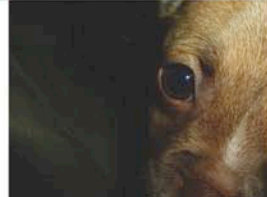


InSight



Indigenous Youth, Digital Images, and Violence Prevention

A collaboration between Gender Studies
and the American Indian Studies Center
University of California, Los Angeles

With support and assistance from the
American Indian Community Council, Los Angeles

2011/12

Acknowledgements

This project represents the contributions of many people. First we would like to acknowledge our participants. Their enthusiasm, commitment and insights have made this project such a success. To the participants' families, teachers and community: without your willingness to support them, the youth could not have created the images they have. And, the American Indian Community Council (AICC) provided the project with a familiar and welcoming environment, without which we could not have proceeded.

To our funders, Paul Davis (Chair, Council on Research), James S. Economou (Vice Chancellor for Research), Steven Dubinett (Director, CTSI) and Christine Littleton (Vice Provost for Diversity and Faculty Development) – we sincerely appreciate your belief in this project.

Finally, we are grateful to Jenny Sharpe (Chair), Van Do-Nguyen (Sr. Administrative Analyst and Financial Manager) Richard Medrano (Administrative Coordinator), Gender Studies, and Jamie Chan (IT Coordinator), AISC, for invaluable institutional and administrative support.

The methodological approach for this project was an experiment in some ways, relying on strengthening old relationships and building new ones; the research team faced logistical and philosophical challenges with compassion and energy. Thank you to Kimberly Robertson (Ph.d), Patrick Hebert (MFA), and Rebecca Rosser (Ph.D, Assistant Director and Management Services Officer, American Indian Studies Center, AISC).

As we try and imagine a world free from violence, we are confident youth such as those who participated in InSight will help us see what that world might look like.

Michelle Erai
Assistant Professor, Gender Studies
Principal Investigator

Angela R. Riley
Professor of Law
Director, American Indian Studies Center
Co-Principal Investigator

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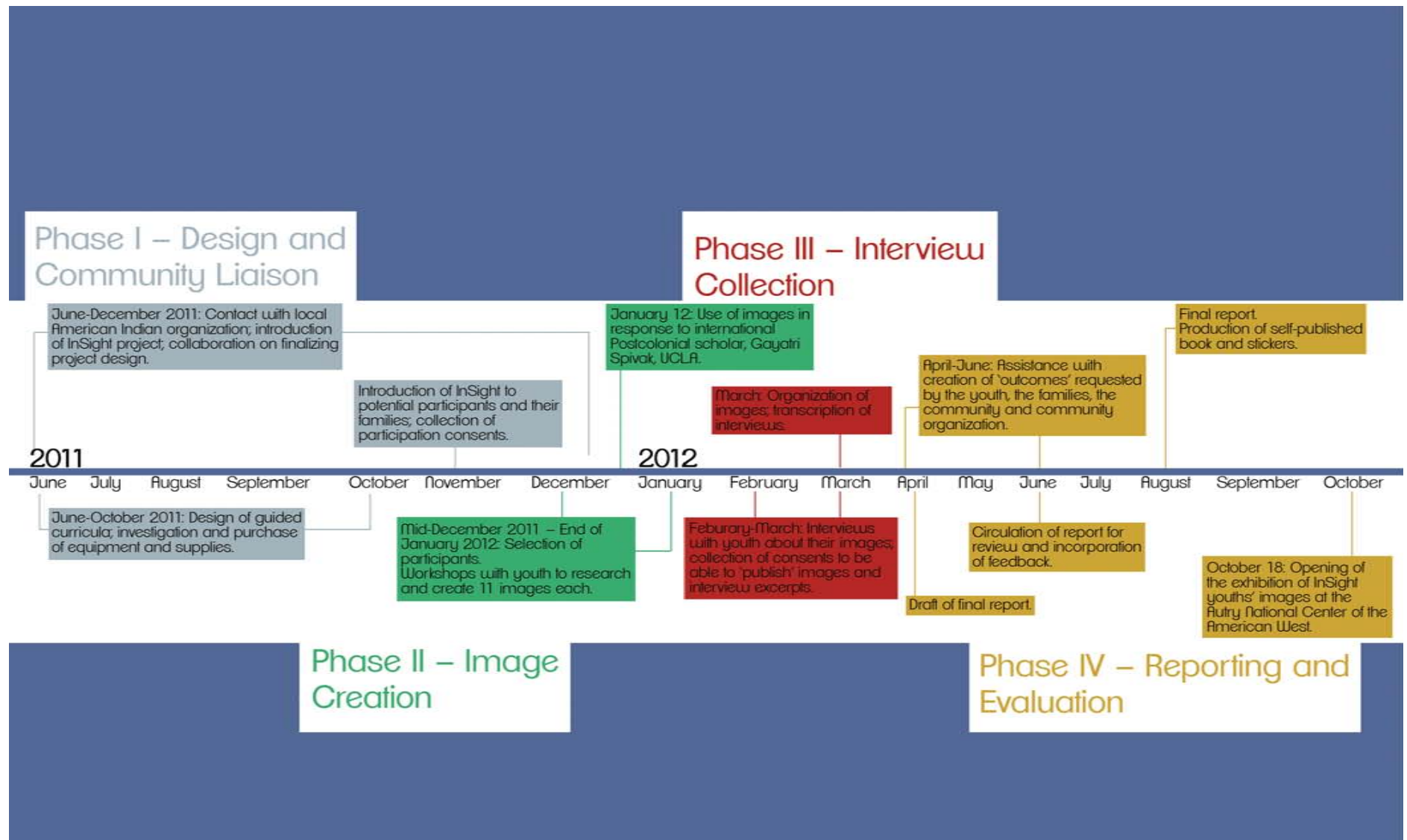
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Executive Summary

(Intro para)

- InSight was modeled on similar projects conducted in Aotearoa/New Zealand
- We are all exposed to many images every day
- There is a colonial history of how American Indians have been constructed within images
- Violence within communities is connected to violence against communities
- There is a paucity of research about American Indian youth and violence, and what there is often follows a 'deficiency' model
- Los Angeles has a thriving American Indian urban community
- The American Indian Community Council facilitated identifying seven potential participants for the project
- The research process can facilitate relationships between UCLA and community members and organizations
- Objectives were developed by the researchers and the participants
- Images were submitted by six American Indian youth in Los Angeles about 'life without violence'
- The four themes the youth wanted to create images about are: "Where we come from," "Life," "Things we want to ignore," and "Ways to avoid violence"
- The images from this project provide a way into seeing how a small group of youth collectively and individually structured their thinking about violence
- Photography can be useful for transdisciplinary research
- Youth often work well with interpreting meanings within images
- Interviews were conducted with participants about their images
- The results are qualitative; information with limited scope and application
- Analysis is comparative (with prior similar New Zealand projects), and interpretive rather than predictive or statistically significant
- Outcomes are the production of the InSight project report for funders and stakeholders; stickers and a self-published book for the participants; the presentation of some images at a UCLA event, and a planned exhibition at the Autry Museum, 16 October 2012.

InSight Timeline



InSight Expenses Summary

Fiscal Year 2011-12

Funds: **25,000.00**

FAU 404071-ME-30340, CTSI (expired 2/29/12)	10,000.00
FAU 404071-ME-07427, OVCR (expired 6/30, 12, extended)	10,000.00
FAU 404071-ME-19900, Faculty Diversity	<u>5,000.00</u>

Expenditures: **21,433.64**

Salary

Graduate Student Researcher	2,905.20
Fall Fees (4,749.38) and Benefits (20.70) covered by 19900 funds	

Consultant

Artist and art-educator	
\$40/hr for 8 months (Nov 6th, 2011 to June 30, 2012)	12,960.00

Travel	311.91
---------------	--------

Food

Catering for participant December workshop week	300.00
*Contributions to American Indian Community Council Meetings shared meals, seven meetings, attendees ranging from 18-50 people at each.	952.97

Materials and Supplies

Cameras	1,951.45
Digital Recorder	76.11
Office supplies (including for workshop)	348.60
Portfolios	348.00

Miscellaneous

Meeting room fees, plates and utensils, gift wrap, postage Graduation cake, 'thank you' gift for workshop site	232.27
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Expired funds returned to CTSI	<u>1,047.13</u>
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Remaining Funds **3,566.36**

To be used to produce stickers, self-published book
and installation costs at the Autry.

* This was an unexpected cost in the initial proposal, but was crucial for the
facilitation of the relationship between the project and our community partner/s.

SECTION 1: Background

- **Modeled on similar projects conducted in Aotearoa/New Zealand**
- **We are all exposed to many images every day**
- **There is a colonial history of how American Indians have been constructed within images**
- **Violence within communities is connected to violence against communities**
- **There is a paucity of research about American Indian youth and violence, and what there is often follows a 'deficiency' model**

InSight was imagined as a Seed, or Pilot project in that the researchers wanted to experiment with a research method that had been developed with Maori youth in 2005 and 2006 in Aotearoa/New Zealand, we expected it may have some benefit for American Indian youth in Los Angeles. The hope was that the method could be useful for a variety of American Indian concerns, and if the project was successful, that the method may be taken up and employed in other sites, or regarding other relevant issues. Although we faced numerous challenges, the InSight analyses resonate with what the international literature suggests about youth and violence, and what has been found in similar research projects ('Vision' and 'Through Our Eyes' in Aotearoa/New Zealand).

