coming together... you know there’s like... separation of different cultures and backgrounds that people have? Just come together and just help each other...”

Mai (1.5 generation Vietnamese American, Age 18). At the time of the Photovoice project and the interview, Mai indicated that she was a recent high school graduate who was working at CPACS through the summer teen employment program. She learned about the Photovoice project through the recruitment emails and flyers that were sent out to the summer teen employment program participants.

Mai has been involved with CPACS for some time. Her older brother was part of the Community Action for Teens (CAT) program at CPACS, which is a youth empowerment program that engages youth various community activities. Mai’s brother introduced the program to her when she started high school. However, being at a competitive school, Mai decided not to participate in CAT until her senior year in high school. This is when I first met her. I met her through a community coalition that we both were involved in – she was participating as a teen representative and I was involved as a researcher.

During the Spring of 2010, Mai was selected as a model representing the younger generation in a fashion show that CPACS hosted to raise moneys for women's empowerment programs at the center. She walked the runway with 9 other Asian American women in the community, ranging from 18 to 83 years old. I got to know her better through her participation in the Photovoice project as well as her work at the center.

Mai was born in Vietnam and her family moved to the U.S. in 1996, when she was 5 years old. Her father's involvement in the U.S. military during the Vietnam war paved the way for her family to permanently move to the U.S. Mai remembers that the move for her was very sad because they were leaving everyone they knew behind:

"I was really, really sad. Out of my family, my extended family, only our family came here so, it was just... like we left everything in Vietnam."

After living in Atlanta for a couple of years, her family visited Vietnam. At that time, her parents were seriously considering leaving the U.S. permanently and moving back to Vietnam. However, her parents decided to stay in the U.S. for Mai and her brother's "brighter future":

"...they thought about the future, like my brother and my future, we... in Vietnam it's like you can be really, really smart, and really, really talented, if you have no money, you can't really do anything. So... they considered that... and they wanted us to have a brighter future...and be able to do what we wanted to do."

Mai indicted that she and her family have lived in the same neighborhood for the past 13 years that they have been in the U.S. The area, she noted, is unique because of its diversity. When describing her community, Mai included the area she lived in:

"What I think of... community... I think of basically what I see everyday. ... I guess my community would be just this area... well... around the Buford Hwy. area. I guess that would be my community so as I see my community... just people I interact with everyday on a regular basis."

According to her definition of community, her high school would be a natural environment where she experienced community, however this was not the case for her. For high

school, rather than attending a school that was in her community, she attended a different school. Although she attended the school to be more challenged academically and intellectually, she explained that she did not get along very well with other at the school:

“But it was, it was very hard... to like... find like decent people to be around... I mean I actually did but it’s... and then I lost touch with my friends that you know I’ve known my entire life... We are in touch now... like I go... you know, CPACS and do stuff there but before I felt very alone... so... high school was not the best time of my life.”

For Mai, her involvement and participation in community work through CPACS have been major factors in her sense of connection to her community:

“I don’t think I was very connected to my community... ‘cause I didn’t really see much... I just go to school and I go home... since I started doing ... CAT again this year, and started working at CPACS, a lot of things... you know I started seeing a lot of the things... I feel like I’m more connected with my community... and now I’m helping with the whole TEA Walk thing... so... I feel very... much more involved than I was before... oh, and I just registered to vote too... so...”

Mai described that she wanted to vote to bring change after learning about what was happening in her community. After talking about her conversation with a colleague at the center about voter discrimination in Georgia, she said, describing her feeling:

“Angry. It made me just... made me really wanna vote.”

According to Mai, being more aware or “seeing things” in the community as well as “being taken seriously” are significant factors that helps her feel more connected and belonged to her community:

“I guess I feel belonged when eh...like I’m part of the CAC – the community advisory council, part of the community coalition that she and I both were a part of – and I feel like what I say is really... being taken seriously and they you know they are really considering...”

Sati (1st generation Bangladeshi American, Age 27). Sati was born in Bangladesh and came to the U.S. when she was 15 years old. Her parents decided to move to the U.S. to provide

better opportunities for her and her younger brother. Much of her growing up here in the U.S., as with any other children of immigrants, was about balancing the two cultures. As a result, she experienced constant conflicts with her parents as well:

“So it was kind of like a constant struggle since I moved here between my parents and what I used to be versus you know what I became here. I still feel like I held on to a lot of it. But at the same time you know, I’m just as American as I am Bengali.”

She also explained that because of her parents’ traditional values, she was *coerced* into getting married:

“...when I was in high school, I knew this Bengali guy who was a little older than me, who was 7 and a half years older, ... he was actually my first boyfriend and my parents found out about him and they actually coerced me into getting married.”

After going to college, she indicated that she became more independent and got a divorce. Sati explained how her parents were not supportive of this and described this as *“one of the biggest struggles”*.

For Sati, her experience of community revolved around her social networks. When asked about how she experienced community, at first, she talked about both the Bengali community and her social network, which were clearly unrelated for her. Afterwards, she emphasized the connection she has with her social network as a community because she feels accepted. The people in her social network are very diverse in terms of culture, ethnicity, race, and sexual orientation. This is what Sati said about her social network:

“My group of friends, they [are] all very open and they [are] all very accepting of other cultures, and always willing to share, and always participating in each others, you know, individual cultural activities.”

Patali (1st generation Asian Indian American, Age Unknown). The following narrative is based on the very limited biographical information Patali shared during the interview,

perhaps due to the interviewer's age, gender, and role. After earning his engineering degree in India, Patali came to the US for to advance his education and career – for better and bigger opportunities.

“After my engineering degree in India... you know... you want to excel in what you do... so you always go and look for better opportunities and around there... around in India. At the same time, a boom started so a lot of people started traveling outside India, a lot of gangsters like me... you know... 25 uh... 20, 28, around that age... a lot of people started looking for ... [jobs] outside India... [that] pays well, better life, you know... who doesn't want to move to this country, right? so ... I think I also was trying to exercise those options and I think I did pretty well and... finding an opportunity abroad...”

In Patali's perspective, there was a contrast between India and the US. While Patali described the US as a land of opportunity, he described the multiple barriers he experienced in India:

“Back there... it was not that easy... ... you know... it's corruption ... in India it's really high there... you need to bribe someone or if you want to go through the state route you need to wait for a long time... I never bribed but ... I went through waiting process... I went through a lot of waiting process ... it makes you really tired. Here... whether you get a driver's license or land registration, or you know buying a home, ... you know... everything is done like ... you go and help them and they help you. That's it. It's that simple.”

Patali reported that he has lived in various places within the US and now has settled in Georgia. He had been involved with the Asian Indian community before the Photovoice project. He had volunteered as a photographer in the community, taking photos at community events, etc. He learned about a community-based organization serving the local South Asian American women through a fundraiser event and he has been volunteering at the organization since. He learned about the Photovoice project through the outreach coordinator at the organization. He explained that his interest in photography and wanting to “give back” to the community motivated him to participate in the project.

Patali was one of the two participants whom explicitly expressed confusion about what was meant by “your” community. Patali explained that because he was expected to represent the local Asian Indian community in the Photovoice project, when he was asked describe *his* community, he thought of the local Asian Indian community. However, he included his neighborhood as well. He did not want to limit his community to a particular ethnic group:

“So when you said, your [community]... then I probably thought it was [Asian] Indian... so I kind of focused on first on [Asian] Indian. Then... [when you asked] what would your community... I was just... focusing on the place where I live. And ... where I work, where I commute, you know... that’s my community.... So... I’m not quite ... really part of one particular community... that focus only on that. ... based on ethnical background or... whatever race or... but I can go on and be part of that. It’s not that I will be away from it. ... I can go and... but that is not where I start. So...”

Patali further explained that his living community is a community to him because it provides him with the protection he needs and with the resources he needs. Thus, he feels more obligated to give back to the community.

Emerging Themes

Emerging themes from the interviews are presented in this section. The themes are organized under two major research questions: ***Definitions of Community*** and ***Experiences of “Sense of Community”***.

When asked to describe communities that they are a part of, the interviewees identified several communities that they considered being part of. The descriptions the interviewees provided were used to categorize these communities into nine types of communities (see Table 3). The communities are listed in the order of salience (i.e., most to least frequently identified). More detailed table (see Table 4) with the number of times cited as well as the descriptions of each type of community is presented under **Definitions of Community**.

Table 3. *Type of Communities Identified by Interviewees*

Type of Communities

Ethnic Asian American Subgroup
Asian American
Neighborhood/Location
Work/School
Social Group
Country of Origin
Broader American Community
Other ‘Interest’ Group
Recent Immigrant/Refugee

Each interviewee was asked to further elaborate on their experience within each communities they have identified during the interview. Interview questions on sense of community were used (see Appendix G for the interview questions and probing questions to address interviewee’s sense of community). Based on their responses, it became clear that citing a certain type of community as a community (e.g., Ethnic Asian American Subgroup community) did not reflect that they felt connected to that community (i.e., felt the sense of community within the cited community). For example, Ethnic Asian American Subgroup community was identified by 78% of the interviewees ($n = 7$), however only 1 participant reported feeling a sense of community in that community. Further detail on sense of community is provided in Table 5 and under **Experiences of Sense of Community** section below. Surprisingly very few participants reported sense of community in the communities identified. Those communities that at least 2 participants reported experiencing at least some sense of community – **Asian**

American, Neighborhood/Location, Social Group, and Country of Origin – were further explored.

Definitions of Community

During the Photovoice project, “community” was not explicitly defined for the participants. Rather, the participants were to define which “community” they wanted to take photographs of and discuss at the workshops. As expected, participants shared photographs of parts of the various communities that they were a part of – whether it was a photograph of a temple, of a social group, of their neighborhood, of their workplace, or of a bus stop. Two participants however, indicated explicitly that they had the hardest time conceptualizing what community meant for them. Both expressed concerns about whether it needed to be focused on Asian American community or of their ethnic community. The following is from a conversation with one of the participants during the interview about his confusion of what was meant by “your” community. This participant was one of the two participants that raised concerns of defining community during the Photovoice project.

“So when you said, your... then I probably thought it was Indian... so I kind of focused on first on Indian... what I am, what I am a part of... so it's also my community, but this [motions to his neighborhood around him] is also my community, right? ... I think to in order to answer to you... about Indian community probably... I answered for the Indian community, but ... truly... this is my community, where I live. And uh... where I work, where I commute, you know... that's my community... so... I'm not quite ... part of one particular community.” (Patali, Asian Indian American, age unknown)

Similar to most of the participants, Patali considered himself part of an ethnic community [in this case, the Indian American community] because of his ethnic background, however, his ethnic identification did not solely define for him, “community.” Similar to Patali’s experience, all of the interviewees identified multiple communities in their definition of “community.”

Confusion about whether to include ethnic or racial identification (or both) in one's definition of community was common among participants.

Various types of communities were identified when probed with the following statement and question: "Tell me about your community. In other words, what do you think is important for me to know about a community you are a part of?" The categories of these communities and their descriptions are displayed in Table 4. These categories were the common terms that were shared by the interviewees. The number of respondents who identified each type of community is presented. It should also be noted that these communities were not mutually exclusive. For example, there were considerable overlap between Asian American community and other communities that were defined by the interviewees (e.g., work, social, neighborhood, etc.). These communities are – in terms of how many people have cited and how many of those have reported experiencing sense of community – further described in the following section.

Experiences of Sense of Community

As previously mentioned, all of the participants identified more than one community. However, among these various types of communities the participants named during the interviews, participants experienced sense of community in a few communities. In general, whether the community was identified as "work/school" or "social group" or any other communities, to the participants, the feelings of belongingness and acceptedness, as well as the feelings of being valued and respected were associated with "sense of community". Sense of responsibility was named as well, further discussed in the later sections. Table 5 summarizes the number of participants who identified each type of community and those who reported experiencing sense of community in the given community. These numbers exceed the total

number of interviewees because, as previously mentioned, most of them identified multiple communities. Thus, categories are not mutually exclusive here.

