

A VISUAL INVESTIGATION INTO PEOPLES' EXPERIENCE AND INTERACTION WITH URBAN FARMING IN BRUSSELS

Felicity Handford

Falmouth University, MA Photography

PHO710 Positions and Practice Illustrated Research Proposal

December 2023

"One of the first conditions of happiness is that the link between man and nature shall not be broken"

Leo Tolstoy

I wonder about what sort of world that my son and any children he may have, will live in, I ask myself questions about the world as it is now and my responsibility to it.

The earth faces an uncertain future. The rapid over heating we humans have caused, has resulted in increasingly unstable and violent weather.

Fig 1: European Space Agency , October 2023 Hurricane Otis

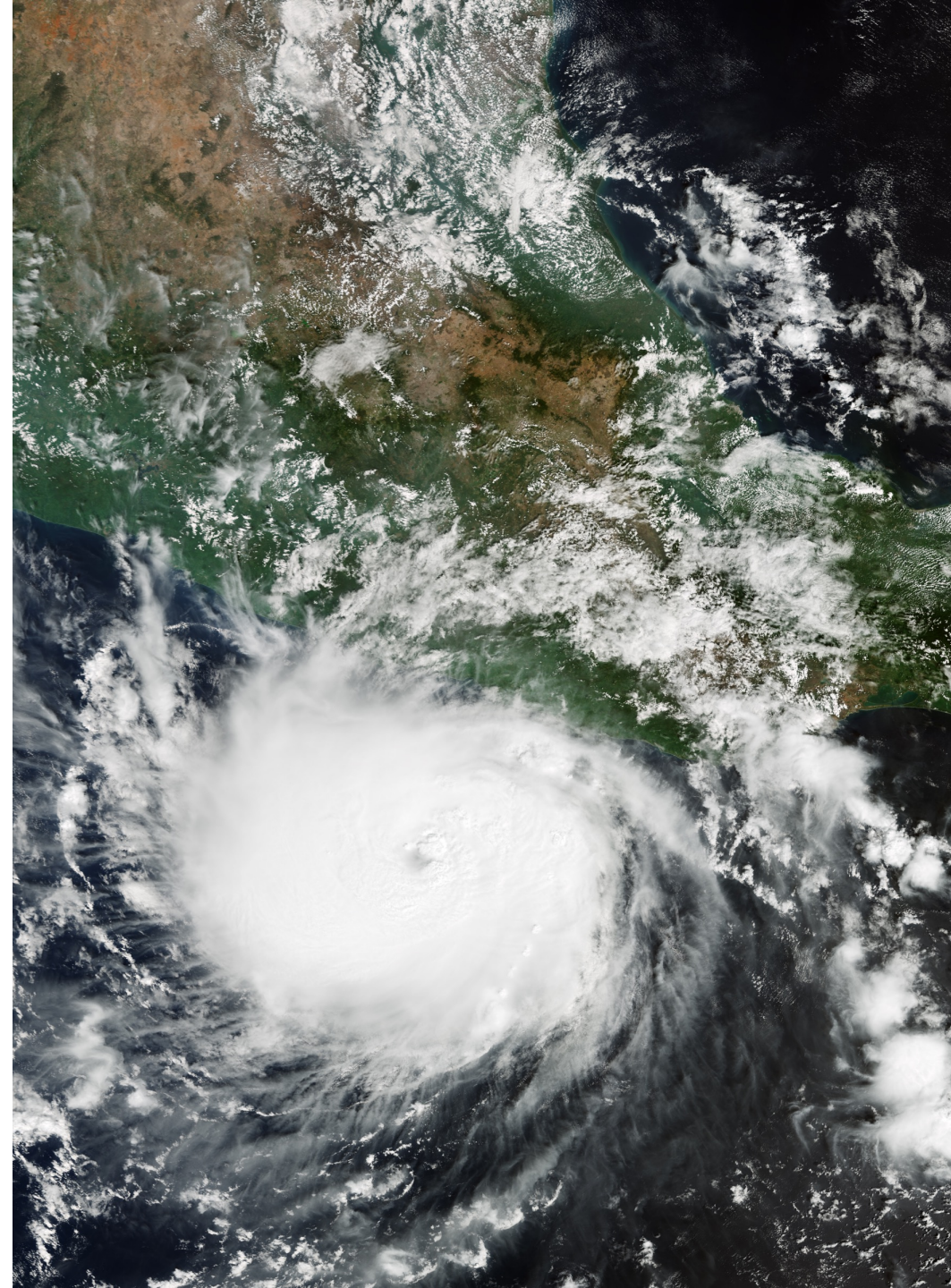




Fig 2: LANIER Marine. 2010. From - Construire un feu



It seems that there are solutions to these problems but too often leaders and people who have the power to make radical changes are too concerned with votes or their own personal interests to do what is needed.

So, what can I do? The problems we face are so enormous and anything I might do seems very insignificant.

Fig 3: JEBREILI Kamran. Guardian Newspaper. 9 December 2023





Fig 4: CASES Ricardo, CASTEL Lucas, HANDFORD Felicity. **Pigeons**

Pigeons were not animals that I really thought about until I met Stephanie. Although she told me that she does not think that she has any power or influence. She told me that she has no money or education, so she thinks that the people in power do not listen to her, but she has changed me. Shadowing Stephanie and observing the pigeons I have begun to understand how badly we treat nature in our cities.



Fig 5 DOEST Jasper, from the Pandemic Pigeon series.



People complain about the mess they leave but as I walk along the streets it is human mess that I see.

Fig 6: CLAVARINO Federico 2021, HANDFORD F, 2023

I have been following and photographing Stephanie, as she walks 11km everyday along streets in Brussels, feeding pigeons. She is trying to persuade the authorities to invest money and equipment to feed corn doctored with Nicarbazin, a bird contraceptive, to reduce their numbers in Brussels. Although she told me that she does not think that she has any power or influence. She has no money or education. Walking around with her has taught me that one person can make a difference.

Fig 7: HANDFORD F, 2023. Stephanie with pigeon.



In Brussels city center the food that pigeons are left to eat has usually been dropped by humans. They should be eating seeds, berries and the occasional insect or worm, not fries.

If birds are to eat their correct food, we must change the way we think about our green spaces.

Fig 8: HANDFORD F. 2023. Wating for food.



Many of our parks were designed a long time ago for the benefit of people. The grass is kept short and the hedges neat and shaped. They offer little in the way of consistent food for birds.



Fig 9: HANDFORD 2023 Neat Hedges.

Leaves that otherwise might offer shelter to insects and feed the soil are swept up.