In an age when an individual might expect to be exposed, on average, to over 3,600 commercial impressions per day,¹ when human and technological interface is mediated by icons, when visual culture could be "... the very place where contemporary race discourse might be most powerfully critiqued and transformed,"² the idea of giving American Indian youth the means to imagine and create their own images has a significant value. Historically, images have been deeply imbricated in constructions of race and meaning through colonial practices such as 'hunting with the camera,'³ the 'invention' of American Indians as 'criminals,'⁴ and in the criminalization of youth.⁵

Most victims and perpetrators of interpersonal violence are between 15 and 44 years old.⁶ Because violence occurs disproportionately among adolescents and young

¹ *Global Bits: Change for a just world*. Issue 03, 2006 Update, p8.

² Jennifer González, 'The Face and the Public: Race, Secrecy, and Digital Art Practice, *Camera Obscura: Feminism, Culture, and Media Studies*, v.70, p38.

³ For example, Ryan, James R. (1997). *Picturing Empire: Photography and the Visualization of the British Empire*. Great Britain: Reaktion Books.

⁴ As described by Luana Ross in *Inventing the Savage: The Social Construction of Native American Criminality*, Austin: University of Texas Press (1998).

⁵ For example, the use of T.J. Barnardos' fifty-five thousand photographs of children rescued from the streets of Victorian England by the emergent policing systems to verify petty thieves, McHoul, Alec. (1996). *Semiotic Investigations: Towards an effective semiotics*. Lincoln: University of Nebraska Press, p32.

⁶ World Health Organisation, Preventing violence: a guide to implementing the recommendations of the World report on violence and health, Geneva, 2004, p2.

adults, very high rates of interpersonal violence in societies and communities can effectively cancel out many of the health gains achieved through infant and child-health programs.⁷ Issues addressed in literature regarding youth and violence include crime and suicide statistics, identity construction, truancy, drugs and alcohol, risk, and resiliency. Researchers have also investigated responses such as youth participation in decision-making,⁸ young adults and discipline,⁹ contributions to resilience,¹⁰ and, recognizing and developing healthy relationships.¹¹ What remains largely unknown is whether, or how much, youth might access anti-violence resources themselves, and which ones may enhance youths' abilities to live in environments that are free from violence. In the process of developing a list of violence prevention models Delbert Elliot reviewed over 450 programs and found:¹²

- In general, individual-level approaches that modify or enhance personal and social competencies like problem-solving skills, moral reasoning, and decision-making skills, self-control and academic or job-related skills are effective;
- While individual counseling is not a particularly effective intervention for delinquent offenders generally, there is some evidence that it may work with more serious offenders;
- Supportive or insight-oriented programs like psychotherapy and intensive casework approaches are generally ineffective;
- The most successful family interventions involve programs with multiple components that address not only the individual at risk but the internal dynamics of the family and the family's involvement in the neighborhood, school and with their children's peer groups;

⁷ *Ibid.*,

⁸ Gray, Alison. (June 2002). *Increasing the Participation of Children, Young People and Young Adults in Decision Making*, a Report for the Ministry of Social Development and Ministry of Youth Affairs. Wellington.

⁹ For example, Millichamp, Jane, Martin, Judy and Langley, John, (January 2006). 'On the receiving end: young adults describe their parent's use of physical punishment and other disciplinary measures during childhood,' *New Zealand Medical Journal*, Vol 119 No 1228.

¹⁰ Including - Merritt, Kiri, 'Rangatahi Wahine: Overcoming the odds – preliminary results,' *The Proceedings of the National Maori Graduates of Psychology Symposium*, 2002, pp107-109; and, Thomson, Rob and Langley, John, (2004) 'Who do young adult victims of physical assault talk to about their experiences?' *Journal of Community Psychology*, Vol. 32, No. 4, pp 479-488.

¹¹ A practical resource addressing this issue is Family Planning Association, (2005) *Te Piritahi: Teaching Young People about Relationships: A resource for teaching 10-18 year olds*, Wellington. For research see, for example, McKenzie, Donna, (2004) *Happily Ever After: Discourses of emotion, love and health in the intimate relationships of young adult New Zealanders*, PhD Thesis in Anthropology and Social and Community Health, University of Auckland.

¹² Elliot, Delbert S. (February 1998). *Prevention Programs That Work For Youth: Violence Prevention*. Center for the Study and Prevention of Violence: Institute of Behavioral Science, University of Colorado, Boulder, CO, p3-4.

- Pre-school programs that involve long-term frequent home visitation, have proved effective, head-start programs that do not include home visitations have achieved mixed results.
- Some nurse home visitation programs with at-risk mothers have demonstrated deterrent effects on violence, but others have not;
- Peer mediation, peer counseling and conflict resolution training programs have only limited evaluations, but none appears to be effective, particularly when they are implemented as single-component programs. They appear more promising when implemented as part of a more comprehensive, multi-contextual intervention;
- There are some school-based alcohol and drug prevention programs that have demonstrated effectiveness in preventing the use of these substances, and some that have been extensively evaluated and found to be ineffective (e.g., DARE).
- Drug prevention programs typically focus on problem solving, competence building and resistance training, and these programs have also proved to be effective for violence and crime prevention.
- Prevention programs that focus on building the school's capacity to initiate and sustain innovations and programs aiming to clarify, establish and enforce school rules and general social norms have some demonstrated effectiveness.
- Few community-based interventions have been evaluated. Some that appear to have deterrent effects include the use of directed police patrols in community "hot spots," mentoring programs, and gang violence prevention programs.
- Neighborhood watch programs have been evaluated and are ineffective.
- Work programs have generated mixed results.
- There is little evidence that traditional institutional programs such as diversion, boot camps, wilderness/stress programs, shock/scare programs, positive peer culture or guided group interaction programs are effective.

While there is very little information about disparate American Indian youths' exposure to violence, and while the InSight project attempts to avoid a deficiency model for describing American Indian youths' experiences, a recent publication describes the judicial context for this project: "[o]ur research found that most delinquent acts committed by Native American youth are low-level offences, many involving alcohol. We also found many Native youth receive either no court intervention at all or disproportionately severe sanctions, such as secure confinement and transfer to the adult criminal system."¹³

¹³ Arya, Neelum and Rolnick, Addie C. (2008). *A Tangled Web of Justice: American Indian and Alaska Native Youth in Federal, State, and Tribal Justice Systems*, Policy Brief: Race and Ethnicity Series, Vol.

A crucial argument throughout the literature is that interpersonal violence within indigenous communities cannot be divorced from the violence against indigenous communities. Examples in broader literature that address this relationship between 'violences' include critiques on the effects of tourism in Hawai'i;¹⁴ analyses of U.S. Naval activity on Vieques, Puerto Rico;¹⁵ and, testing of contraceptives on women in Haiti or India and Bangladesh.¹⁶

An area in which a critique of the state has been particularly strong has been in a re-examination of the criminal justice system. Nikki Evans states, "Experience suggests that punitive responses to youth crime do not work."¹⁷ Hassell and Fanslow argue that although investigative/punitive approaches are necessary, they are disproportionate in relation to more healing oriented interventions.¹⁸

In 2010, Sen. Sam Brownback of Kansas read a congressional resolution apologizing for "ill-conceived policies" and acts of violence committed by the U.S. government against American Indians. American Indian youth experience institutional violences against their communities such as Native Boarding Schools, border policing, federal tribal recognition and reservation systems, as well as, like many other youth, interpersonal violences. It is an underlying assumption of this project that an important intervention in the perpetuation of violence will be to help youth critically analyze their experiences, and rehearse resources they might draw on so that they may create violence-free lives and communities.

In a modest way, InSight aimed to bolster the resources available to a small group of urban American Indian youth by providing them with the tools to imagine themselves as our next generation of artists and violence-prevention practitioners while producing qualitative representations of contemporary social disparities in experiences of violence.

1, p5. The experiences of young women are also included in the Amnesty International report, *Maze of Injustice: The failure to protect Indigenous Women from Sexual Violence in the U.S.A.*, 2007.

¹⁴ See for example, Trask, Haunani-Kay, (1999) *From a Native Daughter: colonialism and sovereignty in Hawai'i*. Honolulu: University of Hawai'i Press.

¹⁵ Interestingly known as "La Isla Nena" or 'little girl island.' See also, Rodriguez-Trias, Helen, 'Puerto Rico, Where Sterilization of Women Became "La Operacion,"' *Political Environments*, #1, Spring 1994.

¹⁶ For general useful information about contraceptive testing on poor and third world women, see the website for the Committee on Women, Population and the Environment, <http://www.cwpe.org>, or see also, *Dangerous Intersections: Feminist Perspectives on Population, Environment and Development*, Jael Silliman and Ynestra King (Eds), South End Press, 1999.

¹⁷ Adolescent Offenders and Youth Justice', in Connolly, Marie. (2004). *Child and Family Welfare: Statutory Responses to Children at Risk*. Christchurch, N.Z: Te Awatea Press.

¹⁸ Hassall, Ian, Fanslow, Janet, "Family violence in New Zealand: we can do better", *The New Zealand Medical Journal*, Vol 119, No 1228, p.2.