Table 4. *Type of Communities and their Descriptions*

Core Characteristic of Community	Descriptions
Ethnic Asian American Subgroup	A community formed by people of the same Asian ethnic background as the participant (e.g., Mai who is Vietnamese American identified the local community formed by people of Vietnamese background)
Asian American	A community formed by people of the same racial background, in this case, Asian background. This community includes Asian Americans of other ethnic background. (e.g., Debbie who is Korean American, identified a community that is formed by Asians of various background)
Neighborhood/Location	A community formed by the participant's neighborhood that can be defined by its location (e.g., Patali described his neighborhood, where he " <i>lives, works, and commutes</i> " as his community)
Work/School	A community formed at the participant's work or school
Social Group	A community formed by a group of people in the participant's social network
Country of Origin	A community at the participant's country of origin; this was not specific to a particular community in the country, but the country in general
Broader American Community	A community of Americans that is generally represented by non-Asian Americans
Other 'Interest' Group	A community that is formed with a specific purpose (or interest) (e.g., Amy identified her sorority as a community)
Recent Immigrant/Refugee	A community that includes individuals who are recent immigrants or refugees

Table 5. *Type of Communities and Number of Participant Endorsements*

Core Characteristic of Community	Number of Participants Who Cited (%) ^a	Number of Participants Who Identified as Meaningful Community (%) ^b
Ethnic Asian American Subgroup	7 (78%)	1 (11%)
Asian American	6 (67%)	3 (33%)
Neighborhood/Location	6 (67%)	3 (33%)
Work/School	5 (56%)	1 (11%)
Social Group	4 (44%)	3 (33%)
Country of Origin	3 (33%)	2 (22%)
Broader American Community	3 (33%)	1 (11%)
Other ‘Interest’ Group	3 (33%)	1 (11%)
Recent Immigrant/Refugee	1 (11%)	0 (0%)

a. Percentage of participants who cited the given community out of the total interviewed; b. Percentage of participants who identified the given community as meaningful out of the total interviewed

Ethnic Asian American Subgroup as Community. Most interviewees ($n = 7$, 78%) defined “community” based on their ethnic composition or background. As the interviewees represented a diverse group of Asian Americans – the nine interviewees represented seven ethnic groups (see Table 2). However, only one of the participants identified this community as personally meaningful. This participant is very well known in her ethnic community. She has made many contributions throughout the years. Also, because of her age and her social status, she is much respected in the community:

“when you say ‘your’ community, I still ‘cause you see I still love my country[referring to Thailand], so I have a group of Thai community that I... started the Thai Association of Georgia...” (Janet, Thai American, Age 70)

To further explore Janet's experience of community, she was asked whether she thought she had influence in the community. First she describes about her level of influence in the broader community and then she describes her influence:

"[silence] on the larger scale, I don't know... but I would think. Every meetings I go... and I say something, someone's listen... how practical, or whether they put into action or not... I don't know. As far as my Thai community, yes. If they have something and they come... like... a president will come and ask for my advice, and when I give my advice, they usually carry out. So, yes... in my Thai community."

The rest of the interviewees who identified the ethnic subgroup as a community ($n = 6$, 67%), did not consider it personally meaningful. When further probed, most of these respondents ($n = 4$, 67%) had negative views about their ethnic subgroup communities stemming from the negative stereotypes associated with the group. Mai (Vietnamese American, Age 18) shared in her interview about her stereotypes of the Vietnamese community:

"I think just being Asian, I think I was expected to do a lot better... do well... you know the typical be a doctor, lawyer, that kind of thing... but being Vietnamese that changes things...[giggles] 'cause a lot of Vietnamese people I know...my age.. typically just go into the nail industry... and just settle there...cause I mean they do make a lot of money... stuff like that but I would love to get away from that."

Others had negative views of the ethnic subgroup community based on their negative experiences, sometimes even rejection from the community. However, this rejection was not unidimensional, it was bidirectional – i.e., it included the community's rejection of the participant and the participant's rejection of the community. Sati (Bangladeshi American, Age 27) shared her experiences with her ethnic subgroup community:

"Yeah. Definitely. I mean because, I'm divorced, there's the kind of stigma to it, so, and people gossip a lot, so sometimes I avoid going to functions when there is a lot of people. I go, every now and then. Every time I go, I say to myself this is why I don't come – 'cause there might be friends of my ex-husband. And I know that they talk about me, and they talk about me like I'm a victim, you know, she went through this, she must be really, really sad, and must have a really sad life. I guess when you are 27 and single in the Bengali community, there's a lot of

pressure to get married, so I know that people, no matter where you go, always mention it. Everytime I go there, someone would say, 'oh, we're going to find you a husband' and I'm like 'I don't want one'."

Asian American Community. The broader Asian American community was identified as a type of community experienced by many of the interviewees ($n = 6$, 67%). Most of these respondents ($n = 6$, 67%) had varying degrees of experience in working on issues faced by the Asian American community. For example, Amy (Filipino American, 24) is actively involved in an Asian American sorority and Crystal, Debbie, and Mai are working or have worked at an Asian American community-based organization (e.g., CPACS). Interestingly, Crystal, Debbie, and Mai also indicated that the broader Asian American community was meaningful to them.

When asked what drew her to working with the Asian American community, Debbie (Korean American, 27) responded that it did not mean anything other than, "*it was just a job*". Debbie further explained the change in her role because of the knowledge that she gained through working at the community-based organization and seeing the needs in the Asian American community:

"But, now I'm like, well I know all this... stuff now, so I have to use my voice, speak up for my brothers and sisters."

Neighborhood/Location as Community. Some participants ($n = 6$, 67%) named their neighborhood or geographic living area as a community that they experienced. Familiarity of the setting and people were commonly identified by interviewees. However, defining neighborhood/location as community was not necessarily associated with experiencing sense of community (further explained in the following section).

Work/School as Community. Work place or school was identified as a type community experienced commonly experienced by five out of nine (56%) interviewees.

“well... at my school community I feel like I belong and I’m valued... but then also where I intern... with the refugee women’s network, I feel like that I belong and I’m valued there too So... I mean I guess it just depends on what like... what I’m looking for...? But from a lot of the communities that I... whether it’s living... or whatever... or social... I feel, at most part I feel like I belong and I’m part of the community ... and I contribute whether it’s small or whether it is a big contribution... I guess when people include you and they don’t like make you feel like you’re like and outcast... so I think that’s one way... and when people ask you what do you think about this... or how do you feel about that...so I think that’s how I feel I both belong and valued? I guess also giving me the ability to participate... so I think those are ways that I feel like I belonged in the community...” (Amy, Filipino American, 24)

Social Group as Community. Four interviewees identified their social group as a type of community they experienced. Most of them ($n = 3$) identified their social group as a personally meaningful community. Although these three participants’ social groups were very different, there were some commonalities. In these cases, participants’ social groups were made up of diverse groups of individuals – mostly comprised of individuals of Asian background, but not necessarily of a single ethnic background. All three of these respondents were in their mid-20’s and most of their social networks grew out from the networks from their immediate and most salient experiences, such as school:

“Most of them are Asian... age-wise... they are probably around mid-20s... mid-20s or early-20s... most of their age... most of them are female... I think most of the people that I talk with or are in my social circle are either Asian or African American. [It is because] well... in college... I had a lot of Asian friends... so that’s why... and then a lot of them now live in Atlanta so... and then in Mercer... a lot of my classmates, my class is comprised mostly I think... of African American so that’s why too...” (Amy, Filipino American, 24)

Country of Origin as Community. All three 1st generation Asian American participants identified their country of origin as a type of community they experienced. For Janet (*Thai American, 70*) and Patali (*Asian Indian American, age unknown*), their countries of origin had a special meaning as well. Perhaps this was because both still have members of their immediate family residing in their countries of origin and because they both keep track of the news and

happenings in their countries of origin and contribute in various ways. For Patali, because he saw more needs in his home country than the communities in the US, he felt more obligated and responsible to contribute. The following excerpt from Janet's and Patali's interviews that show their connection to their countries of origin:

"how... do I feel connected? I'm very connected. I'm connected to Thailand, like when the tsunami happened, I raised funds, here in Georgia. Send money to help those Asian countries. [clears throat]. For the king's 80th birthday, I chaired the organization, along with the Thais in different states, raised money to buy medical equipments which is you know hospital stuff is my love, ... to buy medical equipment, x-ray for the eyes... for the hospital that king's father started in Thailand, so that's how I am connected with over there..."(Janet, Thai American, 70)

" Yes, yes, I do. I do feel more responsible now. Previously I used to think like there's an opportunity I can just go and help. But now you kind of tried to make a way to yourself... ..I, I am kind of looking for more opportunity now, wherever there is an opportunity, I wanna go immediately. ... Next time I go back to India, maybe I can ... go and take pictures of ... people who are suffering... mainly suffering you know... make some ... make somebody to take a note about people doing..."(Patali, Asian Indian American, age unknown)

Broader American Community. The broader American community was identified by two of the interviewees but only one of them identified it as personally meaningful. This community did not necessarily include the Asian community or their ethnic community. Debbie (Korean American, 27) explained how she felt somewhat rejected from the broader American community as well:

"I feel like I belong, but I feel like there's always things that show me that how much I don't belong. Mike is white... my... the director... and he'll be asking me questions like okay.. like 'why do Asians like...' he's very nice guy, okay? And I know that he's not doing this to be malicious... or making me feel bad, or whatever? But he has like white privilege, you know? He's the majority, he's a male, he's like in that prime age... he's upper income, whatever... and then he was like... 'my neighbor... is white, he's married to an Asian woman and she's always yelling at him and putting him down' and... he was like, okay 'she is Korean. And why do they do that...?'"

Other 'Interest' Group as Community. Groups that were formed for specific purposes were identified by the participants as well. Three of the participants (33%) identified these groups, which included an online community, an Asian American sorority, and religious groups. For two of the participants, such groups overlapped with other meaningful communities they identified, such as their “social groups”. For example, Haewon (Korean American, 26) specifically identified her church-based internship group as a personally meaningful community, noting that group members joined with a common purpose. Their frequency of interactions and degree of sharing increased as the internship program progressed. Although she resided in a refugee community as part of the group’s mission, she did not mention this community as personally meaningful. Rather, she considered the group of internship fellows as a meaningful community:

“I feel like we’re ...a community because, because of what we do... because we are all committed like for 11 months to live here together and share.. just our interactions with our neighbors...and share... you know... what we learned from God... what we are going through, you know... and just even praying for each other and asking again how that you know went and stuff... I guess because you have like God and Jesus and our neighborhood... in mind and we learn the same thing too... ‘cause there was like homework curriculum too... so... when we learned the same thing and discussed on it, we feel more connected than like introducing that point to a different person who’s never heard of... or read it. So I think... that’s why... it’s a community to me...”

Recent Immigrant/Refugee & Socio Economic Background as Community. These two communities were identified by one participant. However, she indicated that neither of these were personally meaningful.

Photovoice as Catalyst for Experiencing Sense of Community

Whether Photovoice served as a catalyst in this study is inconclusive. Most participants indicated the way they define their communities did not changed through the Photovoice process. While some participants ($n = 5$, 56%) experienced a change in their definition of community as

well as sense of community ($n = 3$, 33%), others did not. However, most ($n = 7$, 78%) shared that the process helped them be more aware of the surroundings:

“I didn’t notice prior to our project some of the problems, like people crossing the street on Buford Hwy. That’s fine, I see that every time, but it never impressed me as safety sake... you know... it just... made me more aware... now I look at everything ... like I told you... I saw a woman pushing a stroller have cigarette in the hand... see I never paid attention like that before, prior to our Photovoice. Okay, a woman pushing a stroller, you know with a cigarette... and pushing like that ... it never called my attention until this... class... and now I said... hmm, that’s not good.”(Janet, Thai American, 70)

In terms of participants’ sense of community, the Photovoice process – the phototaking, selection, and group discussion seemed to help participants become more connected to the community. When asked about her experience, Mai (Vietnamese American, 18) noted:

“Yes.... ‘cause I mean I have a lot of concerns about... our community, ... and having photovoice and having everybody come together and taking pictures and stuff like that that now... I realize that it’s just not me...it’s a lot, it’s a lot like those people too... I mean we all kind of share the same concerns now... not the exact same, but you know very similar concerns about the community... and you know if they share the same concerns maybe there are a lot more people out there that share that and... when we all get together... we can do something...”