Fig 10: HANDFORD 2023 leaf blowers



Fig 11:KAHILANIEMI Jaakko 2017. *100 Mistakes made by Previous Generations.*

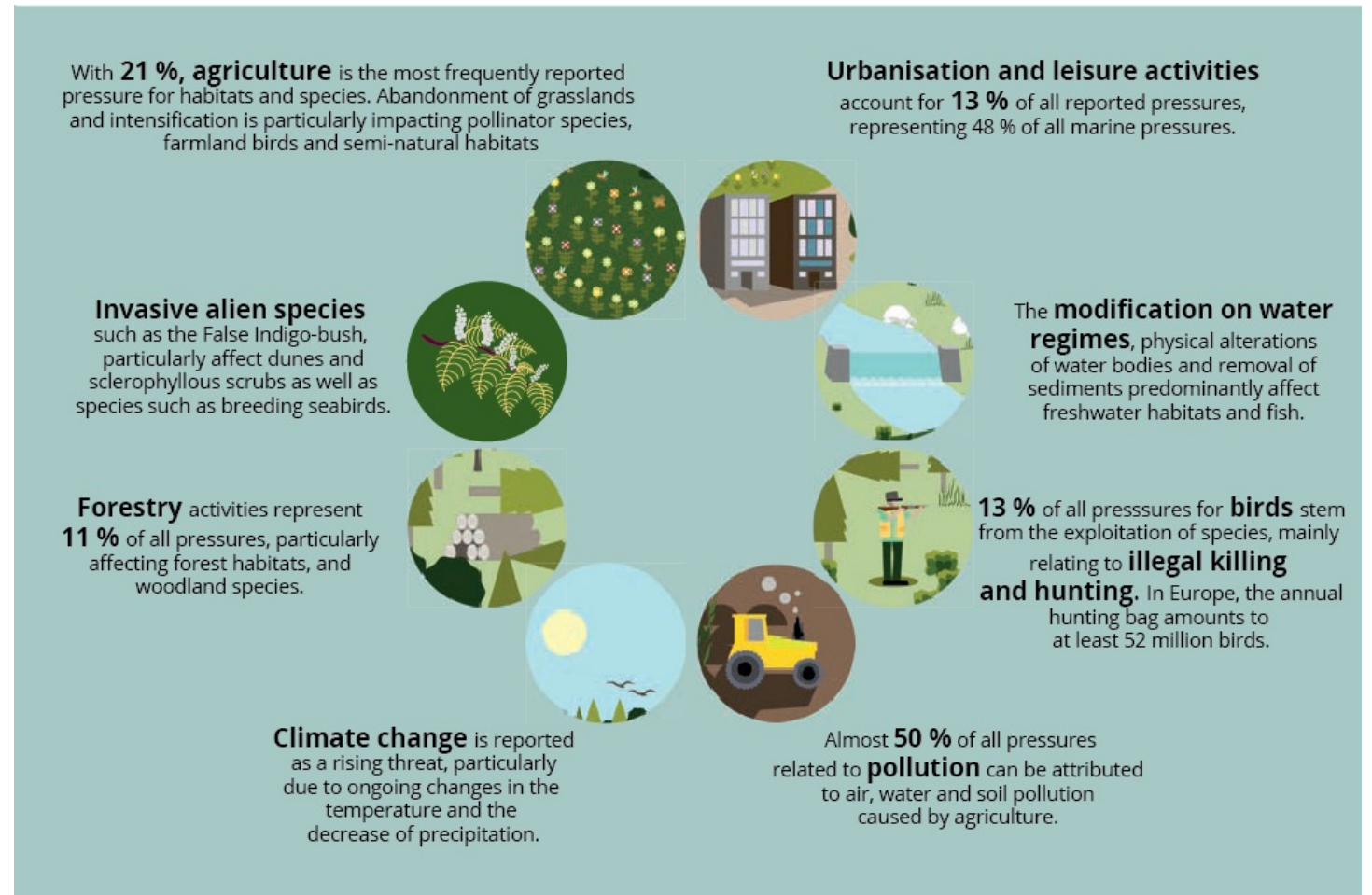


Fig 12: KAHILANIEMI Jaakko 2017. Next Possible Victims

The price we are paying for past mistakes is very heavy.

Between 1997 and 2011 biodiversity loss in Europe accounted for an estimated annual loss of €3.5–18.5 trillion. €100 billion is to be set aside for both improving biodiversity and the restoration of habitat.

Fig 13: EEA. 2020. summary of pressures and responses



FOOTNOTE Ref: European Commission press release Green Deal: pioneering proposals to restore Europe's nature by 2050

We must do as much as possible to repair the damage that has been done to the environment. So, the idea of rewilding large areas across Europe has been developed. In Belgium there are 5 areas that are being 'Rewilded'. The Nassonia project in southern Belgium is one of them.

Fig 14: JADOUL Gerard. Nassonia Project



It seems that ‘Rewilding’ has become the word of the moment but what does it mean? Is it simply that cultivated land might be returned to its previous “uncultivated” state. It seems that different environments will need different levels of human intervention from rebuilding wildness to letting nature do its thing.

Fig 15: HANDFORD. 2021. Corn in a Forest, Wallonia Belgium



Footnote ref: REWILDING EUROPE Advancing rewilding in Europe strategic plan SCHULTE et al The policy consequences of defining rewilding.