SECTION 2: Description of the Project

Research Site

- **Los Angeles has a thriving American Indian urban community**
- **The AICC facilitated identifying seven potential participants**
- **The research process can facilitate relationships between UCLA and community members and organizations**

The InSight project was a collaboration between UCLA Gender Studies and the UCLA American Indian Studies Center (AISC). Together we designed a methodological approach that began with establishing a relationship with a community partner, the American Indian Community Council (AICC). This relationship was crucial in many ways; members of the council were able to suggest youth who might wish to participate, provide appropriate support should the research participants and/or team members need it; and the project was ethically and transparently accountable to community research standards.

In *Native Hubs: Culture, Community, and Belonging in the Silicon Valley and Beyond*¹⁹ Renya Ramirez describes the hub as a complex urban relationship for self-identified American Indians with histories of tribal land occupation, enforced relocation, tribal affiliation, labor movements, healing, gendered trajectories, and social and spiritual desires. It is within such a nexus that the InSight youth mediate their involvement in systems of formal education, sports, familial commitments, church, affect, popular culture and community.

Some recent literature is focusing on the potential role of communities in ending violence. The Family Violence Prevention Fund, in their report *Preventing Family Violence: Community Engagement Makes the Difference*,²⁰ suggest that families and community members play a crucial role in ending family violence for many reasons, including:

- Studies show that abused women turn first to those closest to them – extended family, friends, and neighbors – before they reach out to an organization or professional service provider. Relatively few access shelter services. And they seek out government institutions – police, courts, and child protection agencies – last;
- Families that experience violence are often disconnected from traditional service providers and isolated from services offered outside their immediate neighborhood;

¹⁹ North Carolina: Duke University Press, 2007.

²⁰ Family Violence Prevention Fund, (September 2002). *Preventing Family Violence: Community Engagement Makes the Difference*, San Francisco, p2.

- Community members often know which families need help and which services can make a difference;
- Community members know the cultural values, traditions, and practices that support violence – as well as those that can be used appropriately to intervene and stop it;
- Communities contain men, women and youth who understand the connection between violence in the home and on the street and may see family violence as a primary barrier to community development and revitalization.

One of the initial goals of InSight was to conduct a research project that could enhance existing relationships between the University of California, Los Angeles, and a local 'hub' for American Indian communities. Based on similar projects carried out in Aotearoa/New Zealand with Maori youth in small rural communities, core values for InSight were about more than minimizing harm to a research site, preferring to focus on building and maintaining a University/Community relationship that could facilitate a mutual transfer of knowledge, resources and skills.

Early in the project, the principal researcher, in conversation with the broader InSight team, considered a range of Los Angeles-based American Indian groups, and began a dialogue with the AICC. Established in 1998, the AICC, an independent non-profit organization, seeks to serve as a central hub and resource for American Indian/Alaska Native community supporting youth and elder organizing, improved child welfare and mental health systems and increasing economic sufficiency through community improvement efforts. The Council meets the second Tuesday of every month, and on October 11 2011 we were asked to present the InSight project to the Council and meeting attendees in the hopes of gaining a community partner. The Council agreed to facilitate the InSight project, and through Council and community members, a number of youth were invited to attend a meeting outlining the project's goals, and to negotiate a participant recruitment process (the flyer attached as Appendix I).

At the same time, the Principal Investigators and researchers worked to meet the UCLA institutional review board's Human Subject ethical research requirements (Adolescent Assent and Caregiver Consent forms attached as Appendices II and III).

Seven youth and their families indicated their interest in taking part in InSight. Overall, the choice of greater Los Angeles in general, and the AICC in particular, as a site for the research was extremely beneficial; at the conclusion of the formal 'data collection' for InSight the AICC helped host a ceremony during which the youth were presented with a certificate of completion and copies of their images on digital frames. The initiation and maintenance of this relationship, for InSight, depended heavily upon existing individual and institutional connections between AISC and AICC. Nations represented through the participants in this project are: Salt River Pima, Yurok, Tohono O'odham, Navajo, and Creek.

Project Objectives and Outcomes

- **Objectives were developed by the researchers and the participants**
- **The images illustrate how participants think about violence**
- **The images from this project provide a way into seeing how a small group of youth collectively and individually structured their thinking about violence**

In Fall, 2011 seven American Indian youth living in the greater Los Angeles area were given digital cameras. After a week of brainstorming about what they felt was important in order to live a life free from violence, and some technical photography instruction, they generated four themes that they each would create an image about in addition to the self-portraits and 'freestyle' images requested by project researchers. The themes the youth chose were:

'Where we come from'
'Life'
'Things we want to ignore'
'Ways we avoid violence'

The images the youth selected – and the themes from which they emerged – represent a deep and intimate engagement with their location, identity, families (including pets) and dreams for the future. They are visual meditations on the structuring of violence through urban landscapes and surrounding poverties, as well as the importance of relationships, particularly with friends and younger family members.

Before the project began, researchers developed three main objectives for the project that informed not only the desired results, but also the values that formed the foundation for the process:

- mutual skill and resource transfers,
- relationship building between UCLA and American Indian communiti/es,
- creation of images by young American Indians reflecting a world without violence.

During the workshop week in December 2011 the participants listed their own objectives, as follows:

- We aim to illustrate our personal experiences with violence.
- We aim to demonstrate youth's awareness of violence.
- We aim to explore the different forms/kinds of violence that confront us. (For example, city violence vs. 'rez' violence).
- We aim to encourage youth to "walk their own paths."
- We aim to illustrate the specific violence that confronts us as Native youth.
- We aim to demonstrate that violence confronts all of us. Individuals who experience violence are not alone.

- We aim to speak out against violence.
- We aim to shine light on issues people don't want to see.
- We aim not to play the victim role but instead show that Native youth live complex lives.

The researchers required of participants that they attend a week-long workshop with artist and art-educator, Pato Hebert, during which, in addition to analyzing representations of violence and learning photographic techniques, the participants agreed on two major outcomes – 1) that some of their images be turned into stickers they could post, and 2) that the images be turned into a self-published book. Researchers also gained permission to use the submitted images in this report, at a specific academic presentation, and potentially an exhibition.

The youth gave the InSight researchers approximately 1,900 photographs. During an interview process they each selected from their images the ones they wanted to represent the group's themes.

The goals of the project are both small and ambitious. The number of participants (ultimately, six youth completed the process) mean that it is not possible to draw any significant conclusions about violence or youth perceptions of violence from the 'data' we collected. The analyses from this project, however, provide a way into seeing how these specific youth collectively and individually structured their thinking about violence, and the terms that are meaningful for them.

The goal of this project was not to develop a new program, but to explore a sample of urban American Indian youths' self-representations and any strategies they might already utilize to identify and reject violence, however it may manifest in their lives. Ideally, the methods used and the ideas presented in this project might be employed by community members, other researchers, teachers, counselors and activists to build upon the ways youth they know or work with may already be imagining lives free from violence.

Overall the images have suggested to us that hope and humor can be found in the same sidewalks that reflect a physical and psychological pollution; that thinking critically about histories of violence for urban indigenous youth may require an interrogation of how some violences are obscured through what they feel they have been taught to ignore; that youth can identify resources such as photography, physical activity, music, art, family and friends to help avoid violence.

Visual interventions

- **Photography can be useful for transdisciplinary research**
- **Youth often work well with interpreting meanings within images**

Photography is especially useful for building a transdisciplinary approach to understanding complex social problems. InSight combined disciplinary components from the arts, social sciences, law, and indigenous methodologies for knowledge production to design a project that could potentially influence grassroots and institutional understandings of violence prevention.

It may be that photography's indexicality is its most salient feature. Young people can immediately recognize a photograph's relationship to the real, to the thing, person or space that is photographed. This indexical relationship allows for a particular kind of storytelling. But young people can also recognize a photograph's construction, and this becomes a valuable analytical and critical-thinking skill. Photography can reveal ways in which the world is constructed—through systems of meaning, optical vantage points, visual manipulation, and the contextual terms of presentation and reception. Photographs operate in the realms of both the real and the make believe. In these ways, photography is particularly useful for transdisciplinary approaches to complex social problems; photography is elusive and shifting, yet suggestive and compelling. Its elasticity bears relevance in fields as varied as art, ethnography, state surveillance, citizen journalism, memory and recollection, debates around (visual) empiricism, and the significance of communal rituals and bonding. Young people are enthusiastic about the "new" and "technological" aspects of digital photography, and the resulting images allow them to index, articulate and re-member their lives. Visual literacy, digital acuity and critical faculties are crucial for contemporary cultural citizenship. In a society that punishes members who are not 'good citizens' it is important to recognize that,

*"Nationally we are investing far more resources in building and maintaining prisons than we are in primary prevention programs. We have put more emphasis on reacting to violent offenders after the fact and investing in prisons to remove them from our communities, than preventing our children from becoming violent offenders in the first place and retaining them in our communities as responsible, productive citizens."*²¹

²¹ Elliot, Delbert S. (February 1998). *Prevention Programs That Work For Youth: Violence Prevention*. Center for the Study and Prevention of Violence: Institute of Behavioral Science, University of Colorado, Boulder, CO, p2.