Similarly, Debbie (Korean American, 27) shared that through her Photovoice experience, she was reminded that she was part of a group that is very diverse, which therefore can take great effort to build consensus:

“Well... through photovoice, I realized... I think I’m always realizing this but the most recent trigger to this realization was Photovoice... it’s like we’re all Asian, but we have so many different ... experiences, and... I’m always like, ‘why can’t these people think, just like I think...? Why can’t they just have this idea...?’ And I understand that... this is part of the process. And I’m always like... ‘you’re not number 1, you’re just one of many’ and then you, we must work... slowly but surely so that everybody can come to a consensus. ... It is just a reminder... we have to come together to work towards something so that we can make some kind of change... for the overall community.”

In general, all participants shared the value of Photovoice as a tool for sharing dialogues and breaking barriers across age, ethnicity, culture, religion, and immigration history. As noted

previously, this was identified as one of the themes from the actual Photovoice project (see Photovoice Emerging Themes – Culture Sharing). The following quotes provide examples of how the discussion during the Photovoice project fostered understanding among the participants:

“the first discussion that we had... I really liked that because it was, it was definitely a different gap in ages... so I liked how like we can talk about the older generation and we can talk about their issues and then younger generation can talk about their issues...and we talked about language being an issue... and [Janet] was talking about how she really didn't teach her children the language and now she regrets it.. and that we... it was also good to see how that I wasn't the only one who [didn't know] my like native language...or where my parents come from... so it was good to see that I wasn't the only one...it's good to see that other people had those same issues where people like don't really feel like they belong cause they don't know the language...” (Amy, Filipino American, 24)

“Things that really bug me are, parents who don't teach their kids Bengali, and like their kids speak back to them in English. I just think it's so rude. And that really makes me mad. But I remember having this conversation actually in one of the workshops. And you know they were saying that, I guess someone who grew up here, you know that they were saying that I just wanted to belong, that's why I didn't want to talk in Bengali. Because they are young and they grew up here, so all their kids, all their friends, are American. So it was their struggle too, so I can now kind of understand as well, I guess after having met somebody, who went through it, and ... but, I just think that the parents, should be more proactive, as far as teaching their kids to like respect the culture and to continue with it that it doesn't die out in the second generation you know.” (Sati, Bangladeshi American, 27)

Overall, participants identified various communities and experienced them in varying ways. These findings are further discussed in the Chapter 6

CHAPTER 6

CONCLUSIONS

The purpose of the current study was to document the nature of the Photovoice project process and to explore participants' experiences of community – specifically, how they defined “community” and experienced “sense of community”. Another goal was to identify the role of Photovoice in fostering this experience.

Defining and Experiencing Community. Individuals in the current study defined and experienced community in various ways. Due to the exploratory nature of the current study, community was not defined for the participants. Instead, participants were asked to describe what they considered as “their” community – which allowed them to freely reflect on what they meant by “community.” Participants experienced community in multiple settings. These settings ranged from 1) communities formed based on racial or ethnic composition and background; 2) geographical locations, such as neighborhoods; 3) functional communities such as workplaces or schools; 4) social networks; 5) country of origin; 6) broader American community; and 7) communities formed based on common interests. Although Hill (1996) has suggested that social networks be excluded from definitions of “community,” for some participants ($n = 3$, 33%), social groups represented the only type of community that they identified as personally meaningful.

Defining community has been a challenge in the social sciences. In this literature, it has been suggested that individuals identify with multiple communities and these communities may be based on various factors, such as geographical location, relationships, or organizational boundaries (Mannarini & Fedi, 2009; D. McMillan & Chavis, 1986; Sonn, et al., 1999; Xu, et al., 2010). Photovoice participants' appeared consistent with this in that they defined “community”

in terms of geographical location (e.g., neighborhood), relationships (e.g., social groups), and organizational or interest-based groups (e.g., sorority, church, internship program). Interestingly, most of the communities identified by the participants were mainly composed of Asian Americans. For example, the neighborhood was defined by the areas in Doraville and Chamblee, which are known as the central location where many Asian immigrants and refugees first settled. For example, according to the American Community Survey in 2004, Asian Americans made up about 15% of the Doraville's population, whereas statewide there were only about 4% of Asian Americans. The city's high concentration of Asian Americans was due to the Asian business establishments in the area. Also, the Buford Highway corridor was home to many Asian American small businesses before many moved out north to Gwinnett County. Most social groups the participants mentioned stemmed out from the organizational or interest-based groups, which were mainly Asian American focused – the Asian American sorority, the Asian American church/internship groups.

The participants also identified groups that were formed based on their ethnic (e.g., Bengali American, Korean American) or racial (e.g., Asian American) composition or background. Although “Ethnic Asian American Subgroup” was commonly identified as a community by many of the participants, the meaning or how they experienced the community varied. For example, to many, this community did not have much meaning beyond the fact that it represents their ethnic background:

“...if I want to be a part of like a community then I have to like... step up and do something so that I could feel like I'm part of the community rather than just like be a member of the community and do nothing. So... unless... there's like a cause... or... something I want to see....like changes in... even if I'm not like Korean American or Asian American I would feel like I'm just Korean American, Asian American girl rather than like I'm part of a community. And I guess like I might feel like I'm part of the community if we come together and meet and stuff

but... I... realize that after college, I'm not good at that..." (Haewon, Korean American, 26)

Further, to many the ethnic subgroups were associated with negative stereotypes which led them to detach themselves from the community.

Although many of the participants were associated with communities that were made up of Asian Americans and that many of them identified the Asian American community as a community, only a few of them found the community meaningful or reported that they experienced sense of community. The participants may have identified this as a community because (1) the Photovoice project was presented in the context of Asian Americans (e.g., issue (or topic of Photovoice), physical setting (e.g., CPACS), participants); (2) it is a categorization that is often used to characterize them. This may be because the concept of race is a highly an American concept . For Asian Americans, especially for immigrants and children of immigrants, race is a learned and imposed concept that they are used to being categorized into but the category itself does not have much meaning to them. Although the racial or ethnic background is something individuals cannot choose, the community that is formed by it may come as natural. This may mean that in order for individuals to experience sense of community and find the communities formed by Asian Americans as meaning may require an additional step – it is a constant re-shifting of the way that people define themselves.

For those who indicated Asian American community as meaningful, they had common experiences in the community and shared a level of awareness of the community – such as the current issues or historical background. Notably, these individuals were affiliated with CPACS in varying degrees. Their points and reasons of entry to CPACS were very different – one chose the organization purposefully to “reconnect” with Asian Americans, one was a participant of a youth leadership program introduced by a sibling, and another explained that her initial

involvement with CPACS as “just a job”. However, all of these individuals shared that they have gained knowledge about the Asian American community through their experience at the organization – through reading various literature produced by the organization (e.g., publications, proposals, etc.), which helped the participants become more knowledgeable about various facts about and issues faced by the community, through meaningful participation in meaningful activities such as Photovoice, GAAPICC community health access survey, presentations to various groups of audience about an issue such as HIV and AIDS among Asian Americans, and various interactions and conversations with other staff and activities that led to sociopolitical awareness. These suggest that not only being part of an organization that is for and by the community of interest, but also meaningful participation at various capacities that lead to increased awareness was important for the participants to identify with the Asian American community. Because of the heightened awareness of the community, they felt “responsible” to not to disconnect themselves from the community but rather to become the “voice” of the community.

Community Organizations as Intermediary. The findings of this study suggest that there is a great potential for community organizations (or coalitions) to be an intermediary especially for Asian Americans to develop the sense of community towards the Asian American community. A program like Photovoice alone may not be successful in developing or enhancing sense of community, as efforts that specifically target (1) awareness raising and (2) meaningful involvement are likely needed as well. These may foster a sense of responsibility among participants toward Asian American community, which in turn leads to increased participation and sense of community. This may be especially relevant for Asian Americans because the concept of “Asian American” community is new to immigrants and their children. Thus,

community organizations like CPACS can play an important role in creating a sense of community among Asian Americans.

Just because they are categorized into a socially constructed group, it cannot be assumed that they feel the affinity towards that group. As Debbie (Korean American, 27) put it, it is a group that she can choose or not to belong:

“I don’t think of it as being part of them [referring to Asian American community], because it’s like, I can’t choose. It’s just what I am. It’s like my arm...”

Role of Photovoice. The role of Photovoice in fostering awareness and sense of community still remains as a question. However, according to the participants, Photovoice was instrumental in broadening participants’ definition of community. Because of the Photovoice process – mainly the photo sharing and story sharing process – brought diverse groups of people (i.e., age, immigrant history, ethnicity, culture, religion, etc.) together to share commonalities and breakdown barriers and stereotypes.

The desire to learn about the different cultures and to find commonalities among each other were prevalent among the participants, possibly because the group was made up of people from diverse Asian backgrounds. Participants also identified diversity in age as an important factor that made the discussions richer. The discussions helped them partially dismantle the stereotypes and mistrust that many had about other Asian Americans of different ethnic groups, religious backgrounds, immigrant generation, language abilities, etc.

As mentioned earlier, because many of the Asian Americans, especially immigrants and refugees, are put into this category involuntarily, there is a need for them to learn about each other. For the participants, there was a need for a safe space for them to come together to share their own stories, hear others’ stories, to break down the stereotypes and misunderstandings they

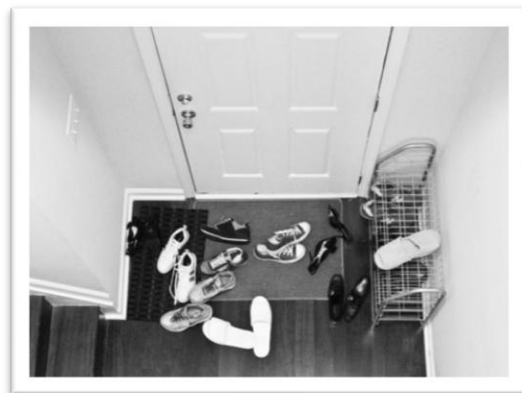
have for each other. This was demonstrated by one of the themes identified by the participants during Photovoice – culture sharing. Although the purpose of the Photovoice project was to identify the factors that lead to or perpetuate tobacco use among Asian Americans, “culture sharing” was an important theme that was commonly identified by the participants. This is illustrated by the additional discussions the participants had using the following photographs (Figures 17, 18, and 19). Explanation of the photographs by the participants are presented as well.

Figure 17. *The Turtle*



“The intent of the photo was to show strength of an eco-friendly community.... instead...this photo led us talking about... In a certain part of India, there is a belief that turtles should not be kept in the house – it is because the characters that spell turtle stand for negative emotions, like jealousy. There are cultural differences. We should not judge or assume that we know what things mean.”

Figure 18. *Shoes*



“This is a picture of the front door and a few of my friends’ shoes. Asian people ALWAYS take off their shoes at the door. This is just who we are. ☺ We also share our culture by making non-Asians take off their shoes.”

Figure 19. *Simple Things*



“I took this at the summer school program I work at. These are three girls of different ethnic backgrounds looking at the photos in a camera. Photos can really bring people together... people from different cultures.”

Comparing the ACT Photovoice project and previous Photovoice work (e.g., Castleden, et al., 2008; Elias-Rodas & Gregory, 2009; Foster-Fishman, et al., 2005; Lopez, et al., 2005; Pies & Parthasarathy, 2008; Royce, et al., 2006; Walker & Early, 2010; Wang, 1999, 2006; Wang & Burris, 1997; Wang, et al., 2004; Wang & Pies, 2004; Wang & Redwood-Jones, 2001; Wilson, et al., 2007; Wilson, et al., 2006) suggests that the application of Photovoice may be different when used in communities that are defined differently. For ACT Photovoice project, the Photovoice process seemed more useful for creating dialogues among individuals of diverse backgrounds in order to developing a common story and a collective history through sharing their stories, which were consistent with the first two of the three goals of Photovoice (Wang, 1999): (1) to record and reflect their personal and community strengths and concerns; (2) to promote critical dialogue and knowledge about personal and community issues through group discussions of photographs; and (3) to reach policymakers.