People living in some rural areas have begun to understand what it means to begin the process of correcting the loss of biodiversity.

Across some of the wilder parts of Europe, species of animals that have not seen for hundreds of years have begun to return. In 2018 a lone male wolf returned to Belgium. There are now at least 24 wolves in the country.

Fig 16: GABBERT Klaus-Dietmar /AFP/Getty Images Wolves in Belgium



FOOTNOTE ref: Flanders News 2023, An estimated 24 wolves in Belgium

It is difficult to imagine how this would apply to cities. Rewilding is a very inappropriate term for places that have not been 'wild' for centuries. The term that seems to be used now is Urban Wilding. What this means and how it might happen, is a very complex issue.

Fig 17: HANDFORD 2022 Brussels Park



FOOTNOTE ref: CAMPBELL et al. Green Readiness, Response, and Recovery —A Collaborative Synthesis
IYER, Lawns, Our Biological Desserts

Fig 18: MAZZONI Michel from *Rien, Presque*



People of different nationalities, ethnicity and cultural backgrounds have quite different perspectives on urban landscaping. One person's 'wildflower' meadow maybe another person's unkempt park or space. It is very clear that there cannot be wilding without participation. Research indicates that it is most likely to be successful when it meets the ideas and needs of people in a particular space or place.

Fig 19: HANDFORD 2023. Misty Bracken.



Footnote: HAQUE. 2022a Making Wild cities.
CRANNIS, Weeds, Wildflowers & White Privilege.

I live in Brussels, in an urban environment. It is a city of around 1.2 million people and the second most cosmopolitan city in the world behind Dubai, 62% of residents were not born in Belgium (including me) or come from a migrant background. It is a very culturally diverse city. This makes it a very vibrant and creative city. It also creates very real tension, communication difficulties and the potential for misunderstanding.

Fig 20: VAN MOER. Brussels in 1868



The reintroduction of nature into our cities will look very different from the rewilding of the countryside. It needs to be more than just improving the access to nature. It needs to include the redesigning of urban streets and parks so that we do not just co-exist with other species, but we support and encourage them.



Fig 21: MOXON Sian, MOXON Jon, FENYES Viktoria. 2023 Street elevation showing proposed typical street with adaptations for biodiversity. <https://www.rewildmystreet.org/products>

The other issue that cities must address and that is of sustainability. The European Environment Agency published a report on Urban Sustainability in 2022. In it the agency stated that both technological and social innovation are playing an important role. Urban farming, including home and community gardening and indoor cultivation is identified as one important part.

