

Student Name:



COLLATERAL DAMAGE: HOMELESSNESS IN PHILADELPHIA

Primary Source Packet

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Activator

Background

This document set includes a series of photos taken by Harvey Finkle. Harvey Finkle was born on March 28, 1934, and grew up in the Oxford Circle neighborhood of Philadelphia. After graduating from Central High School, Finkle served in the United States Army for two years. Following his military service, he continued his education, graduating from Temple University and earning his master's in social work from the University of Pennsylvania in 1961. Finkle then worked as a social worker for the Pennsylvania Department of Public Assistance in Philadelphia, which introduced him to the widespread inequities experienced by the people of Philadelphia and the need for activism.

In 1967, Finkle's second career as a photographer began. A self-taught documentary photographer, Finkle has documented the social, economic, cultural, and political issues in the city of Philadelphia and across the globe. Finkle's work primarily focuses on marginalized communities, including low-income and homeless families, homeless veterans, refugees, immigrants, and the disabled, to name only a few.

University of Pennsylvania: Kislak Center for Special Collections, Rare Books and Manuscripts. "*Harvey Finkle Photographs*." Philadelphia, PA: University of Pennsylvania, 2023.

https://findingaids.library.upenn.edu/records/UPENN_RBML_PUSP.MS.COL.1531.

Glossary

Term	Definition
Activism	Speaking up or taking action to make a change, especially about something unfair or important in your community or the world.
Analyze	To look closely at something to understand it better, especially by breaking it into parts or asking questions about it.
Collateral	Something that is hurt or affected even though it wasn't the main target. For example, "collateral damage" means people or places were harmed by accident.
Disruptive	Causing a big change or stopping things from happening the way they normally do. Sometimes, it means interrupting or causing confusion, but it can also be used to challenge unfair rules or systems.
Ejected	Forced to leave a place or situation, like being kicked out or removed.
Inequities	Unfair differences between people or groups, usually in things like money, opportunities, or access to education and healthcare
Marginalized	Left out, ignored, or pushed to the edge of society. People who are marginalized often don't have as many rights, power, or chances as others.
Perspective	The way someone sees or understands something based on their own experiences or beliefs.
Photojournalism	A way of telling news stories or sharing real-life events through photographs.
Poverty	Not having enough money or resources to meet basic needs like food, shelter, and clothing.
Non-Profit Organization	An organization or group that works to help others instead of trying to make money. Any money they raise goes back into their programs.
Subject	In photography or art, the subject is the person or thing the picture is mainly about or focused on.

Document Set

Document 1:

First, look closely at the image. **Then**, answer the questions below.

SUBJECT: Homeless - Street
Cross Ref:
Cross Ref:
(Impact Assigns)

RETURN IN 14 DAYS TO:
Impact Visuals
Mail: P.O. Box 404830, Brooklyn, NY 11240-4830
Office: 503 Broadway, Rm. 503, NY, NY 10012
212-966-9619

CAPTION FORM:

Please Credit: © 19 91 Harvey Finkle IMPACT VISUALS

Order # (Impact Assigns): P- HOM-STL-030091-64F Date of visual: March 1991

Place: Philadelphia
(location or address, city, state, nation)

Name: Homeless Person
(of people shown including I.D., title, etc.)

Description: (what, why...write so that in 10 years someone will understand the significance of this photo or graphic; include numbers, quotes...):

Homeless Person living on the Streets. Part of a series entitled, "Collateral Damage!"

Other images on same subject available? ☒

Figure 1 Finkle, Harvey. *Caption Form*. Photograph. Philadelphia: March 1991. From University of Pennsylvania Libraries, Kislak Center for Special Collections, Rare Books and Manuscripts: *Homeless (includes People's Emergency Center), Prints (Volume 1 of 2)*, 1991–1994. <https://colenda.library.upenn.edu/catalog/81431-p3qn6063g>

1. According to this document, **when** was this photo series taken?

2. According to this document, what is the **title** of the series?

3. What do you think the title means? What does the title tell you about the photographer's *perspective*?

4. What *predictions* can you make about the other photos that are part of this series?

Document 2:

First, look closely at the image. **Then**, analyze the image following the steps on the next page.