Although the definition of community includes groups bound geographically as well as groups formed based on relational or organizational ties (Mannarini & Fedi, 2009), existing research rarely address other types of communities other than geographically defined ones. Despite this broader definition of community, past research has more often focused on geographical communities (e.g., neighborhood, city, or block groups; see (Mannarini & Fedi, 2009)) and less so on relational communities or communities with common purpose, such as organizational or religious communities. Also, many funders, especially governmental funders, mainly due to existing funding infrastructure, define community as a geographical location and limit funding requests to use this definition of community (e.g., Substance Abuse and Mental Health Services Administration's (SAMHSA) Drug Free Communities grant; Health Resources and Services Administration's (HRSA) Federally Qualified Health Centers grant).

This limited definition of community is problematic for communities that are rarely defined by geographical boundaries. This obviously limits the funding opportunities for these communities. For example, although many Asian Americans are concentrated in Gwinnett County, most of them are dispersed throughout the metro Atlanta area. In most cases, when communities are defined in geographical areas, the number of Asian Americans was often considered “too small” to incorporate programs that specifically address the unique needs of this community – such as culturally and linguistically appropriate health and human services. Many times these communities are forced to define their communities geographically to meet the funding requirements. Based on these discrepancies, the researcher was interested in learning how Asian Americans actually define and experience community. Thus, the goal of this study was to examine how community is defined by Asian Americans and encourage researchers,

fundings, and practitioners to consider and use alternative definitions of community in their work as well.

A second goal of this study was to explore the meaning of sense of community as well. The term has been widely used in the social sciences field without consensus on its definition and how to operationalize it (Mannarini & Fedi, 2009). Because the past research (e.g., Levine & Perkins, 1987; Chavis & Wandersman, 1990; Speer, Hughey, Gensheimer, & Adams-Leavitt, 1995; Rollero, Tartaglia, N. de Piccoli, L. Ceccarini, 2009) have shown the link between sense of community and citizen participation – showing that individuals who have more sense of community are more likely to participate in the decision making process that affect the well-being of their groups. Also, researchers have found that increased level of participation would also lead to increased sense of community (e.g., Ohmer, 2009; Tartaglia, N. de Piccoli, L. Ceccarini, 2009) and vice versa (e.g., Chavis & Wandersman, 1990). Based on these research, it was theorized that Asian Americans' participation should be related to the level of sense of community these individuals have with their group. This was true at least for the participants who had elevated levels of participation in the Asian American community (e.g., Cristal, Debbie, Mai) compared to others. These participants commonly identified the Asian American community as most meaningful to them. Although in varying degrees and levels, all of these participants had experience in working in the Asian American community and awareness of the issues faced by the community. For example, Cristal shared that she learned about the community through reading and writing grant proposals for CPACS, collecting and entering data for a community health access survey, and attending various presentations at the organization. Debbie explained that her awareness of the Asian American issues increased through her work at CPACS as an HIV program coordinator. She explained that when she first started working it was

nothing more than “just a job”. However, she feels a “sense of responsibility” to the community because of her increased awareness, which is influencing her to be more actively involved in the community. Mai was involved with CPACS more as a participant rather than an employee. She attended the youth program and became more involved during her senior year of high school. She described various involvement at CPACS: as a youth program participant, serving on a coalition board representing youth, and as a summer intern. She reported that her raised awareness of the issues faced by the community led her to register to vote once she became eligible and to participate in other community programs – such as TEA Walk. This would have great implications for organizations and coalitions like CPACS and GAAPICC, because it would suggest ways in which they can foster sense of community among Asian Americans which will ultimately lead to increased participation and vice versa.

In addition, the findings emphasize that the research and application of community has to be based on a more broad definition of community. Even though many recognize the multiple definitions of community, communities are mostly defined, in research and in practice, by the geographical boundaries. If people experience community in communities other than those geographically bound (e.g., relational, interest-based, or identity-based), why are the current research, programs, and funding focused on the geographical communities? It will be more effective in supporting communities that have already formed rather than trying to ‘create’ a new community or fit the existing community based on the traditional and more conventional definitions of community. As depicted in Figure 20: Overview of Research Strategy, the findings of this study and those alike, should be fully used to reflect, discuss and reshape the definitions and experiences of community to make contributions to the field.

Future direction of this study should include facilitation of a learning community. The findings should be shared and presented with the interview participants not only to show appreciation or for them to confirm (or refute) the findings and interpretations, but also to create a learning environment where the participants perspectives can be included in the iterative process of the research (see Figure 20). Similarly, the findings should be shared with community-based organizations including CPACS and have their input incorporated into further application of the findings. The valuable lessons learned from conducting the Photovoice project should be shared widely with stakeholders so that future projects can be better planned and implemented. From the researcher's own experience, although there are increasing number of scholarly articles published on Photovoice, it was extremely difficult to obtain a comprehensive "how-to" guide for Photovoice. Further dissemination of the methods used in the ACT Photovoice is recommended to enrich the knowledge of the larger learning community.

Limitations and Recommendations

The purpose of the current study was to explore the experiences of the participants rather than to make inferences based on causal relationships. Also, the goal of this study was not to provide exhaustive descriptions of how Asian Americans experience community. Rather, the goal was to contribute to the existing literature on sense of community from an Asian American perspective with a limited and unique sample. Thus, readers should interpret the findings and conclusions with caution for several reasons.

First, the discussions that occurred during the Photovoice workshops are subject to the facilitators' capacity. Based on the facilitator's prior experience, the level and depth of discussions that occurred during the workshops varied. Thus, future Photovoice projects should consider in depth training of facilitators prior to the workshops, possibly through mock

facilitation. The group composition was also influenced group dynamic and the quality of the discussions. Age and gender of the participants in the group seemed to be important factors in group dynamics. For example, at the first workshop, the older male participant was placed with younger female participants, in which the younger female participants did not share as much as the male participant. The room layout seemed to be important as well. The large group discussions were harder to facilitate when the small group discussion layout was kept (i.e., the participants were separated by their small groups). When the room layout was changed – rather than having three discussion areas separated by small groups, having one large discussion area (i.e., the tables were arranged to form a big circle to include everyone into one large group) – it was easier to facilitate the large group discussions.

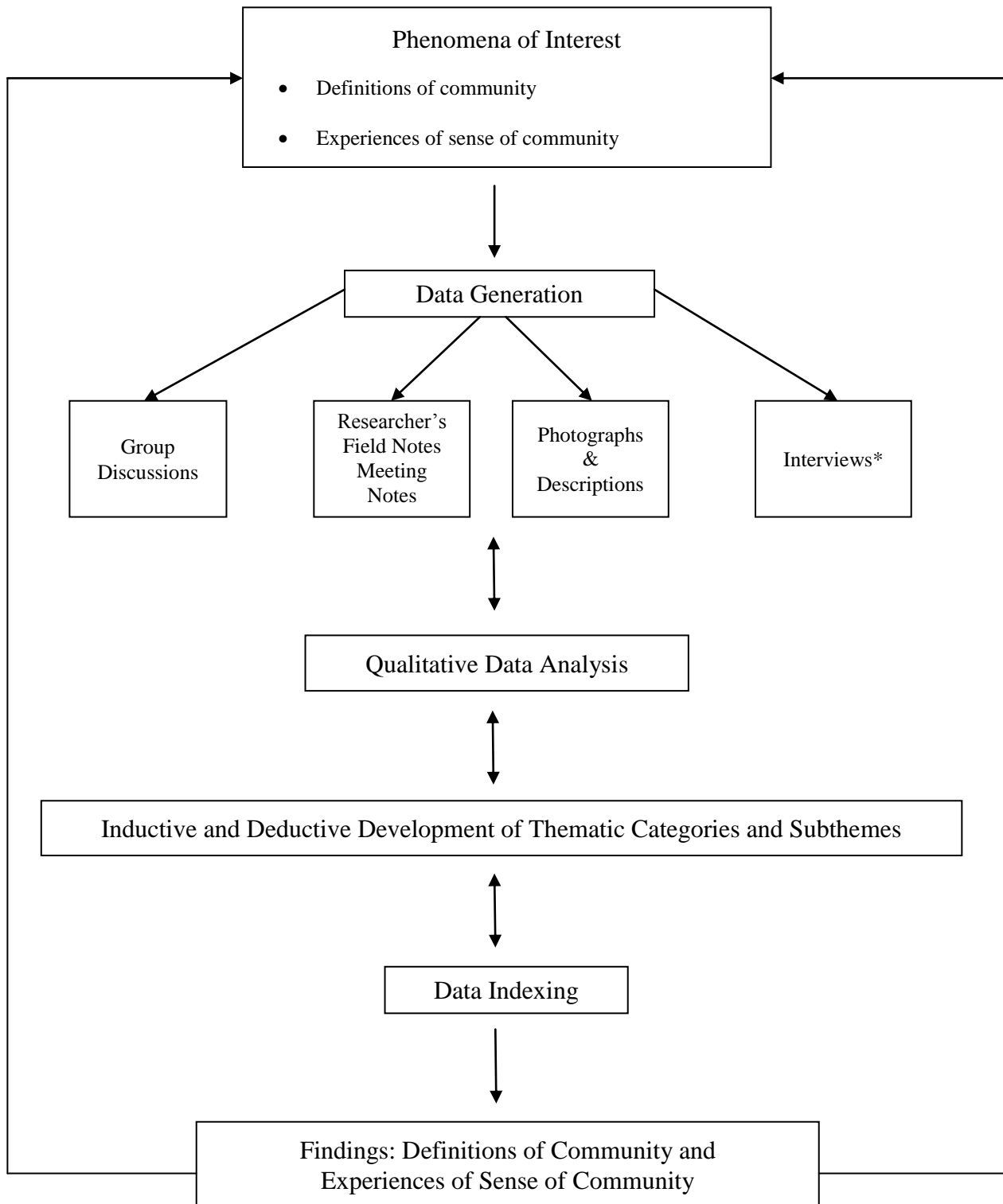
Small sample size in qualitative studies has been criticized for its limitation on representativeness and generalizability. However the aim of the current study was to describe participants' experiences in depth. The interview method employed in the study allowed for open-ended responses from the participants to describe their experiences and their own words. To assist the in-depth understanding of the participants' experiences, multiple data sources were used in the study. The data analyses were done solely by the researcher rather than by a group of researchers to provide a variety of perspectives as well as to establish inter-rater reliability (Denzin & Lincoln, 2003; Yin, 1994) It should also be noted that the participants of the interviews were very unique group of Asian Americans, although the interviewees were diverse in terms of their age, ethnicity, culture, immigration history, etc. For example, all were highly educated (or at least on track) and were from a middle or upper middle income level household. Based on the recruitment strategy, many of the participants were associated with CPACS – of the nine interviewees, only four were not involved with CPACS prior to the project. Thus,

further research is necessary to confirm the findings of the current study . Future research should expand on the findings of this study and aim to capture the “full story” of the Asian American experience.

Based on the range of types of communities that Asian Americans experience, it may be valuable to specify a type of community for the participants and explore in depth on their experiences of sense of community. Mixed methods approach in future studies are recommended as well. Based on the findings of the current study, it seems to indicate that different levels of participation in the Asian American community leads to different levels of sense of community participants experience in the community. Comparing the experiences of people with different levels of involvement in the Asian American community – similarly to Mannarini and Fedi’s (2009) study on multiple sense of community – such as staff at the organization, volunteers, clients, and others with non-involvement, seems promising. These studies may help extract the unique role community organizations may play in fostering sense of community.