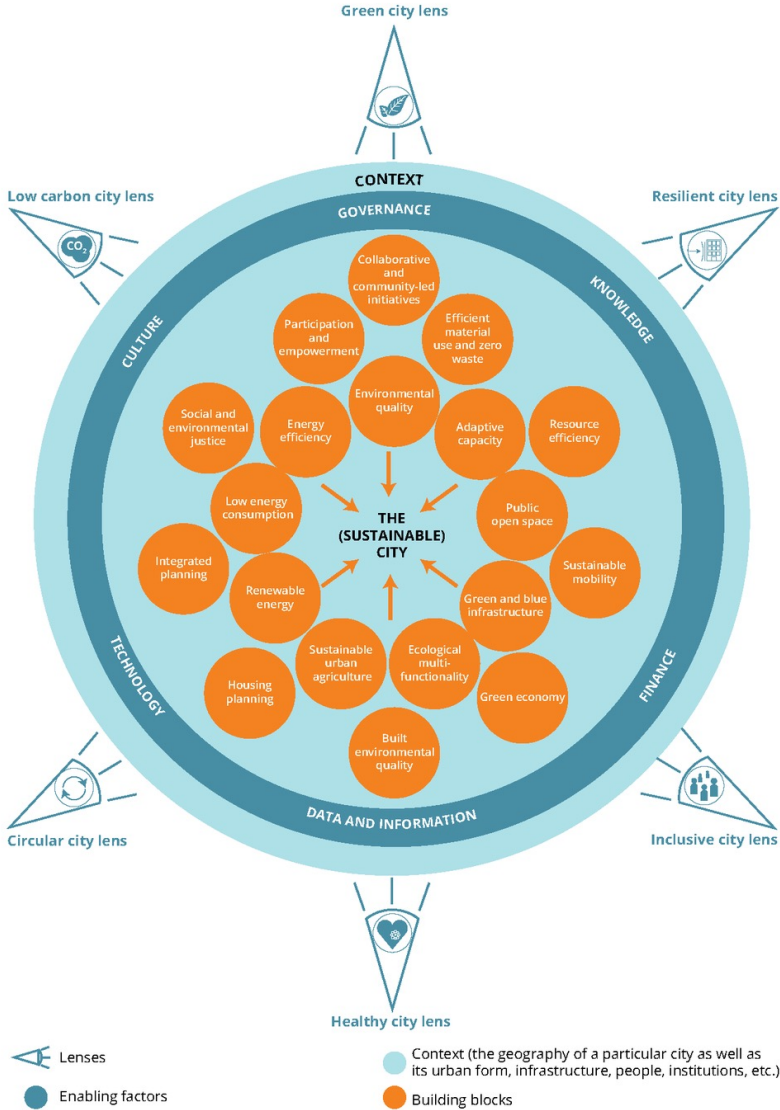


Fig 22: EU EEA. 2023 Urban Sustainability.

FOOTNOTE ref: EEA - How-can-cities-transform-to-become-more-sustainable .

We need policies that connect climate change and our readiness to cope with extreme weather, to food security, our health and wellbeing, social inclusion, and town planning. All depends on our willingness to give space to and include nature in our lives and where we live.



Fig 23: HANDFORD. 2022. Urban Roof top farm. Brussels

FOOTNOTE:REF. BRATMAN, Gregory N. et al. 2019. 'Nature and Mental Health
ROSLUND, Marja I. et al. 2020. 'Biodiversity Intervention Enhances Immune Regulation

Growing fruit and vegetables connects people with nature and in a sustainable way. There are many individuals and small community groups in Brussels that are doing just that. There are also much larger vertical urban farms that are sustainable and that are producing food to sell.

Fig 24: HANDFORD 2022, Growing Basil in an BIGH Farm, Brussels



FOOTNOTE ref: EEA Reimagining the food system through social innovations
PRINCE. Urban Farming: A Unique Team-Building Activity in Brussels

The Aims of my Project

To understand the realities of growing food in Brussels.

To investigate what 'sustainability' means to the people growing the food.

To find out how welcoming people are to other wild creatures.

Fig 25: HANDFORD. 2022. Tomato plants in an BIGH farm.



The Objectives of my Project are:

- To complete my documentary story of Stephanie and her work with and for pigeons in Brussels.
- To collaborate with Stephanie to produce a photobook of her story.
- To contact and build relationships with the groups and individuals that I want to photograph.
- To document the cycle of the growing season as the plants grow from seeds to harvest, and the work it takes to produce the food.
- To find out what happens to the food after it has been harvested.



Fig 26: HANDFORD 2023. Blackberries in situ

Photographic Methods

The Stephanie and pigeon project is my first attempt at documentary photography. The urban farm project is another chapter in a broader story of nature in the city of Brussels.

My photography will be a mix of environmental portraits of people working in their gardens or farms or homes, urban photography of the sites, and plant, vegetable and flower photography. This will give me an opportunity to experiment and to try methods of photographing that I am less familiar with such as, macro and cyanotype photography.

I will use the Cornell University Merlin Bird ID app to identify any bird song I hear while visiting the sites.