Method

- **Collection of images from six American Indian youth in Los Angeles about 'life without violence'**
- **Interviews about participants' images**
- **Qualitative information, with limited scope and application**
- **Analysis comparative (with prior similar New Zealand projects), and interpretive rather than predictive or statistically significant**
- **Production of project report, stickers and a self-published book; presentation of some images at a UCLA event, and planned exhibition at the Autry Museum**

This research used multiple methodologies. Although it may reflect community concerns about violence in the youths' lives, this is not really a participatory action research project. InSight was possible only because of the support of a community partner, and it was at those community meetings that potential participants were identified and referred through word of mouth.

There were four main phases in the data collection and analysis; a) identifying potential participants and developing the research process and logistics with community members (including asking for feedback on draft consent forms, scheduling dates for the photography workshop, location for workshop, etc); b) During the intensive weeklong workshop in December participants discussed histories of violences and representations through images, as well as technical photography instruction (the Curriculum is attached as Appendix IV); c) Audiotaped interviews were conducted with the youth as they each selected the images they wished to give to InSight; and, d) Circulation of draft report and production of project outcomes.

Phase I

At a meeting of the AICC in Echo Lake, Los Angeles on 11 October 2011, after sharing food and opening prayers, Michelle Erai and Kimberly Robertson presented the idea of a photography project to approximately 40 meeting attendees. The project received support in the form of offers for potential research locations, individual suggestions of youth who might benefit from participating in the project, and ideas about how to conduct the research process.

The researchers adapted consent forms from the Vision project (New Zealand, 2006) and a draft was given to potential participants' caregivers to ask if they would like any adjustments to make the forms more relevant for specific concerns; for example, researchers wanted to ensure that youth pursued the necessary consents for images of culturally significant activities, such as spiritual practices. The final versions of the consent forms are attached as Appendices II and III.

Phase II

During the week December 19-23 2012, seven youth worked with photographer and community educator Pato Hebert, they spent approximately four hours a day viewing films, discussing historical images of American Indians, contemporary work by American Indian artists, reading, writing, cinematic strategies, visual genres such as landscape, portrait and still life, making a YouTube mix tape against violence and discussing safety, risk and resilience in their communities. A major part of the week was set aside so the youth could brainstorm and choose the themes that would structure their photographic representations.

They also decided as a group what outcomes they wanted from the project. They asked that we produce stickers and publish a book of their images.

After the workshop, youth were issued with their cameras, which they used between December 2011 and February 2012 to create images within the parameters of their four chosen themes.

Phase III

Beginning February 13, 2012, researchers met with each of the participants to download the images they wanted to give to the InSight project (the interview protocol is attached as Appendix VI). Some of the youth gave us copies of every photograph they had taken, others gave us just the images they wanted to be published as stickers and a book, in this report, as well as in academic presentations about the project, and potentially an exhibition. In total, the participants submitted almost 1,900 images to the project.

During the final individual meetings the youth were asked to sign a consent form permitting the project to use their images in a range of activities. Attached as Appendix V, the form allowed each participant to limit the use of their images, and to have their images identified by their real name or a nickname of their choosing, and also whether they wanted to give their images titles and/or captions.

Phase IV

In June 2012 a rough draft of this report was couriered to participants. We encountered some difficulties in that we could not locate one of the participants at all, and three of the participants were no longer at their earlier addresses. However, we were able to receive comments from five of the six youth, and we have interpreted it as a sign of the success of this project that three of the participants requested changes, two youth in particular revised their images and titles – perhaps demonstrating a degree of ‘ownership’ over their images, and the research process.

During the image collection and interview period, Michelle Erai (Principal Investigator) was asked to respond to a UCLA lecture by renowned international postcolonial theorist, Gayatri Spivak. The youth were asked if they would be willing to give Michelle permission to use an image from each of them in this response.

They chose, and gave consent for, one image each to be used in this way. That lecture response has informed much of this discussion of the theoretical significance of their work.

After completion and submission of this report, and with the images revised and confirmed, the stickers and self-published book can be produced (mid-September); during the 'graduation' meeting at the AICC in March 2012 the youth and researchers were approached by a representative from the Autry Museum of the American West, and asked if it might be possible to install an exhibit of the images. With permission from the youth, we are coordinating a day for them during which they will meet with exhibit designers and curators at the museum, and participate in the installation of their own images. The youth, their families and community will also attend the opening of the InSight exhibit, to be held at the Autry on 16 October, 2012. The stickers, self-published book and this report will also be a part of that exhibit.

SECTION 3: InSight Images and Discussion

The four themes the youth wanted to create images about are:

- **“Where we come from”**
- **“Life”**
- **“Things we want to ignore”**
- **“Ways to avoid violence”**

During the December 2011 week-long workshop with Los Angeles photography artist and community educator, Pato Hebert, the InSight youth brainstormed four themes ‘Where we come from,’ ‘Life,’ ‘Things we want to ignore,’ and ‘Ways we avoid violence;’ the researchers also asked each participant to submit ‘self-portrait’ and ‘freestyle’ images. In the following pages, each youth’s images are presented as a discrete collection, and the bands of color connect the individual images to each other according to the six thematic headings.

Most of the participants comments about their self-portraits were usually similar to this quote:

“I’m a self conscious person; I don’t like the way I photograph, its still me, not my face, something like a contradiction, I’m [there] but you don’t know its me.”

The theme **‘Where we come from’** represents the InSight youths’ worldviews on issues of location, “... how it shapes us into who we are and are not, who we may or may not become.” The youth were thinking about concepts such as school, family, heritage and race or ethnicity. One participant commented on how she had perceived the ways in which violence had changed,

“Violence, what I saw and what I grew up with, its nothing like now. Now [they have to worry about] partying, or hanging out with boys, gang violence. There’s a lot of kids with a lot of kids. ... When I see all this violence, I think ‘poor souls.’”

‘Life’ is a thematic intended by the youth to address broad sociocultural environments, to convey aspects of life that may not necessarily be recognized as relevant to analyzing violence, including, for example, music and nature. One youth made the following comments regarding the image she produced for ‘Life:’

“... and the sun, what it represents to me is like you can shine whatever you do, doing your power-part ... and the sky is blue ... and how the motion goes with it. I look at what surrounds me, and I should look up more ... I love how this makes you believe more than you are ...”

Later in the interview, while discussing the same image, she was reminded of some advice she gave to a young pregnant cousin, she said,

"You think you are worth nothing, but actually you are worth something. You don't have to be this person or that, you could be yourself all the time."

Statements such as these, and asking youth to articulate why one image better represented their interpretation of a theme over another, gave the researchers insights into how each youth engages with elements of their environments; of how those elements can become signifiers for the construction of personal identities and philosophies. This is important to note, because it might indicate levels at which meaning may be constructed in relationship with an environment; a caution about the kinds of interactions, symbolic and material, visual and corporeal, that we surround them, and ourselves, with.

The third theme, **'Things we want to ignore,'** is especially interesting, and one that has not emerged in similar studies. Within this thematic, the InSight youth wanted to explore the social issues they feel they are encouraged to allow to remain invisible, and/or issues that they feel are difficult to face; these included child abuse, homelessness, abuse of animals, their own 'inner demons,' and domestic violence.

An example of how the youth were thinking about 'things we want to ignore' can be illustrated by the following comments about the image one participant chose for the 'Life' theme,

"... its like ... a lot of other people in my school, [they would say] 'I kick my dog.' Its not nice. Would you like me to kick you? I take care of my dog."

The final theme the youth generated, **'Ways we avoid violence,'** produced some particularly relevant possibilities for educators and policy makers alike. For example, 'Chano' submitted a photograph of a cellphone with the message from a friend saying – "photography is cool," and another of dumbbell weights. Both of these images suggest existing strategies for dealing with violence, and of the kinds of relationships and activities that might validate those strategies.

In the first draft of this report the images the InSight youth created were originally organized only by theme, however early feedback suggested that each youth has presented us with a group of images that have in internal narrative, in addition to the project's thematic ones. In the following preliminary analysis each artist's collection is 'read' for possible internal narratives, but it is also recommended that readers interpret the images for themselves.

The artist 'Ciara Bruyere' submitted a collection of images that represent her own shifting perspectives and critical engagement with components of her life. Three of the images are of a neighbor who Ciara initially had made assumptions about because of his body piercings and personal style. However, as she got to know him better, she was led to question those assumptions. She was surprised to learn that he is vegan, and that this, for him, is a personal and political choice about how he wants to be in the world. These images represent Ciara's process of questioning her

earlier assumptions, and of her own burgeoning critical stance regarding ethical relationships with, particularly, animals and the environment.

Like other InSight youth, and other youth who have participated in similar projects, Ciara has included images of a pet. The closeup of her dog's face, and of the dog sleeping, suggest an intimacy and affection that is also present in the images of her younger sibling. Representations such as these appear in every youth's collection.

Ciara includes two images of her environment, one taken from a car, and the other of some decals on a shop window. Her implied observation of urban flows, through traffic and commerce, is also reflected in the images of the second artist, "Nerd."

Nerd submitted five images of her environment (if we include her 'self portrait'); the captions for these images – 'Random World,' 'The Road to Nowhere,' 'Open Up Your Eyes to Your Dreams,' 'The Revolution Needs to Start Now,' and 'What Are You Doing With Your Life?' suggest a critical stance, reading the cityscapes that surround her, and the meanings they suggest for her life – a way out through a road with no specific destination, through a blue sky of possibility; a way out through queuing for revolution and questioning the purpose of a 'Safety Consultant Service.'