Lastly, the outcomes of this study, including the outcomes of Photovoice could be different if the topic of Photovoice was not predetermined by the grant. Implementation of projects like Photovoice poses a problem when applying for grants. To fully engage participants in a participatory action research, which Photovoice is, the participants need to be involved at the very beginning when the grant is being written. However, including community members this early in the project pose several problems for the host organization, practitioners, or researchers. It is risky to start a program prior to securing funds to run the program. At the same time, failure to derive the issues from community dialogues, may result in confused and unmotivated participants. Balancing the two is necessary.

Figure 20. Overview of Research Strategy



* Primary data source of proposed research.

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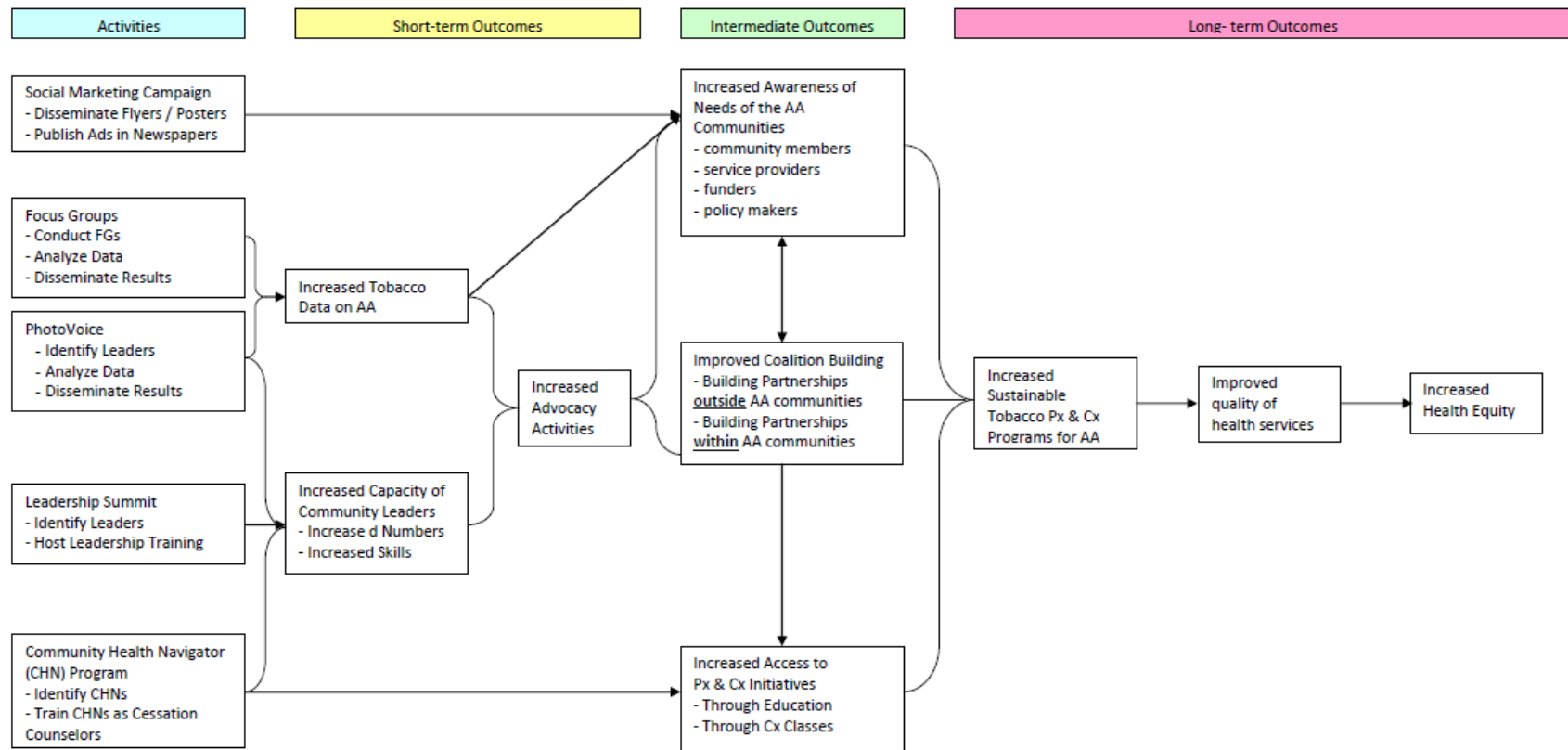
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Appendix A: ACT Photovoice Logic Model



Notes: AA (Asian Americans); Cx (Cessation); FG (Focus Group); PV (PhotoVoice); Px (Prevention)

Appendix B: Photovoice Curriculum

Photovoice 2010 Curriculum (Detailed Outline)

<<Workshop 1: INTRODUCTION & OVERVIEW>>

Purpose:

The purpose of this workshop is to give the participants an introduction and overview of the project and to introduce the participants to the concept of Photovoice.

Objectives:

During this workshop, facilitators' goals are to:

- Create a comfortable atmosphere for discussion
- Explain the purpose and goals of the project
- Explain participants' roles and responsibilities
- Obtain participants' consents to participate
- Give an overview of the project

Materials:

- Name tags
- Flip Chart
- Markers & Pens
- Participant list (w/ contact information)
- Computer & Projector
- Tray to collect the consent forms
- Camera packs & list
- Evaluation
- Workshop Binders

Before beginning the workshop, make sure to set up the room:

- Registration Table
- Food Table
- Tables and Chairs
 - icebreaker activity set up
 - after lunch activity set up
 - regular set up
- Notetaker placement / Flip Chart Placement

- **Workshop 1 Agenda**

Outline	Time Allocation	Tentative Schedule
I. Registration & Refreshments	:30	9:00~9:30
II. Introduction	:70	9:30~10:40
a. Welcome		
b. Introductions		
c. Team Building / Ice Breaker Activity		
d. Opening up the conversation		
BREAK	:10	10:40~10:50
III. Overview of Project	:60	10:50~11:50
a. Review of Today's Agenda		
b. Project's Goal & Framing the Topic		
c. What is PHoToVOICE?		
d. PHoToVOICE Process & Project's Timeline		
e. PHoToVOICE Examples		
f. Roles & Responsibilities		
g. Participant Consent Forms		
BREAK & LUNCH	:30	11:50~12:20
IV. Introduction to Photovoice	:40	12:20~1:00
a. After Lunch Activity		
b. PHoToVOICE Practice Activity		
V. Camera Pack Distribution	:30	1:00~1:30
VI. Wrap-Up	:30	1:30~2:00
a. Wrap-up & preview of tomorrow's workshop		
b. Homework assignment		
c. Evaluation		
d. Thank you & remind next workshop		

Workshop 1 (Day 1) 5 hours (9am to 2pm) - Scheduled for: 06/12/10(Saturday)

Topic	Content	Tips
Registration & Refreshments 9:00 ~ 9:30	<ul style="list-style-type: none"> • Welcome participants • Check participant's name off • Confirm contact information (phone, email, address) • Hand out nametags • Hand out workshop binders • Encourage participants to network, help themselves to breakfast 	<i>Participants may ask questions – answer them as much as you can.</i>
Introduction 9:30 ~ 10:40	<ul style="list-style-type: none"> • Welcome (:05) <ul style="list-style-type: none"> ○ Thank you very much for showing up early on a Saturday morning. ○ Share the room arrangement & where the restrooms are. ○ For some of you it may be your first time coming to CPACS or seeing the person next to you. So, we wanted to begin the day by introducing ourselves and some fun activities. • Introduction (:15) Let's go around the room and tell us your name, AND pick one object that you are wearing or is in your bag that is meaningful or represents you. • Team Building Activity/Ice Breaker (:20) • Opening up the conversation (:30) I wanted to throw some questions to the group: <ul style="list-style-type: none"> - <i>How did you hear about this project?</i> - <i>Why are you here?</i> - <i>What are your expectations of this project?</i> - <i>What is your community?</i> <p><i>Please feel free to chime in as you want, but please respect others when they are speaking.</i></p> 	<p><i>The “opening up the conversation” activity is a continuation of the team building activity. The goal is to create a space that the participants feel safe and encouraged to talk.</i></p> <p><i>We want to make sure that each person had at least one thing to say.</i></p>

Topic	Content	Tips
PHoToVOIC E Practice Activity 12:50~1:30	<ul style="list-style-type: none"> • After Lunch Activity (:10) Divide participants into 3 groups. • PHoToVOICE Practice Activity (:30) <ul style="list-style-type: none"> ○ Do a brainstorming exercise about “what does it mean for a community to be healthy?” ○ Distribute magazines and scissors – ask participants to cut out pictures they find of things that might help people in a community to live a healthy lifestyle, and things in the community that might cause people to make unhealthy choices. ○ Ask participants to take turns showing a picture they chose, explain why they chose it, and put it at the center of the table. ○ When everyone has had a least one chance to share (or depending on time, when all pictures are posted) see if the pictures can be arranged into common themes and group on flip chart. 	E: Life with the Wright Family Activity <i>Stay in the 3 groups.</i> Magazines <ul style="list-style-type: none"> ○ <i>example photos</i> <i>flip charts, tape, markers</i>
Camera Distribution 1:30~1:45	<ul style="list-style-type: none"> • Handout “Camera Pack” • Ask participants to double check the following are labeled with same ID#: <ul style="list-style-type: none"> ○ camera, memory card, USB cable • Review Roles and Responsibilities and ask participants to complete and <u>give a signed copy to Margaret or Prisca as you leave.</u> • Refer them to operating instructions handout. <i>Let them know that basic operating instructions will be given after wrap-up today and that a local professional photographer will teach us about photography tomorrow.</i> 	F: Camera Pack List <i>Fill this out as participants leave. Make sure that you have camera id info for each participant. If participant is using her/his own, then note that in the sheet.</i> G: Camera Cheat Sheet
Wrap-Up 1:45~2:00	<ul style="list-style-type: none"> • Assign Homework #1 & Picasa Account • Wrap-up & Preview of Tomorrow • Evaluation • Thank you & Reminder of Time 	H: HW#1 S: PICASA Upload Instructions I: Evaluation WS#1

<<Workshop 2: INTRODUCTION TO PHOTOGRAPHY & THEMES>>

Purpose:

The purpose of this workshop is to train participants in photography and select themes through small group and large group discussions. The goal is to come up with 5~6 questions for the PHoToVOICE project.