Figure 2 Finkle, Harvey. *Homeless person sitting in front of crosswalk*. Photograph. Philadelphia: n.d. From University of Pennsylvania Libraries, Kislak Center for Special Collections, Rare Books and Manuscripts: *Homeless (includes People's Emergency Center)*, Prints (Volume 1 of 2), 1991–1994. <https://colenda.library.upenn.edu/catalog/81431-p3qn6063q>

Step 1: See

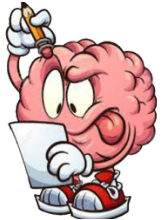


Using your powers of observation, write down **at least three details** you notice in the image in the boxes below. What do you notice first? What do you notice that you can't explain? Is there anything you notice because it is NOT there?

1	2	3	4
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Step 2: Think

Now that you've made your observations, what do you **think** about what you see? Consider the following questions: Why do you think Harvey Finkle took this picture? What do you think might have been happening at the time this photo was taken? Who might have been the audience for this photo? What can you learn from this image?



Step 3: Wonder



What does the photo make you **wonder**? What unanswered questions does this source leave you with? What additional research might you need or want to do to better understand this photo? Write 2-3 questions in the box below.

Bonus Question! When do you think this photo was taken? Use evidence from the image to support your answer.

Ex: I think this photo was taken ____because ____

Document 3:

First, look closely at the image. Then, follow the instructions for Part I, Part II, and Part III below.



Figure 3 Finkle, Harvey. *Homeless person lying in front of The Bombay Company*. Photograph. Philadelphia: n.d. From University of Pennsylvania Libraries, Kislak Center for Special Collections, Rare Books and Manuscripts: *Homeless (includes People's Emergency Center)*, Prints (Volume 1 of 2), 1991–1994. <https://colenda.library.upenn.edu/catalog/81431-p3qn6063g>

Part I: Step into the Photographer's Shoes

Imagine that **you are the person taking this photograph**. You see someone sleeping on the sidewalk in front of a store. Use your observation skills and empathy to think about what you might be experiencing in this moment. Fill out the chart below from the **photographer's point of view**.

 SEE: What do you notice through your camera lens?	 HEAR: What sounds might be in the background (from the street, people, environment)?	 FEEL: What might the photographer be feeling physically or emotionally while taking this photo?
Think about the subject, their surroundings, the setting, and what might catch your eye.	Are there footsteps? Conversations? Silence? Cars? Music?	Might the photographer feel nervous, sad, guilty, determined, cold? Why? Use clues from the image.

Part II: Step Into the Subject's Shoes

Imagine that **you are the person in the photograph**—someone who is sleeping on the sidewalk in front of a store. Use your observation skills and imagination to think about what you might be experiencing in that moment. Fill out the chart below from the **subject's point of view**.

 SEE: What might you be seeing when you open your eyes?	 HEAR: What sounds might be around you as you try to sleep or rest?	 FEEL: What might you be feeling physically and emotionally in this moment?
Look around—what kinds of buildings, signs, or people might be in your view?	Think about city sounds: traffic, people walking by, voices, sirens.	How does your body feel? Are you cold, tired, scared, ignored? What emotions might come up?

Part III: Comparing Perspectives

Now that you've explored both perspectives—the subject and the photographer—take some time to think deeply about the questions below.

When you answer:

- **Use evidence** from the photo and from your two charts to support your ideas.
- **Explain your thinking**—don't just say what you think, say *why* you think it.
- **Respect different perspectives**—there's more than one way to interpret the photo, and we can learn from each other.

If you're not sure where to start, try using these sentence starters:

- *I think... because...*
- *From the subject's point of view...*
- *The photographer might have...*
- *Switching perspectives made me think about...*

1. How does the photographer's experience compare to the person sleeping in the photo? What's the same? What's different?