Like Ciara, Nerd produced images of younger siblings and family; she also documents her developing dreams about her future as an artist.

Fiona <3 created images that seem to insist on her presence, even if she is meant to be 'invisible.' Her self portrait of a rose, entitled 'Wallflower,' seems to project her meaning onto an object, in a similar way to how she captured the symbols of love and peace in chalk on a sidewalk. The image of the pig heads on the bicycle stand, of a musician, of the blurred city lights, 'Lost,' 'Old Home,' and 'A Never Ending Dance,' suggest ways in which she has mobilized her environment in a meaning-making exercise. These are images of her encounters with her environment, and of the meanings she attaches to what she sees around her.

'Nai' has similarly read her environment for meanings. In a pair of 'Life' images she records heart shapes in stone and flowers, and through her claim asserts that representations of 'love' are natural, and exist in our environment if we choose to see them. Nai offers her images as a kind of commentary, suggesting relationships over time and space – a self portrait that has a 'Before and After,' a 'First Home' and an 'Always Home.'

Interestingly, the artist using the nickname 'Chano' chose a pseudonym for his images, and yet provides his name for the viewer in his self portrait. His images seem deliberate. He appears to have reflected on the intended meaning in the themes, and created images that represent his interpretation, for example, in his 'Things we want to ignore' images he seems to be suggesting that we would wish to ignore either a police presence, or the reasons for that presence; and, in the second image he may want to ignore smoking as an activity, or potentially, the act of designating specific areas for smoking.

In a thoughtful juxtaposition, 'Chano' offers two images of street signs for the 'Where we come from' theme. One, 'California' is a custom sign that uses warm colors and fancy font; the other, documenting an urban intersection, is of standard Los Angeles street signage, and the Huntington Drive sign has a sticker of a detonating bomb on it.

In the first image of alternatives to violence Chano presents a cellphone with the text message 'Photography is Cool' from a friend or relative, in this way he has provided a layered message; not only the literal text, but also that support and communication from those around us may be a way to avoid violence. The image of the dumbbells too, in a seemingly domestic rather than commercial gym setting, may suggest a possibly gendered way out of violence; through a physical activity that may serve not only as an alternative in itself, but as a way to become stronger and perhaps more prepared to defend against violence.

'Chano's portraits of family, particularly of a key caregiver, on the beach, and of the values for family represented the 'Circle of Strength' poster and 'Salt River, Pima' decal on the car window, may suggest to us that the choices that are made in the visual images deliberately deployed in their environment do convey important messages to youth, providing for them a visual representation of intent.

Like 'Chano,' 'Hotvlkuce Harjo' has assembled a series of images that reflect her interpretations of the InSight themes. She appears to have taken advantage of this process to represent her beliefs about similarities and differences, about the values that are represented in the faces and actions of those around her. She has composed messages for the viewer, about the things that make her happy, about what is important to her. The titles she assigns, and the way she has used things as 'props' in her images, suggest a critical stance and creative expression that can encompass, and stage, the production of meanings:

"[it is] ... constrictive pollution... living in an urban community you don't really see this ... massive force, the freeway, the highway. I like that [image] because it is water, but even the water is corrupted by this pollution of the city of constructions.

She went on to say:

"... icebergs, they only show ten percent what's out there. So what you are seeing, 90 percent is hidden ... Whenever you interact with people or just wherever you are, you show only ten percent of who you are."

Although the interviews regarding the images were sometimes awkward and stilted – responses to the question 'why have you chosen this picture?' were often along the lines of "I just like it" - when asked how she felt about submitting the selected images one youth said, "It's personal for me, but I'm happy to share my pictures ... I was happy with what I did."

Artist:

Self Portrait		
Where we come from	<p><i>"My friend, he doesn't like violence. He does a lot of things to avoid and prevent violence. People made fun of him, he's at a different school now."</i></p>	
Life		
Things we want to ignore		
Ways we avoid violence		
Freestyle	<p><i>"That's my little sister ... She's funny. I can talk to her, I can be myself around her."</i></p>	

“Ciara Bruyere”



“People hated him and me too, because we look different, girls are supposed to wear pink.”

“At my grandma’s house, when I don’t feel like dealing with other things I just go to my grandma’s house, relieve stress ...”

Artist:

Self Portrait	 <p><i>"Random World"</i></p>	
Where we come from	<p><i>"My makeup is something I come from ... with makeup you can express yourself, how you dress, how I am, how it makes me feel ... I've been judged before at high school, you want to fight me, this is a part of me, its something I carry around ..."</i></p>	 <p><i>"Wonderland"</i></p>
Life	<p><i>"... the road goes on and on, nothing can stop the violence. Its crazy, they know better, but they see the violence all around them."</i></p>	 <p><i>"The Road to Nowhere"</i></p>
Things we want to ignore	<p><i>"Its like immigration. I watch people, I see what's happening, It's racist. Messed up. They see me as Mexican, but I'm not, they stereotype me. I said I'm tired of this, I made a poster saying I want a revolution."</i></p>	 <p><i>"The Revolution Needs to Start Now"</i></p>
Ways we avoid violence		
Freestyle		 <p><i>"Tea Party for Toddlers"</i></p>

"Nerd"



"Express Yourself"



"Open Up Your Eyes to Your Dreams"



"What are you doing with your life?"



"This is how kids should be"



"Family Time"

"Looking at it, it makes me feel like you're going to a new life."

"The 12 year old is avoiding violence by hanging out with his little brothers, having fun, not smoking weed and stuff. That's how families should be."

Artist:

Self Portrait



"Wallflower"

Where we come from



"Old Home"

Life



"New Member of Fam"

Things we want to ignore



"A Mystery"

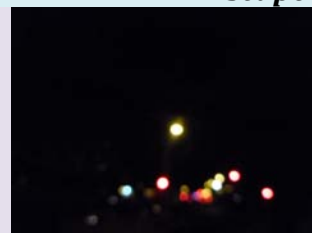
Ways we avoid violence

"Someone just wrote that on the sidewalk. Its like an escape that everyone wants, its like trying to find a utopia, but it doesn't usually work out that way ..."



"Escape"

Freestyle



"City Lights"

“Fiona <3”

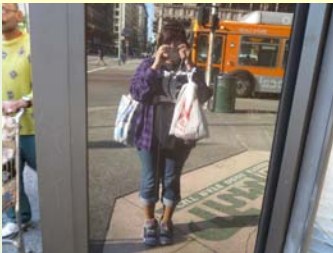


“We’re All the Same”

“This homeless lady is always here, always by herself. I noticed she cleans up, and treats it like her house. They see them as invisible.”



“Lost”



“Invisible”



“Whisper of my heart”



“Music is an outlet, in order to avoid violence.”



“A Never Ending Dance”

*“The moon’s always coming around the earth,
like a never-ending dance.”*

Artist:

Self Portrait		 <i>"Before and</i>
Where we come from		 <i>"Forever Ingrained"</i>
Life		 <i>"Its</i>
Things we want to ignore		
Ways we avoid violence		 <i>"Reminiscing"</i>
Freestyle		 <i>"Let it Out"</i>

“Nai”



*“Its me, but you can’t really see my face.
I don’t like people knowing how I look.”*

After”



“First Home”



Natural”

“Sometimes We Feel Alone”



“Everything’s Falling Down”

Self Portrait

Where we come from



Life

"... my mom and my nieces, cos they're a big part of my life."



Things we want to ignore

"They were just chasing this kid on a bike, so I took a picture."



Ways we avoid violence

"Photography keeps you occupied, away from violence."



Freestyle



“Chano”



“California Street Sign”



“It’s a frame hanging in my house, family is everything.”



“Just exercise or anything to avoid violence.”



“‘Man in a Maze,’ I’ve got it on a sweater too, he’s an Indian Man, and its like at every end is something he has to overcome. My Mom always tells me about it.”

“Salt River, Pima”

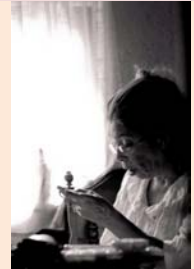
Artist:

Self Portrait

"I'm a self conscious person. I don't like the way I photograph, its still me, not my face, something like a contradiction."

Where we come from

*"This is my grandmother, that's her spot, she's beading, right by the back door ...
I like candid shots, they're not faked emotion, or posed, its how you see them when you're around them, this is like capturing her at her happiest."*



"Similarities Run Deeper Than Genetics"

Life



"All the things that make me happy fit in this bag"

Things we want to ignore



"We are not much different"

Ways we avoid violence



"The Power of Laughter Shall be the Elixir to Your Sorrows"

Freestyle



"Mental Occupiers"

“Hotvlkuce Harjo”



“Living in Anonymity”



“Who You Are is Who You Shall Become”



“Constructed Pollution”



“Aquatic Perception”

“It was Oklahoma, and it was really cold, and this man was outside McDonalds, what you couldn't see was that people were talking, “there's a bum outside McDonalds” ... Its something we want to ignore. It could be symbolizing American capitalism, if something happened, this could easily be us.”