Objectives:

After this workshops, participants will:

- Learn photography techniques
- Learn photography ethics
- Choose project themes through small and large group discussions

Materials:

- Sign-in sheets
- Filp Chart
- Markers & Pens
- Computer & Projector
- Digital Recorder (x 3)
- Evaluation

Before beginning the workshop, make sure to set up the room:

- Food Table
- Tables and Chairs
 - regular set up
- Notetaker placement / Filp Chart Placement
- Have breakout rooms ready (signage – room # and facilitator name)
 - Upstairs Conference Room
 - Fishbowl Room

- **Workshop 2 Agenda**

Outline	Time Allocation	Tentative Schedule
I. Sign In / Breakfast / Overview of Today's Agenda	:30	9:00~9:30
II. Introduction to Photography	:60	9:30~10:30
a. Introduce Boon		
b. Volunteers share their photos		
c. Techniques & Tips		
III. Photography Ethics	:30	10:30~11:00
a. Ethical Issues		
b. Power of Photos		
c. Obtaining written consent role play		
d. Safety Instructions		
IV. PHoToVOICE Themes	:15	11:00~11:15
BREAK	:15	11:15~11:30
V. Small Group Discussions (Breakout Session)	:45	11:30~12:15
LUNCH (Working Lunch)	:10	12:15~12:25
VI. Large Group Discussion	:75	12:25~1:40
II. Wrap-Up	:20	1:40~2:00
a. Homework assignment #2 (Picasa Account)		
b. Wrap-up		
c. Evaluation		
d. Thank you & remind next workshop		

• **Workshop 2 (Day 2) 5 hours (9am to 2pm) Scheduled for: 06/13/10 (Sunday)**

Topic	Content	Tips
Welcome 9:00 ~ 9:30	<ul style="list-style-type: none"> • Welcome Participants & Breakfast (:25) • Overview of Today's Agenda (:05) 	<ul style="list-style-type: none"> - <i>Pass sign-in sheet around.</i> - <i>Collect memory cards.</i> <p><i>Prisca & Margaret, save all photos into jumpdrive (by participant name) and have them ready for view.</i></p>
Introduction to Photography 9:30 ~ 10:30	<ul style="list-style-type: none"> • Introduce Boon (:05) <ul style="list-style-type: none"> ○ Boon is... • Boon's Instructions (:55) <ul style="list-style-type: none"> ○ Volunteers share their photos ○ Techniques & Tips <ul style="list-style-type: none"> ▪ Framing ▪ Lighting ▪ Depth of Field 	
Photography Ethics 10:30 ~ 11:00	<ul style="list-style-type: none"> • Ethical Issues (:15) <ul style="list-style-type: none"> ○ Explain consent form • Obtaining Written Consent Role Play (:10) <ul style="list-style-type: none"> ○ Have participants pair up. ○ Have each participant take pictures of each other. ○ Have participants practice consent process. ○ Take a group photo. • Safety Instructions (:05) 	<p>J: PPT – Workshop 2 K: Photo Consent Form</p> <p>L: Safety Instructions</p>
PHoToVOICE Themes 11:00 ~ 11:15	<ul style="list-style-type: none"> • What are Themes? (:10) <p><i>**Divide into groups for next activity.**</i> <i>Count off 1,2,3.</i></p>	<p>J: PPT – Workshop 2</p>
Break 11:15 ~ 11:30	<p><i>Direct participants to breakout session rooms.</i> <i>1: Judy; 2: Margaret; 3:Prisca</i></p>	

Topic	Content	Tips
Small Group Discussion 11:30 ~ 12:15	**Breakout Session** Goal: Identify about 10 themes as a small group. See p. 19~20 for more instructions on facilitation.	<i>Refer to the list of potential themes we generated.</i>
Lunch 12:15 ~ 12:25	<i>Working Lunch</i>	
Large Group Discussion 12:25 ~ 1:40	Goal: Select about 5~6 themes as the entire group. <ul style="list-style-type: none"> • Each group's presentation on themes. (:30) • As a group, combine common themes. (:15) • Ask participants to select top 6 themes using their stickers. (:10) • Select 6 themes that have most stickers. (:05) • Ask participants if they are happy with these themes, or if there are any others. (:15) <i>*If there is more time, ask participants to share their experience in this process.</i>	<i>Prisca & Margaret, type up these themes and make 20 copies.</i>
Wrap-Up 1:40 ~ 2:00	<ul style="list-style-type: none"> • Assign Homework #2 (Picasa Account) (:10) • Wrap-up • Evaluation • Thank you & Reminder: Next Workshop 	M: HW#2 N: Evaluation WS#2

Workshop #2: Facilitating Small Group Discussion (Themes)

Total Time: 45 min.

Before beginning the small group discussions, make sure to:

- Know who is in your group
- Set up the room for small group discussions
- Start audio recording of group discussion

1. Explain the goal of this small group discussion. (:02)

- a. Goal – Identify 10 themes (questions) to explore with photos as a group
- b. Product – 1 flip chart paper with 10 selected themes

2. Select 1 participant as presenter and 1 participant as notetaker (:05)

- a. Participant – presenter (this participant will present the 10 selected themes to large group)
- b. Participant – notetaker (this participant will take notes on the discussion)

3. Set the tone and share project's overall goal. (:03)

As presented in the previous session, we are going to brainstorm some themes that would be useful for us in our project. These themes will tell us what to photograph. Important thing to note here is that we do not want to move away from the project's overall goal.

* Project's Overall Goal:

To increase awareness of the strengths and needs of the Asian American community, especially in terms of overall health and tobacco use

4. Brainstorm about target audience and message. (:10)

Let's brainstorm about the type of people 1) who would be interested in seeing your photos and captions; 2) who we can present the photos to that can bring change in the community; and 3) what kinds of messages you would like to convey through your photos.

5. Brainstorm themes. (:25)

* Main questions:

1. What are some possible themes of what they are going to be taking pictures of later during data collection?
2. What are some +/- influences of tobacco use in the community?

* Probing questions:

1. What is your community?
2. What do you like or dislike about your community?
3. What are some things that help your community to live a healthy life?
4. What do you see as some issues going on in your community?
5. What about these issues may make someone want to smoke?
6. What are some good things in your community that people outside don't get to see?
7. What about good things that prevent or distract people from smoking?
8. What are the strengths, concerns, challenges, and under-represented in your community?
9. What do you want to reflect on your pictures? (i.e., salient issues, key questions)

<<Workshop 3: PHOTOVOICE – Participatory Analysis>>

Purpose:

The purpose of this workshop is for the participants to analyze the photos that they took for the past week. Participants have a chance to view everyone's photos in a slide-show and have some time to describe the photos. Then the participants will analyze the photos going through 3-steps of analysis (select, contextualize, codify).

Objectives:

After this workshops, participants will:

- Have selected photos that best responds to their selected themes
- Reflect on the process so far
- Decide either to prioritize/revise/add/delete themes

Materials:

- Sign-in sheets
- Filp Chart
- Markers & Pens
- Photo Print-Outs
- Filpcharts with SHOWeD questions written.
- Computer & Projector
- Digital Recorder (x 3)
- Evaluation

Before beginning the workshop, make sure to set up the room:

- Food Table
- Tables and Chairs
 - regular set up
- Notetaker placement / Filp Chart Placement
- Have breakout rooms ready (signage – room # and facilitator name)
 - Upstairs Conference Room
 - Fishbowl Room

- **Workshop 3 Agenda**

Outline	Time Allocation	Tentative Schedule
I. Sign In / Breakfast / Overview of Today's Agenda	:20	9:00~9:20
II. Icebreaker Activity	:15	9:20~9:35
III. Teambuilding Activity	:15	9:35~9:50
IV. Homework Review	:15	9:50~10:05
a. Slideshow of Photos		
b. Volunteers Share Stories		
c. Participants Ask about Other Photos		
BREAK	:05	10:05~10:10
V. Participatory Analysis 1 (Part 1)	:90	10:10~11:40
a. Select Photos		
b. Contextualize Photos		
LUNCH	:20	11:40~12:00
VI. Afternoon Activity	:15	12:00~12:15
VII. Participatory Analysis 2 (Part 1)	:60	12:15~1:15
a. Codify Photos		
VIII. Group Reflection	:30	1:15~1:45
IX. Wrap-Up	:15	1:45~2:00
a. Homework assignment #3 (Picasa Account)		
b. Wrap-up		
c. Evaluation		
d. Thank you & remind next workshop		

- **Workshop 3 (Day 3) 5 hours (9am to 2pm) Scheduled for: 06/26/10 (Saturday)**

Topic	Content	Tips
Welcome 9:00 ~ 9:20	<ul style="list-style-type: none"> • Welcome Participants & Breakfast (:15) • Overview of Today's Agenda (:05) 	<ul style="list-style-type: none"> - <i>Pass sign-in sheet around.</i> - <i>Collect memory cards.</i> <i>Prisca & Margaret, save all photos into jumpdrive (by participant name).</i>
Icebreaker Activity 9:20 ~ 9:35	<ul style="list-style-type: none"> • Create Your Own License Plate (:15) This activity is to introduce ourselves to each other one more time. - Using 7 letters, express yourself. 	Julia <ul style="list-style-type: none"> - <i>Pass out papers, markers, pens.</i> - <i>Facilitators share their license plates as well</i>
Teambuilding Activity 9:35 ~ 9:50		
Homework Review 9:50 ~ 10:05	<p><i>During this time, ask participants to cut the descriptions and paste them to the back of the photos using clips and stapler.</i></p> <ul style="list-style-type: none"> • Slideshow of Photos (:05) As participants view slide show, distribute photo printouts. • Volunteers Share Stories of their Photos (:05) Ask participants if they want to share their photos. <ul style="list-style-type: none"> - Why did you take the photo? - Which theme? - Describe the photo. • Participants Ask about Other Photos (:05) Ask participants if there are any photos that stick out to them. Encourage participant to ask questions about the photo and why it sticks out to them. 	Julia <ul style="list-style-type: none"> - <i>Slideshow of Photos</i> - <i>Photo Printouts</i>

Topic	Content	Tips
Break 10:05 ~ 10:10	**Divide participants into three groups, before the break.** Ask participants to pick one paper out of a box. **Instruct participants to take their photos with them to the small group discussion.**	<i>Direct participants to breakout session rooms.</i> 1: Judy 2: Margaret 3: Prisca
Participatory Analysis 1 (Part1) 10:10 ~ 11:40	**Breakout Session** Goal: Select and contextualize photos. See p. 25 for more instructions on facilitation.	O: SHOWeD Worksheet
Lunch 11:40 ~ 12:00	**IMPORTANT** <i>Make sure to put lasagna in the oven!!!!</i>	
Afternoon Activity 12:00 ~ 12:15	<ul style="list-style-type: none"> Circle of Questions (:15) This activity is used to identify commonalities and differences among the participants. 	Judy
Participatory Analysis 2 (Part 1) 12:15 ~ 1:15	Goal: Codify selected photos and stories. **Select a timekeeper.** <ul style="list-style-type: none"> Each group's presentation on photos. (:25) - Post photos on wall. As a group, identify emerging themes. (:25) - Shift photos around – similar themes. Ask participants to select top 6 photos using their stickers. (:10) 	
Group Reflection 1:15 ~ 1:45	<ul style="list-style-type: none"> Reflection on the 1st Round of Photo Taking and Analysis Process (:15) Decide as a group either to prioritize/revise/add/delete themes (:15) 	- Themes List <i>Prisca & Margaret, type up these themes and make 20 copies.</i>
Wrap-Up 1:45 ~ 2:00	<ul style="list-style-type: none"> Assign Homework #3 (:10) Wrap-up Evaluation Thank you & Reminder: Next Workshop 	P: Evaluation WS#3 Q: HW#3

Workshop #3: Facilitating Small Group Discussion (Analysis)

Total Time: 90 min.

Before beginning the small group discussions, make sure to:

- Know who is in your group
- Set up the room for small group discussions
- Start audio recording of group discussion

****Key Terms****

- **Codifying:** the process of identifying and sorting data into categories of meaningful issues, themes, or theories. Codifying takes place in Photovoice through group discussions where participants share photographs and discuss common themes and issues.
- **Contextualizing:** understanding or explaining how something fits within a larger set of circumstances. In Photovoice, contextualizing takes place as Photovoice participant tell stories about the photographs and discuss what the photographs mean. As they engage in dialogue with other Photovoice participants they can voice their individual and group experiences. For example, a photo of a substandard apartment can lead to a discussion of a larger context, which includes the lack of affordable housing, low wages, social service shelter allowance policies and power relationships between tenants and landlords. Individual journaling can also be used as a way of contextualizing the photographs.
- **Data Analysis:** the process of carefully exploring, examining and comparing the data collected. In Photovoice, data analysis develops a better understanding of the issue of concern being addressed by Photovoice. By analyzing the data, participants can determine general themes and patterns, and identify how individual issues relate to the experiences of others.
- **SHOWeD:** a technique used to tell stories about the photographs selected by Photovoice participants. The letters of this acronym each correspond to a question and the series of questions prompts the participants to critically analyze the content of their photographs.
- **VOICE:** an acronym for Voicing Our Individual and Collective Experience. This acronym is used during guided discussion to remind participants to think, not just about their own life conditions, but also about shared life events and conditions.