2. Who has more control in this situation—the photographer or the subject? Does that matter? Why?

3. How did switching perspectives (photographer vs. subject) change the way you see the photo?

Document 4

First, look closely at the image. **Then**, answer the questions below.



Figure 4 Finkle, Harvey. *Homeless People Seated at Tables Indoors*. Photograph. Philadelphia: n.d. From University of Pennsylvania Libraries, Kislak Center for Special Collections, Rare Books and Manuscripts: *Homeless (includes People's Emergency Center)*, *Prints (Volume 1 of 2)*, 1991–1994. <https://colenda.library.upenn.edu/catalog/81431-p3qn6063g>

1. What do you see in this photo that stands out to you? Focus on details like objects, people, light, shadows, signs, or the mood of the image.

2. Based on what you see, where do you think this photo might have been taken? What clues in the image helped you make that guess? *Note: There is no “right” answer—this photo’s exact location is unknown. Use your best reasoning based on what you observe.*

3. What message do you think the photographer might be trying to share by showing this particular setting?

Respond & React

Take some time to reflect on the photo series and everything you've observed and thought about in the previous activities and prepare for discussion. Use the questions below to guide your thinking. There are no right or wrong answers—just use evidence from the photos and your own thoughts and feelings to support what you say. ***You can write down your answers or think about them.***

1. **What did the photos make you think and feel?** What was your first reaction when you saw these images? Did your thinking change as you looked at more photos?
2. **What do you think the photographer is trying to communicate through this photo series?** Think about all the photos you've seen together. What message do you think they're trying to send?
3. Based on the caption sheets, we know that this photo series was connected to Impact Visuals. Impact Visuals was a photo agency that focused on social justice issues. They provided photographs to various non-profit organizations and media outlets to raise awareness about topics like poverty and homelessness. **Why do you think they believed that sharing images like these could be powerful?**
4. **How can photojournalism be a form of activism?** What responsibilities do photographers have when they tell stories about people's lives?

Apply: Take Action (Extension)

Directions: You've spent time observing, analyzing, and reflecting on the photos in this series and how photography can be a form of activism. Now it's your turn to think about how you might make a difference.

Choose one response format from the chart below. No matter which format you choose, use this checklist to evaluate your response:

- ☐ I clearly identified a real issue in my school or community
- ☐ I explained why the issue is important
- ☐ I described at least one realistic action I could take
- ☐ I made a connection to the photo series
- ☐ My response is thoughtful, complete, and easy to understand

Choose One of These Formats:

 Option A: Write a Paragraph	 Option B: Design a Mini Awareness Campaign (1 Page)	 Option C: Record a Speech or Video Message
Write a paragraph (7–10 sentences) to raise awareness about an issue you care about in your school or community. Your writing should be clear, persuasive, and informed by what you learned from the photo series. Your paragraph must include: 1. A description of the issue and why the issue matters 2. A personal or community connection 3. One specific action or solution 4. A connection to the photo series  <i>Use strong, clear language. Imagine someone is reading your paragraph who doesn't know about this issue—what do you want them to think, feel, or do?</i>	Create a visual (poster, flyer, or mock social media post) to raise awareness about an issue you care about in your school or community. Your campaign should include: 1. A clear and meaningful title or slogan 2. 2-3 key facts or statements about the issue 3. A purposeful visual design. (Hand-drawn or digital is fine.) 4. A short caption (2–3 sentences) that makes a connection to the photo series.  <i>Think of your design as a campaign tool—something that could hang in a hallway, be shared online, or start a conversation.</i>	Imagine you're speaking to your school, community, or local leaders about an issue you care about. You want them to understand the problem, why it matters, and what they can do about it. Plan and record a 60–90 second speech or video that includes: 1. An introduction to the issue 2. Why it matters 3. A call to action 4. A connection to the photo series  <i>Make sure you speak clearly, use persuasive language, and organize your ideas in a way your audience can follow. You may use notes, but do not read word-for-word.</i>