“ ... if she hadn't raised me the way she did I could've been a really bad kid ... I like it cos she's wearing her Seminole jacket, its fun, and there's Native roots.”



“Transpose Perspicacity”

Process Reflection

One of the researchers on the project wrote the following reflection about participating in InSight. In addition to providing contextual information about the research, including it in this report was a way to reference the work of the seventh participant, who we have had difficulty locating, but whose experiences were particularly poignant:

“Participating in the InSight interviews was nothing short of witnessing an amazing spectrum of resilience and creativity. Each youth provided us with deeply moving comments about what inspires their lives and aids in their ability to manage the very complex situations they find themselves living in.

Several of the youth were very shy and intimidated by the fact that we were interviewing them, for others, recording their interviews made them even more timid. What they told us in words was often painfully displayed in body language with participants turning away while speaking or not making eye contact. Many had difficulty expressing themselves and even mentioned that they felt “weird” talking about what they did.

Their stories were also difficult for us to hear, as we learned that many times participants spent large amounts of time alone, and/or caring for themselves while working parents or guardians were absent. Almost all of them had dropped out of high school because of difficulties associated with unstable and unpredictable living arrangements, moving from hotels to apartments or to a family member’s home, only to learn that it was all temporary anyway.

I was often surprised at how the youths’ lives were similar, despite the differences in age or where they lived. Some had recently relocated to Los Angeles, others have lived here since birth. However, all the youth made reference to the fact that being Indian gave them a unique perspective and that they wanted to spend time with their family when they could and often went “home.” Home for them usually meant being with family in the area of their reservation or where a large number of family members live.

Being part of a family was the ultimate expression of longing for all these young people, each wanting to belong somewhere. One youth truly cherished the time she spent with younger siblings and was eager to teach them about life and hoped they would have a good future. This same young woman was keenly aware of injustices she saw around her and was angry that people had to “put up” with all “that.” She didn’t want the younger generation to get pregnant young. She tried very hard to express her frustrations with family and friends who did, and said her dream was to get a job and take care of her family if they needed her.

One young man mentioned that he had some friends but mostly spent time with his family, his grandmother was especially important to him. He was well spoken when

he did share his thoughts, but was cautious and careful with his words. Another young man shared the love he felt for a cat that lived at the house where he was currently staying. "I like to look at him, he likes when I come home. He's my friend." Most of his images were of that cat, a close-up was his favorite, "... he was standing on my chest when I was laying down, he looks at me in the eyes, like I'm really there." That last comment has stayed with me as we completed the project. We met in a little coffee shop downtown and he had taken a bus to get there. He was apologetic that he had to leave right away, he had to be home before he got locked out.

All of the youth left a mark in my memory, all for various reasons. With some, it was the way they described their images, with others, it was the language they used to grapple with their circumstances, dealing with life situations they knew were unfair but could not explain why. Others helped me appreciate the struggles associated with being a young person, wanting desperately to have an identity they could claim as their own, while trying to decide how doing so would affect their future. It is the future that came to mind most as I listened to the stories told about the photographs. I wondered how these young people would develop into adults, how they might shape the world and help us better understand the things that are important to them – most especially, living in a world without violence.

We have created a world that is as complicated and dangerous as it is beautiful and promising.

Each youth shared a little of each of those things in their images. They stated that the cameras provided them both a literal lens with which to view the world around them, and a metaphoric one. Looking at the world through the lens of a camera gave these youths a moment to pause, in doing so, they remind us what a precious little time we spend really seeing the world around us. I am so grateful for the experience of being present with them."

Theoretical significance of the images

"I didn't know pictures actually mean stuff, you take it, but then you look at it, its like ... whoa." **InSight participant.**

Images do specific kinds of work. When postcolonial feminist Gayatri Spivak recalled the Greek origins of the word 'theory' in a recent lecture at UCLA, she identified the notion of 'seeing or making visible correctly.' Images may constitute an example of a theoretical construction that potentially challenges a tiresome 'history versus tradition' binary, a tradition that is itself an aspect of modernity. We might think of the InSight youth as kinds of resident exiles, subjects in a complex tribal diaspora in urban localness. Their images perhaps reflect a kind of comparative work or intellectual polygamy in meaning-making, and challenge the kinds of approved violences that have often been rendered invisible by their mundane existence.

How might the images the InSight youth produced be exemplars of the kinds of theoretical propositions that are not ultimately in the service of colonialism or a free trade milieu, and, at the same time avoid practicing the kind of 'counter-essentialism' that many postcolonial theorists caution against.

In the image 'Wonderland' the artist Nerd reflects on make-up. She said that she really loves cosmetics, and has a lot of them, but these are ones that she does not really use anymore. She took the picture thinking it was about nothing, but when she made it black and white, she realized it really made her think about the changes we make in ourselves, who we think we are, who we want to be, and how that is reflected in what we do to our bodies.

It might be a visual meditation on idealized embodiment, and color particularly for girls; by choosing to make it black and white, she has flattened those prescriptions, collapsing 'good' or appropriate colors into a series of mild variations, gradations between greys.

In Ciara Bruyere's photograph of her friend, she reflects on how both he and she were ostracized – and Ciara connects it to her refusal of the 'girls are supposed to wear pink' social prescription. The figure in her image is a neighbor, and because of his extensive body modifications, and assumptions about his lifestyle, she was surprised to find out that he is a vegan, and somebody who is, according to her, trying to build an ethical, non-exploitative relationship with animals and the environment through practices such as being vegan.

Both her story about the image, and the image itself, suggest a way into social connections that do not need to rely on 'sameness,' or even perhaps 'shared localness,' to engage in meaningful exchanges and relationship building.

In Chano's image 'Salt River, Pima' there are some strong elements that may represent a possible 'universalizability' (rather than universalism) in youths' images. As in two other similar research projects with Maori youth in

Aotearoa/New Zealand, it is remarkable how many youth take pictures while in a vehicle. This probably reflects the reality that some significant measure of their time is spent in transit. From school, church and work, relatives' homes, sports and hobbies, many youth observe their world through car, bus and train windows.

What happens when that filter, the car window, is disrupted with an additional layer? Might it create the possibility of another destination; an intentional one that is represented visually? Could this be an example of how being anchored elsewhere might shape theoretical production? 'Chano's' 'Salt River, Pima' proposes that the decals we place in front of ourselves help create what it is even possible to see.

Do images such as these produced by the InSight youth represent a kind of writing in an indigenous language; a theoretical production? If, as educators, activists, researchers and family members, we change the conditions of possibility, and ask someone to present us with an idea of what a life without violence might look like we participate in a theoretical practice that could result in something like the images in this report.

Recommendations

During the process of this research we faced numerous challenges; many logistical, and some reflected the differences between conducting a project such as this one within a researcher's own rural tribal territory, and working within a very different metropolitan scale. Certainly an example of this became clear when the New Zealand researcher assumed it would be fine to personally transport youth to and from research locations – while this was acceptable in a small town consisting mostly of members of the same tribe/s, it was not possible within the institutional and geographical limitations of UCLA and Los Angeles.

The following list of recommendations is not exhaustive, but are suggestions for how a similar project, in the United States, may adjust the InSight methodology for a more seamless, less disruptive, research approach:

- Transporting youth was a challenge in Los Angeles, future researchers might consider brief (three day) residential retreats at the beginning (critical thinking/technical instruction) and end (image collection and discussion) of the 'data collection;'
- Another possibility might be to consider working with a sole community group where youth and their caregivers meet regularly already – this may assist with the consent process development and completion;
- We found that 'legal' caregiver for a youth was not always the adult with whom the project had the most frequent contact – researchers may want to consider a consent process that has a broader definition of eligible consent-givers;
- Another possibility might be to only work with youth legally old enough to give full consent;
- Future projects could use the InSight methodological approach in various sites, examples include - on the reservation, other urban indigenous youth (i.e., Honolulu), within a formal education setting for academic credit (i.e., Native American schools), and/or other groups of youth (i.e., homeless LGBT youth);
- Unlike the projects in New Zealand, some of the InSight participants were already seriously considering a career in photography, art and/or social justice work. More information/education about careers in photography, social justice, art, curation, etc., would probably be of great benefit to participants.
- Finally, a project such as InSight would be difficult, if not impossible, to conduct without the support and oversight of an active community partnership.

Conclusion

Providing the 'conditions of possibility' within which youth can produce their own representations of what might be necessary to live a life free from violence can produce thematic analytics we may not have predicted – such as “Where We Come From,” “Life,” “Things We Want To Ignore” and “Ways We Avoid Violence.” Images of family, friends, neighbors, activities, environments that may not be perfect in their current state, describe but do not necessarily limit the elements that youth may require to imagine a violence free life.

As an overall 'installation,' the InSight images reflect irony, affection and humor as well as information. They record examples of concepts that encourage imagining a life free from violence, as well as the structures of violences that surround the youth in their urban environments today; structures that are visible to them, and which they have presented to us, their audiences, as impossible to ignore or avoid.

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InSight:
Indigenous Youth, Digital Images,
and Violence Prevention
2ND ORIENTATION

ATTENTION NATIVE YOUTH!

InSight, a collaborative project between UCLA's American Indian Studies Center and the American Indian Community Council, is looking for Native youth (ages 15-18) interested in participating in a photography project that explores violence in our communities.