1. Explain the goal of this small group discussion. (:02)

- a. Goal – Select and contextualize photos
- b. Product – Selected photos and their stories

2. Select 1 participant as presenter and 1 participant as notetaker and 1 participant as timekeeper (:05)

- a. Participant – presenter (this participant will present the selected photos to the group)
- b. Participant – notetaker (this participant will take notes on the discussion)
- c. Participant – timekeeper

3. Select Photos. (:18)

- a. Ask participants to share 1 photo they took that stands out to them.
 - i. Why did you take the photo?
 - ii. Which theme/question does the photo answer?
 - iii. Describe the photo. (Read the description of the photo)
- b. After every participant in the group shares 1 photo, ask participants to place all of their photos on the table.
- c. Ask participants to choose 2 photos (either theirs or others) that stand out for them.
**** Or photos that they can relate to... they can read the description that was provided by the photographer.****

TIP: Tell participants to rely on instinct when choosing photographs.

4. Contextualize Photos 1. (:30)

This activity is to tell a story that will voice our individual and collective experience. We can accomplish this by answering these 5 questions – SHOWeD (on flip chart). For each photo the participant has selected, answer each of the SHOWeD question.

****This part of the session is to generate discussions of the photos. The importance of dialogue is to help the participants gain a clearer sense of the stories they want to accompany their photographs. In the dialogue, participants can talk about why they chose the photo and share any story shared by the person in the photograph or their own. Through this dialogue you are helping participants to relate to the stories and find similarities in their own experiences. This is an important step in seeing the links between personal and common experiences. Group member will begin to see how public policies and practices influence their own lives as well as other people in the group or with others they know.****

- a. Ask participants to group in two (or three – depending on size of group)
**** This part solely depends on what you think of the group's dynamic. If you feel that it may be better just to talk in a bigger group, that is fine. If you feel that this part of the activity can be facilitated better if participants are paired up or be done by individual, that would be fine as well. HOWEVER, when you do this, you need to give some time for the entire group to talk about the photograph as a whole.**

- Based on the group's dynamic, you might want to ask the participant to write individually then share, or;
 - Interview each other and write down the other person's response for them.
- b. For each photo, provide a response to 5 questions – using **Handout O**

****If participants are having a hard time answering these guiding questions, the participants can freely write about the photograph. You can use the following questions, if necessary.****

- **What did the photographs mean to you?**
 - What was the relationship between the content of the photographs and how you perceive the community?
 - How did you see the photographs as reflecting issues that are salient to you as a member of your community?

5. Contextualize Photos 2. (:30) *(Depending on how #4 goes, this part can be shortened.)*

- a. Have each participant share the write-up of 1~2 photos.
- b. Give opportunity for participants to problem solve with others in the group (when needed).
- c. As a group, select 6 photos.

<<Workshop 4: PHOTOVOICE – Participatory Analysis 2>>

Purpose:

The purpose of this workshop is for the participants to analyze the photos that they took for the past week. Participants have a chance to view everyone's photos in a slide-show and have some time to describe the photos. Then the participants will analyze the photos going through 3-steps of analysis (select, contextualize, codify).

Objectives:

After this workshops, participants will:

- Have selected photos that best responds to their selected themes
- Reflect on the process so far
- Decide either to prioritize/revise/add/delete themes

Materials:

- Sign-in sheets
- Flip Chart
- Markers & Pens
- Index Cards
- Photo Print-Outs
- Flipcharts with SHOWeD questions written.
- Computer & Projector
- Digital Recorder (x 3)
- Evaluation

Before beginning the workshop, make sure to set up the room:

- Food Table
- Tables and Chairs
 - regular set up
- Notetaker placement / Flip Chart Placement
- Have breakout rooms ready (signage – room # and facilitator name)
 - Upstairs Conference Room
 - Fishbowl Room

- **Workshop 4 Agenda**

Outline	Time Allocation	Tentative Schedule
X. Sign In / Breakfast / Overview of Today's Agenda	:20	9:00~9:20
XI. Icebreaker/Teambuilding Activity	:35	9:20~9:55
XII. Homework Review	:10	9:55~10:05
d. Slideshow of Photos		
e. Volunteers Share Stories		
f. Participants Ask about Other Photos		
BREAK	:05	10:05~10:10
XIII. Participatory Analysis 1 (Part 1)	:100	10:10~11:50
c. Select Photos		
d. Contextualize Photos		
LUNCH	:20	11:50~12:10
XIV. Afternoon Activity	:10	12:10~12:20
XV. Participatory Analysis 2 (Part 1)	:50	12:20~1:10
b. Codify Photos		
XVI. Action Planning	:35	1:10~1:45
XVII. Wrap-Up	:15	1:45~2:00
e. Wrap-up		
f. Evaluation		
g. Hand Out Thank You Cards & Incentives		
h. Next Steps (if applicable)		

- **Workshop 4 (Day 4) 5 hours (9am to 2pm) Scheduled for: 07/10/10 (Saturday)**

Topic	Content	Tips
Welcome 9:00 ~ 9:20	<ul style="list-style-type: none"> • Welcome Participants & Breakfast (:15) • Overview of Today's Agenda (:05) 	<ul style="list-style-type: none"> - <i>Pass sign-in sheet around.</i>
Icebreaker/ Teambuilding Activity 9:20 ~ 9:55	<ul style="list-style-type: none"> • Dreamhouse <ul style="list-style-type: none"> - Split the group in small groups. (:01) - Ask each person to visualize his/her perfect dreamhouse. (:02) - Give instructions (& rules). (:02) <p>**Rules**</p> <p>(a) <i>No talking</i></p> <p>(b) <i>Each person must make a single continuous line</i></p> <p>(c) <i>Member must make one line and pass the marker to the next member to add to the house.</i></p> <ul style="list-style-type: none"> - Each group draws their dreamhouse. (:10) - Ask the following processing questions. (:05) <ul style="list-style-type: none"> ○ Why s/he drew their part of the dreamhouse. ○ What was difficult about this activity? ○ How do you define success? <ul style="list-style-type: none"> • Connection to Photovoice <ul style="list-style-type: none"> - Linking back to Photovoice. (:02) <ul style="list-style-type: none"> ○ Working together on a task, often being unclear what the outcome is, can be difficult and challenging. ○ We all come with different visions, we much comprise with change. - Think about your dream “action” with Photovoice and write it down on the index card. (:03) - <i>Everyone shares their dream “action”. (:10)</i> - Collect index cards. 	<p>Julia</p> <ul style="list-style-type: none"> - <i>Flip Chart for each group</i> - <i>Markers for each group</i> - <i>Index cards for each person</i>

Topic	Content	Tips
Homework Review 9:55 ~ 10:05	<p><i>During this time, ask participants to cut the descriptions and paste them to the back of the photos using clips and stapler.</i></p> <ul style="list-style-type: none"> • Slideshow of Photos (:05) As participants view slide show, distribute photo printouts. • Volunteers Share Stories of their Photos (:02) Ask participants if they want to share their photos. <ul style="list-style-type: none"> - Why did you take the photo? - Which theme? - Describe the photo. • Participants Ask about Other Photos (:03) Ask participants if there are any photos that stick out to them. Encourage participant to ask questions about the photo and why it sticks out to them. 	<p>Julia</p> <ul style="list-style-type: none"> - <i>Slideshow of Photos</i> - <i>Photo Printouts</i>
Break 10:05 ~ 10:10	<p>**Divide participants into three groups, before the break.** Ask participants to pick one paper out of a box.</p> <p>**Instruct participants to take their photos with them to the small group discussion.**</p>	<p><i>Direct participants to breakout session rooms.</i></p> <p><i>1: Judy</i> <i>2: Margaret</i> <i>3: Prisca</i></p>
Participatory Analysis 1 (Part1) 10:10 ~ 11:50	<p>**Breakout Session**</p> <p>Goal: Select and contextualize photos.</p> <p>See p. 29 for more instructions on facilitation.</p>	<p>O: SHOWeD Worksheet</p>
Lunch 11:50 ~ 12:10		
Afternoon Activity 12:10 ~ 12:20	<p>2 Options</p> <ul style="list-style-type: none"> • Create Your Own License Plate (:10) This activity is to introduce ourselves to each other one more time. “Using 7 letters, express yourself.” • Draw a Pig (:05) 	<p>Julia</p> <ul style="list-style-type: none"> - <i>Pass out papers, markers, pens.</i> <i>Facilitators share their license plates as well</i> <p>Judy</p>

Topic	Content	Tips
Participatory Analysis 2 (Part 1) 12:20 ~ 1:10	<p>Goal: Codify selected photos and stories.</p> <p>**Select a timekeeper.**</p> <ul style="list-style-type: none"> • Each group's presentation on photos. (:40) <ul style="list-style-type: none"> - Each person shares their pictures <ul style="list-style-type: none"> ○ Share one photo first, then second. - Post photos on wall. <p>**During this time, facilitator should encourage the presenting participant to share the discussions that they had in their group that relates to the photo.**</p> • Each group, shares their emerging themes. (:10) <ul style="list-style-type: none"> - <i>On flip chart write down all small group terms</i> • Ask participants if there Ask participants to select top 6 photos using their stickers. (:10) <ul style="list-style-type: none"> - <i>Ask participants to tag each photo with a term on the flip chart using the labels</i> • Ask participants to select top 6 photos using their stickers. (:05) 	
Action Planning 1:10 ~ 1:45	<p>Goal: Come up with tangible action steps</p> <p>See p. XX for more instructions on facilitation.</p>	
Wrap-Up 1:45 ~ 2:00	<ul style="list-style-type: none"> • Collect Camera Packs • Collect ALL Photos & Descriptions • Wrap-up • Evaluation • Hand Out Thank You Cards & Incentives • Next Steps (if applicable) 	R: Evaluation WS#4 U: Incentive Signature Sheet

Workshop #4: Facilitating Small Group Discussion (Analysis)

Total Time: 100 min.

Before beginning the small group discussions, make sure to:

- Know who is in your group
- Set up the room for small group discussions

Start audio recording of group discussion

****Key Terms****

- **Codifying:** the process of identifying and sorting data into categories of meaningful issues, themes, or theories. Codifying takes place in Photovoice through group discussions where participants share photographs and discuss common themes and issues.
- **Contextualizing:** understanding or explaining how something fits within a larger set of circumstances. In Photovoice, contextualizing takes place as Photovoice participant tell stories about the photographs and discuss what the photographs mean. As they engage in dialogue with other Photovoice participants they can voice their individual and group experiences. For example, a photo of a substandard apartment can lead to a discussion of a larger context, which includes the lack of affordable housing, low wages, social service shelter allowance policies and power relationships between tenants and landlords. Individual journaling can also be used as a way of contextualizing the photographs.
- **Data Analysis:** the process of carefully exploring, examining and comparing the data collected. In Photovoice, data analysis develops a better understanding of the issue of concern being addressed by Photovoice. By analyzing the data, participants can determine general themes and patterns, and identify how individual issues relate to the experiences of others.
- **SHOWeD:** a technique used to tell stories about the photographs selected by Photovoice participants. The letters of this acronym each correspond to a question and the series of questions prompts the participants to critically analyze the content of their photographs.
- **VOICE:** an acronym for Voicing Our Individual and Collective Experience. This acronym is used during guided discussion to remind participants to think, not just about their own life conditions, but also about shared life events and conditions.

1. Explain the goal of this small group discussion. (:02)

- a. Goal – Select and contextualize photos
- b. Product – Selected photos and their stories

2. Select 1 participant as notetaker and 1 participant as timekeeper (:03)

- a. Participant – notetaker (this participant will fill out the SHOWeD form for each selected photo)
- b. Participant – timekeeper

3. Share Photos. (:10)

Before this step, every photo should have a description sheet (green paper) attached.
Make sure that these are brief, brief descriptions. Participants will have a chance to talk in more detail later in the discussion.

- a. Ask participants to share 1 photo they took that stands out to them. You can prompt the participants by asking:
 - i. Why did you take the photo?
 - ii. Which theme/question does the photo answer?
 - iii. Describe the photo. (Participants can read the description on the green paper.)

4. Select Photos. (:05)

- a. After every participant in the group shares at least 1 photo, ask participants to place all of their photos on the table.
- b. Ask participants to choose 2 photos (either theirs or others) that stand out to them.
**** Or photos that they can relate to... they can read the description that was provided by the photographer.****

TIP: Tell participants to rely on instinct when choosing photographs.