Informational Meeting

TUESDAY, OCTOBER 11, 6-7:30 pm

The Cathedral Center of St. Paul

840 Echo Park Avenue

Los Angeles, CA 90026

Dinner Provided!!

Transportation Available

Contact:

Jojo Leon (AICC) 805-889-0632

Michelle Erai (InSight Director) 831-227-3824

Kimberly Robertson (InSight Assistant) 323-217-7159

University of California, Los Angeles

CONSENT TO PARTICIPATE IN RESEARCH

InSight: Indigenous Youth, Digital Images, and Violence Prevention

You are asked to participate in a research study conducted by Michelle Erai (Principal Investigator), Angela Riley (Principal Investigator), and associates from the American Indian Studies Center, at the University of California, Los Angeles. You were selected as a possible participant in this study because you expressed interest in the project and fit the criteria for participation. Participation in this research study is voluntary.

Why is this study being done?

Images can provide a powerful insight into how people think about issues, and encouraging a group of young people to build a visual message about what might be necessary to live a life free from violence will help those of us trying to end violence to understand their perspectives and needs. We hope this project can strengthen existing relationships between UCLA and our community partners, and that this experience will support these youth and their communities in their creative and academic endeavors.

What will happen if I take part in this research study?

If you volunteer to participate in this study, the researcher will ask you to do the following:

- Attend and participate in two 2-hour planning workshops during November and early December at the Cathedral Center of St. Paul (Echo Park, Los Angeles).
- Attend and participate in a week-long photography workshop from December 19-23 at the Cathedral Center of St. Paul (Echo Park, Los Angeles).
- In February 2012 you will be asked individually if you want to submit some images to the InSight project. You and your Caregiver will be asked to sign a consent form, acknowledging your ownership of all your images, including the ones you submit to InSight, and that you will be asked if you might be willing to consent to your image being used by InSight researchers, and identified as your work if you wish.

Participants are loaned the equipment, will receive the training and will keep copies of the images they produce.

How long will I be in the research study?

Participation in the study will take a total of about 50 hours over a period of four months. Participants may have additional opportunities to exhibit images and/or present work after completion of the project. Such participation will be voluntary.

Are there any potential risks or discomforts that I can expect from this study?

As this project is concerned with violence-prevention, dialogues around the topic of violence will occur. If at any time a participant experiences psychological or emotional discomfort, he/she may elect to withdraw participation. Referrals to appropriate psychological services and/or resources will be provided upon need.

Are there any potential benefits if I participate?

All participants will receive equipment and photographic training, the opportunity to present or exhibit their images in a manner of their choice, quality copies of their images, as well as a certificate of completion.

The results of the research (and the research process) may also provide participants with a better understanding of violence as it operates in their communities, violence-prevention, and community transformation.

Will I receive any payment if I participate in this study?

You will receive no payment for your participation.

Will information about me and my participation be kept confidential?

Any information that is obtained in connection with this study and that can identify you will remain confidential. It will be disclosed only with your permission or as required by law.

Withdrawal of participation by the investigator

The investigator may withdraw you from participating in this research if circumstances arise which warrant doing so. The decision may be made to protect your health and safety, or the health and safety of other participants, family/community/tribal members around you, or the InSight Research Team. The investigator will make the decision and let you know if it is not possible for you to continue.

What are my rights if I take part in this study?

You may withdraw your consent at any time and discontinue participation without penalty or loss of benefits to which you were otherwise entitled.

You can choose whether or not you want to be in this study. If you volunteer to be in this study, you may leave the study at any time without consequences of

any kind. You are not waiving any of your legal rights if you choose to be in this research study. You may refuse to answer any questions that you do not want to answer and still remain in the study.

Who can answer questions I might have about this study?

In the event of a research related injury, please immediately contact one of the researchers listed below. If you have any questions, comments or concerns about the research, you can talk to the one of the researchers. Please contact Michelle Erai at (831) 227-3824 or Angela Riley at (310) 825-7315.

If you wish to ask questions about your rights as a research participant or if you wish to voice any problems or concerns you may have about the study to someone other than the researchers, please call the Office of the Human Research Protection Program at (310) 825-7122 or write to Office of the Human Research Protection Program, UCLA, 11000 Kinross Avenue, Suite 102, Box 951694, Los Angeles, CA 90095-1694.

INSIGHT SIGNATURE OF STUDY PARTICIPANT

- ☐ I understand the procedures described above.
- ☐ I understand that my photographs belong to me and cannot be used unless I agree.
- ☐ I know that what I say may be recorded, but nothing I say can be used unless I agree.
- ☐ I will be asked for permission if the researchers want to include my photographs in other projects or reports.
- ☐ I know that I can withdraw from this project at any time and that my pictures will still belong to me.
- ☐ I have been given a copy of this form.
- ☐ My questions have been answered to my satisfaction, and I agree to participate in this study.

Name of Participant

Signature of Participant

Date

SIGNATURE OF PERSON OBTAINING CONSENT

In my judgment the participant is voluntarily and knowingly giving informed consent and possesses the legal capacity to give informed consent to participate in this research study.

_____ Name of Person Obtaining Consent	_____ Contact Number
_____ Signature of Person Obtaining Consent	_____ Date

University of California, Los Angeles

PARENT PERMISSION FOR MINOR TO PARTICIPATE IN RESEARCH

InSight: Indigenous Youth, Digital Images, and Violence Prevention

You are asked to allow your child to participate in a research study conducted by Michelle Erai (Principal Investigator), Angela Riley (Principal Investigator), and associates from the American Indian Studies Center, at the University of California, Los Angeles. Your child was selected as a possible participant in this study because she/he expressed interest in the project and fits the criteria for participation. Your child's participation in this research study is voluntary.

Why is this study being done?

Images can provide a powerful insight into how people think about issues, and encouraging a group of young people to build a visual message about what might be necessary to live a life free from violence will help those of us trying to end violence to understand their perspectives and needs. We hope this project can strengthen existing relationships between UCLA and our community partners, and that this experience will support these youth and their communities in their creative and academic endeavors.

What will happen if my child takes part in this research study?

If you agree to allow your child to participate in this study, we would invite him/her to:

- Attend and participate in two 2-hour planning workshops during November and early December at the Cathedral Center of St. Paul (Echo Park, Los Angeles).
- Attend and participate in a week-long photography workshop from December 19-23 at the Cathedral Center of St. Paul (Echo Park, Los Angeles).
- In February 2012 you will be asked individually if your child wants to submit some images to the InSight project. You and your child will be asked to sign a consent form, acknowledging your child's ownership of all his or her images, including the ones he or she submit to InSight, and that your child will be asked if he or she might be willing to consent to an image being used by InSight researchers, and identified as your child's work if he or she wishes.

Participants are loaned the equipment, will receive the training and will keep copies of the images they produce.

How long will my child be in the research study?

Participation in the study will take a total of about 50 hours over a period of four months. Participants may have additional opportunities to exhibit images and/or present work after completion of the project. Such participation will be voluntary.

Are there any potential risks or discomforts that my child can expect from this study?

As this project is concerned with violence-prevention, dialogues around the topic of violence will occur. If at any time a participant experiences psychological or emotional discomfort, he/she may elect to withdraw participation. Referral to appropriate psychological services and/or resources will be provided upon need.

Are there any potential benefits if my child participates?

All participants will receive equipment and photographic training, the opportunity to present or exhibit their images in a manner of their choice, quality copies of their images, as well as a certificate of completion.

The results of the research (and the research process) may also provide participants with a better understanding of violence as it operates in their communities, violence-prevention, and community transformation.

Will my child receive any payment if he/she participates in this study?

Your child will receive no payment for his/her participation.

Will information about my child's participation be kept confidential?

Any information that is obtained in connection with this study and that can identify your child will remain confidential. It will be disclosed only with your permission or as required by law.

Withdrawal of participation by the investigator

The investigator may withdraw your child from participating in this research if circumstances arise which warrant doing so. The decision may be made to protect your child's health and safety, the health and safety of other participants or surrounding family/community/tribal members, or the InSight Research Team. The investigator will make the decision and let you know if it is not possible for your child to continue.

What are my rights if my child takes part in this study?

You may withdraw your permission at any time and discontinue your child's participation without penalty or loss of benefits to which you or your child were otherwise entitled.

You can choose whether or not to allow your child to be in this study. If you agree to allow your child to be in this study, you may withdraw your permission at any time without consequences of any kind. You are not waiving any of your or your child's legal rights if you choose to allow your child to be in this research study.

Who can answer questions I might have about this study?

In the event of a research related injury, please immediately contact one of the researchers listed below. If you have any questions, comments or concerns about the research, you can talk to the one of the researchers. Please contact Michelle Erai at (831) 227-3824 or Angela Riley at (310) 825-7315.

If you wish to ask questions about your child's rights as a research participant or if you wish to voice any problems or concerns you may have about the study to someone other than the researchers, please call the Office of the Human Research Protection Program at (310) 825-7122 or write to Office of the Human Research Protection Program, UCLA, 11000 Kinross Avenue, Suite 102, Box 951694, Los Angeles, CA 90095-1694.

SIGNATURE OF STUDY PARTICIPANT'S PARENT OR CAREGIVER

☐ I understand the procedures described above. ☐ I understand that my child's photographs belong to my child and cannot be used unless he or she agrees.

☐ I know that what my child says may be recorded, but nothing she or he says can be used unless he or she agrees.

☐ My child will be asked for permission if the researchers want to include his or her photographs in other projects or reports.

☐ I know that my child can withdraw from this project at any time and that her or his pictures will still belong to my child.

☐ I have been given a copy of this form.

☐ My questions have been answered to my satisfaction, and I agree to allow my child to participate in this study.

I understand the procedures described above. My questions have been answered to my satisfaction, and I agree to allow my child to participate in this study. I have been given a copy of this form.

Name of Child

Name of Parent or Legal Guardian

Signature of Parent or Legal Guardian

Date

SIGNATURE OF PERSON OBTAINING PARENTAL PERMISSION

In my judgment the parent or legal guardian is voluntarily and knowingly giving permission for his/her child to participate in this research study.

Name of Person Obtaining Parental Permission

Contact Number

Signature of Person Obtaining Parental Permission

Date

InSight Week Workshop Curriculum

Session 1

Monday, December 19, 2011

- 9-9:30 am Intros—something you're wearing
- 9:30-10:15 am Review of meetings and agreements to date
InSight Goals and Discussion
- 10:15-10:30 am Break
- 10:30-11 am Hopes and Fears
- 11:30-11:45 am Pato's projects
• Pato's work with youth (No Haters Here, Mpowerment, Plasencia)
- 11:45 am-12:15 pm Lunch
- 12:15-12:45 pm 19th Century Plains Drawings and Indian Congress Photographs
Bob Haozous's essay, "New Definitions"
- 12:45-1:00 pm Brian Jungen's "Prototype for New Understanding #23," "The Prince," "Blanket No. 7" and "Carapace"
- 1:00-1:30 pm Reading and Writing
Ruth Forman's poem, "Aye Nay"
Writing Prompt: Write a letter to someone in your life who you see in trouble or danger. What do you want them to remember or know?
- 1:30-1:45 pm Listen to and discuss Mos Def
- 1:45-2:15 pm Screening Hank Willis Thomas
Hank Willis Thomas and Kambui Olujimi's "Winter in America"
<http://hankwillisthomas.com/#/Videos/Winter%20in%20America%20-%20The%20Film/1>
- 2:15-2:45 pm Photo Strategies (based on Willis Thomas or Plasencia)
• Discuss cinematic strategies and language such as establishing, medium, close-up
• Discuss Western conventions of genre such as landscape, portrait, still life
- 2:45-3 pm Review day's activities and prep for tomorrow

Session 2

Tuesday, December 20, 2011

- 9-9:30 am Highs and Lows in 2011
- 9:30-10:15 am Slide Show and C. Maxx Stevens
- 10:15-10:30 am Break
- 10:30-11:45 am Read Sherman Alexie
Writing Prompt 1: A time when you avoided violence. (The Limited)
Writing Prompt 2: I miss... (Bird Watching at Night)
Writing Prompt 3: What would be on your mix tape against violence. (Ode to Mix Tapes)
Make a YouTube Mix tape against violence.

11:45 am-12:15 pm Lunch
 12:15-2:45 pm Screen and Discuss: "For the Next 7 Generations: 13
 Indigenous Grandmothers Weaving a World that Works"
Writing Prompt 1: Something you heard or saw that might be helpful to think
 about for our project.
Writing Prompt 2: A question you have for your peers based on the movie.
Writing Prompt 3: Seven years ago/seven years from now...
 2:45-3 pm Review day's activities, clean up and prep for tomorrow

Extra task if there's time: Orientation to cameras

HW: Bring in a photo of personal significance **Session 3**

Wednesday, December 21, 2011

9-9:30 am Writing Exercise: "What you may not see..."
 9:30-10:00 am "Safe Passages" activity
 • Draw a simple map of the safest route from home to school
 • Draw a simple map of the most dangerous route from home to school
 • Discuss geography, safety, familiarity, risk, resilience, community,
 movement

 10:00-10:15 am Continued Slide Show
 10:15-10:30 am Break
 10:30-11:15 am Awareness Walk
 11:30 am-12:00 pm Lunch
 12:00-12:15 pm Pick one self-portrait and five favorite pictures using camera
 playback feature
 12:15-2:45 pm Screen and Discuss: Zachary Kanuk's "The Fast Runner"
Writing Prompt 1: Something you heard or saw that might be helpful to think
 about for our project.
Writing Prompt 2: A question you have for your peers based on the movie.
Writing Prompt 3: What's the hardest journey you've ever had to complete?
 2:45-3 pm Review day's activities, clean up and prep for tomorrow

If time: "The Gangster We Are All Looking For"

HW: Objectives

Session 4

Thursday, December 22, 2011

9-9:30 am Debrief "The Fast Runner"
Writing Prompt 1: What's the hardest journey you've ever had to complete?
 Play back to *Mix tape against violence*.
 9:30-9:45 am Continued Slide Show (Photogs, new artists)
 9:45-10:15 am Objectives brainstorm
 10:15-10:30 am Break
 10:30-11:15 am Themes brainstorm
Make a YouTube Mix tape against violence.
 11:45 am-12:15 pm Lunch

12:15-12:45 pm	Review and Discuss images from Awareness Walk
12:45-2:45 pm	Screen and Discuss: Niki Caro's "Whale Rider"
2:45-3 pm	Review day's activities, clean up and prep for tomorrow

Session 5

Friday, December 23, 2011

9-9:30 am	Debrief "Whale Rider"
	<i>Writing Prompt 1: Something you heard or saw that might be helpful to think about for our project.</i>
	<i>Writing Prompt 2: A question you have for your peers based on the movie.</i>
9:30-9:45 am	Continued Slide Show (Photogs, new artists)
9:45-10:15 am	Outcomes brainstorm
10:15-10:30 am	Break
10:30-11:15 am	Walk and Photograph
	<i>Make a YouTube Mix tape against violence.</i>
11:45 am-12:15 pm	Lunch
12:15-12:45 pm	Review and Discuss images from walk
12:45-2:15 pm	Read and Discuss Le Thi Diem Thuy's <i>The Gangster We Are All Looking For</i>
2:15-2:45 pm	Plan for January and February
2:45-3 pm	Review day's activities, clean up and prep for tomorrow

If Time Allows:

- top three causes of violence from within the community with examples
- top three causes of violence from without with examples

InSight: Indigenous Youth, Digital Images, and Violence Prevention 2011/12

Name: _____

Nickname: _____

ID #	Image Subject	Title	Caption (excerpt from interview)
__ 01	Self Portrait		
__ 101	Where we come from (1)		
__ 102	Where we come from (2)		
__ 201	Life (1)		
__ 202	Life (2)		
__ 301	Things we want to avoid (1)		
__ 302	Things we want to avoid (2)		
__ 401	Ways we avoid violence (1)		
__ 402	Ways we avoid violence (2)		
__ 501	Freestyle (1)		
__ 302	Freestyle (2)		

InSight: Indigenous Youth, Digital Images, and Violence Prevention 2011/12

	InSight Report Y/N?				InSight Presentations Y/N				Traveling Exhibition Y/N				Fowler Event Y/N				Digital Frames Y/N				Self-published Book Y/N			
ID	N	NN	T	C	N	NN	T	C	N	NN	T	C	N	NN	T	C	N	NN	T	C	N	NN	T	C
01																								
101																								
102																								
201																								
202																								
301																								
302																								
401																								
402																								
501																								
502																								

[N=Name; NN=Nickname; T=Title; C=Caption]

I, _____ give consent for my images to be used by the InSight Research Project as indicated above.

Participant Signature

Date

Researcher Signature

Date

University of California, Los Angeles

INTERVIEW SCHEDULE

InSight: Indigenous Youth, Digital Images, and Violence Prevention 2011/12

Thank you for coming to the workshop last year, and then this interview, and we hope you've enjoyed having the camera.

We talked about the idea that you might give us some photographs that we can use for this project. During the workshop we brainstormed the following concepts:

- Where we come from;
- Life (including ideas about music, animals, the environment)
- Things we want to avoid, and
- Ways we avoid violence.

We also asked you to possibly make a self-portrait, and perhaps some 'freestyle' images,

If you have some images you'd like to give us, I will ask you if you have decided if they represent one of the themes ('Where we come from,' etc) we are also really interested know if you have a title you would like to keep with the image, and I'll ask you some questions about what is in the picture, and perhaps we can come up with a brief caption for the it. **Again, your pictures belong to you, and it is fine if you don't want to give us any pictures. Also, we will only use the information you give us now to go along with the images in different situations, as you approve.**

We're hoping you might have 11 images to give us, for each I'd like to ask:
(Researcher: please mark InSight Image Data Form accordingly)

1. **What is this image about?**
2. **Would you like your name associated with this image** (list 'outcome sites')
3. **Or your nickname?**
4. **Do you have a title for the image?**
5. **Can we come up with a couple of sentences you would like to have as a caption for this image?**
6. **Is there anything else you would like us to know about the image?**

Is there anything you would like to say about being part of this project?

(Researcher: Reminder we are ethically and legally required to report harm or disclosures of harm, if you think a discussion might be heading that way, please advise your participant of this, and gently ask if they might like to talk to someone else first? And we can help find the right kind of assistance.)

Thank you!