5. Contextualize Photos 1. (:70)

- c. Hand out the SHOWeD Worksheets (Handout O – yellow paper)
****Decide on who is going to write on this sheet. Facilitator, the participant who selected the photo, a designated note-takers?***
- d. Work together as a group to complete the worksheet for each question.
- e. Go around the group – have each participant share one photo then one more time (so that in the end, every participant would have shared both of their selected photos).
- f. Go through the SHOWeD questions for the selected photo.
 - Complete this task as a group. – For each selected photo, have the participants together answer the questions on the SHOWeD worksheet.

****This activity is to tell a story that will voice the individual and collective experience of the participants. We can accomplish this by answering these 5**

questions – SHOWeD (on flip chart). For each photo the participant has selected, answer each of the SHOWeD question (Handout O – yellow paper).**

Note: These SHOWeD questions should be used to guide this process. However, if the participants are having a hard time answering these guiding questions, the participants can freely write about the photograph. You can use the following questions, if necessary.

- **What did the photographs mean to you?**
 - i. What was the relationship between the content of the photographs and how you perceive the community?
 - ii. How did you see the photographs as reflecting issues that are salient to you as a member of your community?

Note: This part of the session is to generate discussions of the photos. The importance of dialogue is to help the participants gain a clearer sense of the stories they want to accompany their photographs. In the dialogue, participants can talk about why they chose the photo and share any story shared by the person in the photograph or their own. Through this dialogue you are helping participants to relate to the stories and find similarities in their own experiences. This is an important step in seeing the links between personal and common experiences. Group member will begin to see how public policies and practices influence their own lives as well as other people in the group or with others they know.

*****Facilitation Tips*****

During the discussion, if there is an interesting topic brought up, then highlight it. As the facilitator, you don't want to participate (actively sharing your experience and stories) in the discussion, but you don't want to stay too distanced from the conversation either.

- Have the participants freely talk about the photo.
- Prompts that can be used for more sharing:
 - i. Does anyone else have a similar experience or story to share?
 - ii. How does it make you feel?
- Prompts that can be used to bring back to project:
 - i. How does that (your story) relate to the photo?
- Other possible probes...
 - Give me a (picture, description) of...
 - I'd like you all to (discuss, decide)...
 - Tell me what goes on when you...
 - Describe what it's like to...
 - Tell me about... Tell me more about that...
 - Somebody sum this all up...
 - Give me an example./Explain to me...

- What I'd like to hear about is how you are dealing with...
- Ask each other to find out...
- I don't think I'm getting it all. Here's what I've got so far, tell me what I am missing or not getting correctly...
- So it sounds like you're saying...
- That's helpful. Now let's hear some different thoughts...
- How might someone do that?
- How important is that concern?
- So, the message you want me to get from that story is...
- I can't seem to read the groups' reaction to that. Help me out.
- Let's hear a different perspective on this.
- Say more/Keep talking.
- Just say anything that comes to mind.
- Let's see, I haven't heard from...
- Before we move on, let's hear burning thoughts that you have to get out.
- Let's turn this complain into a problem... How can we solve it?
- (I see in your face... I hear in your voice) something important, but I don't know what it is...
- Who can build on this last idea?
- What am I not asking?

6. Codify Photos. (:10)

- d. Place the selected photos on the table. ***At this point, all of the photos and stories should have been shared.***
- e. Arrange photos into common themes and group on flip chart.

Appendix C: Photovoice Program Flyer

ACT

PHOTOVOICE

Asians Coming Together against tobacco

Interested in how you can express yourself through photography?
Do you wish others had a better understanding of your experiences?



*Share your stories
through photography*

**What is
Photovoice?**

*"Photovoice is a method that
enables people to define for
themselves and others what is
worth remembering and what
needs to be changed."*

**Please RSVP by
5/31/2010**

**JOIN CPACS 2010 PHOTOVOICE PROJECT
AND LEARN HOW YOU CAN USE THIS
POWERFUL, COMMUNITY-DRIVEN TOOL
FOR SOCIAL ACTION. FIND OUT HOW
YOU USE IT TO TELL YOUR STORY.**



**FREE WORKSHOP
JOIN CPACS
PHOTOVOICE
PROJECT**

What does it take to participate?
Participants must be:

- 18 years old or older
- Asian background
- Comfortable working as a team with other participants.
- Comfortable using English, as the workshops will be conducted in English
- Committed to participating in all 4 workshops in June & July.

*Cameras, film, and developing costs will be covered.
*A small stipend will be provided at completion of project.

For More Info Contact
Julia Lee, Program Coordinator
The Center for Pan Asian
Community Services, Inc.
(CPACS)
Julia.Lee@cpacs.org
770-936-0969 ext. 35

Appendix D: Interview Recruitment Email

Participant Recruitment E-mail Script

To: Photovoice Participants

From: Jae Hyun (Julia) Lee, PhD Candidate, Georgia State University (jlee7@gsu.edu)

Re: Request your participation in dissertation research

Dear Participants,

The purpose of this e-mail is to request your participation my dissertation research: “*Building Sense of Community through Photovoice: A Case Study of Asian Americans*”. I am interested in learning more about your community and your experience in the Photovoice project. I will use the information collected to complete the requirement for my doctoral program (i.e., Community Psychology Ph.D. program, Georgia State University).

If you agree to participate, I would like to schedule an interview with each of you at a time and place of your convenience after the completion of the Photovoice project. Interviews should last approximately one hour. Please do not hesitate to contact me with questions or concerns. I look forward to talking with each of you!

Sincerely,

Jae Hyun (Julia) Lee

Doctoral Student

Community Psychology Ph.D. Program

Georgia State University

(678) 549-1274 (c)

(770) 936-0969 (o – CPACS)

jlee7@gsu.edu

Appendix E: Photovoice One-Page Summary presented at TEA Walk

2010 ACT PHOTVOICE

In the summer of 2010, as part of the tobacco cessation and prevention initiative at CPACS, a group of Asian Americans came together to talk about Asian American health issues, our communities, and photography. We went out and took pictures. We brought our pictures back to the group and shared what we experienced and saw. We connected our individual stories together to understand our collective experience in our communities.

Together, we learned to think critically and to be more aware of our surroundings using photography and discussions. Through critical reflection and dialogue, we collectively identified issues, themes, and theories that emerged from our conversations.

Several stories emerged. Some of them were about how we define ourselves in our communities, and others were about the issues we face living in Georgia as Asian Americans. *One* set of our stories are highlighted here today.

We hope our stories presented here bring the Asian American communities together to keep our children and families healthy by helping them breathe smoke-free air. Starting at the 6th annual TEA (Together Empowering Asian, Native Hawaiian, Pacific Islander Americans) Walk, we hope you can join us in going smoke-free for your family!

From all of us, thank you for not smoking!

Photovoice is known as a method of participatory action research. Photovoice is sometimes used for needs assessment and evaluations. Photovoice was selected as a method to collect data of the community for several reasons. It is a form of participatory action research that incorporates photography as a data collection technique. Photovoice also uses community narratives to give voice to the marginalized communities (Rappaport, 1995), and dialogues to encourage participants' critical thinking about their surroundings. First used by Wang and Burris (1997) in China with rural female farmers, Photovoice has been used frequently to highlight the needs and assets of underserved populations, especially because of its ability to capture and present the voices of the community.

This project was made possible by the American Legacy Foundation and Georgia Department of Community Health.

For more information, please contact Julia Lee at 770-936-0969 ext. 135 or julia.lee@cpacs.org.



THE CENTER FOR PAN ASIAN COMMUNITY SERVICES, INC. (CPACS)
BUILDING STRONGER COMMUNITY

Appendix F: Informed Consent Form

Georgia State University
Department of Psychology
Informed Consent

Title: Building Sense of Community through Photovoice: A Case Study of Asian Americans

Principal Investigator: Marci Culley, PhD
Student PI: Jae Hyun (Julia) Lee, MA

I. Purpose:

We invite you to participate in a research study. We are conducting this study to understand your experience in the Photovoice project. We are inviting you because you were part of the Photovoice project. Everyone who participated in the Photovoice project will be invited as well. Participation will take about 1 hour and 30 minutes of your time. You will participate in this study one time.

II. Procedures:

The student researcher will interview you. You may select the time and place of the interview. We will ask you about your experience in the community and in the Photovoice project. The interview will be audio-recorded.

III. Risks:

You may feel uncomfortable during the interview. If you feel uncomfortable, you may stop participating at any time. We cannot predict this ahead of time. So, please be aware of this possibility.

IV. Benefits:

This study may or may not help you directly. Overall, we hope to gain information about your experience.

V. Voluntary Participation and Withdrawal:

Your participation in this study is voluntary. You may stop participating at any time. This is your right and we will respect it. You will NOT be penalized for leaving the project.

VI. Confidentiality:

We will keep your records private to the extent allowed by law. Jae Hyun (Julia) Lee will have access to the information you provide. We may share this information with those who make sure the study is done correctly (GSU Institutional Review Board and the Office for Human Research

Protection (OHRP)). We will store the information you provide (including the audio-recording) in a locked cabinet, password- and firewall-protected computers. Unless you give permission, your name and other facts that might point to you will not appear when we present this study or publish its results. We will not identify you personally, unless you give permission to do so. If you do not give permission to use your name, we will use a pseudonym on study records. We will store the pseudonym list separately from the data to protect privacy.

VII. Contact Persons:

If you have questions about this study, please contact Marci Culley at 404-413-6266 or mculley@gsu.edu and Jae Hyun (Julia) Lee at 678-549-1274 or jlee7@gsu.edu. For questions or concerns about your rights as a participant in this research study, please contact Susan Vogtner in the Office of Research Integrity at 404-413-3513 or svogtner1@gsu.edu.

VIII. Copy of Consent Form to Subject:

We will give you a copy of this consent form to keep.

My signature on this consent form means the following:

- I have read the information on this form (or the information has been read to me).
- The requirements and the risks of the study have been explained to me.
- I am willing to participate in this study.
- I understand that my interview will be audio-recorded.
- I have been given a copy of this form.
- I am 18 years of age or older.

_____	_____	_____
Name of Participant (print)	Signature	Date

By signing below, I am giving you permission to use my name when reporting the interview.

_____	_____	_____
Name of Participant (print)	Signature	Date

_____	_____
Principal Investigator or Researcher Obtaining Consent	Date

Appendix G: Interview Questions

I. Introduction

This is a photograph you took during the Photovoice project. Can you tell me a little bit about this photograph?

Probes:

- *What is the photograph about?*
- *Why did you take this photograph?*

II. Definition of Community

1. Tell me about your community. In other words, what do you think is important for me to know about a community you are a part of?"

Probes:

- *What does the word 'community' mean to you?*
 - *Who's part of this group?*
 - *How do people know someone is a part of the group?*
 - *How is this community different from another one?*
2. Thinking back, did your definition of your community change before and after the Photovoice project? If so, how? If not, why?

Probes:

- *Has the way you thought about a community changed before and after the Photovoice project?*
- *How did you define 'community' then?*
- *What is different now?*
- *How did your definition change over time?*
- *If it did not change, why do you think it didn't change?*

III. Sense of Community

1. How connected to you feel to your community? In other words, what makes you feel you are connected to your community?

Probes:

- *Can you rely on others in your community to get help when you need it?*
 - *Can you give an example?*
- *Do you feel like you belong to the community?*
 - *What makes you feel like you belong to the community?*
- *Do you have a say in your community? Do people have a say?*
- *How connected are you with others in the community?*
- *Is the community meaningful to you? And why?*

- *What is important about being part of this community?*
- 2. Thinking back, did your feelings of connection to your community change through the Photovoice project? If so, how? If not, why?

Probes:

- *Has how you felt about the community change before and after the Photovoice project?*
- *How did you feel about the 'community' then?*
- *What is different now?*
- *How did your feelings of connection to your community change over time?*
- *If it did not change, why do you think it didn't change?*

IV. Conclusion

Is there anything else that you would like for me to know about your experiences with the Photovoice project?