Fig 27: HANDFORD. 2023. Flower on my balcony



Timeline

SUSTAINABLE STRATEGIES	COLLABORATION AND PROFESSIONAL LOCATIONS	INFORMING CONTEXTS	FINAL MAJOR PROJECT
<p>Finish photographing the project with Stephanie and the pigeons. I plan to continue to follow her round her route and would want to take some portrait photographs of her in her home.</p> <p>Identify and make initial contact with the individuals and groups closest to me. Explain my project and then visit the people who agree to take part in the project and ask them to sign release forms. Begin photographing the sites and people as soon as possible.</p> <p>Agree a timetable for further shoots at each based on the growing season.</p> <p>Further research and reading.</p>	<p>Continue with the planned shoots.</p> <p>Identify new sites and environmental projects in Brussels.</p> <p>Shoot the environment portraits of willing individuals in the projects I am following.</p> <p>Plan and shoot the harvesting of fruit and what happens to it.</p> <p>Experiment with macro photography of the vegetables and fruit.</p> <p>Experiment with cyanotype images.</p> <p>Record the birds that are attracted to the garden spaces.</p>	<p>Plan and continue to shoot the work done at my sites.</p> <p>Continue to shoot environment portraits of individuals.</p> <p>Identify any images that I might need to tell the story of urban farming in Brussels that I have not already taken.</p> <p>Shoot the harvesting of the food and what happens to it.</p> <p>Finish the urban farm project.</p>	

List of Appendices

Appendix 1: Bibliography

Appendix 2: Figures

Appendix 3: Limitations, risks to the project.

Appendix 4: Environmental Impact Assessment

Appendix 5: Provisional Budget.

Appendix 6: Risk Assessment Form

Bibliography

- BEGUM**, Tammana. 2020. 'How Listening to Bird Song Can Transform Our Mental Health'. *www.nhm.ac.uk* [online]. Available at: <https://www.nhm.ac.uk/discover/how-listening-to-bird-song-can-transform-our-mental-health.html>.
- BRATMAN**, Gregory N. et al. 2019. 'Nature and Mental Health: An Ecosystem Service Perspective'. *Science Advances* 5(7).
- '**BRUSSELS**'. 2023. *Statista* [online]. Available at: <https://www.statista.com/study/115972/brussels/> [accessed 20 Nov 2023].
- CAMPBELL**, Lindsay K et al. 2019. 'Green Readiness, Response, and Recovery—a Collaborative Synthesis'. *The Nature of Cities* [online]. Available at: <https://www.thenatureofcities.com/grrr-book/>.
- CRANNIS**, Grace. 2020. 'Weeds, Wildflowers & White Privilege: A Roundtable with Dr Bridget Snaith'. *The Glass-House* [online]. Available at: <https://theglasshouse.org.uk/community-spaces/weeds-wildflowers-white-privilege-a-roundtable-with-dr-bridget-snaith/> [accessed 26 Nov 2023].
- ELDERADZI**, Mei and Kristjan JUNG. 2022. 'REWILDING EUROPE Country: Belgium'. *Rewilding Europe* [online]. Available at: <https://rewildingeurope.com/rew-project-country/belgium/> [accessed 20 Nov 2023].
- EU EUROPEAN COMMISSION**. 2022. 'Green Deal: Pioneering Proposals to Restore Europe's Nature by 2050 Press Corner'. *European Commission* - [online]. Available at: https://ec.europa.eu/commission/presscorner/detail/en/ip_22_3746.
- EUROPEAN ENVIRONMENT AGENCY**. 2023. 'How Can Cities Transform to Become More Sustainable?' *www.eea.europa.eu* [online]. Available at: <https://www.eea.europa.eu/en/topics/in-depth/urban-sustainability/how-can-cities-transform-to-become-more-sustainable>.

Bibliography continue

- EUROPEAN ENVIRONMENT AGENCY.** 2023. 'How Can Cities Transform to Become More Sustainable?' *www.eea.europa.eu* [online]. Available at: <https://www.eea.europa.eu/en/topics/in-depth/urban-sustainability/how-can-cities-transform-to-become-more-sustainable>.
- EUROPEAN ENVIRONMENTAL AGENCY.** 2022. *Reimagining the Food System through Social Innovations*. European Environment Agency. Available at: <https://www.eea.europa.eu/publications/reimagining-the-food-system-the> [accessed 29 Nov 2023].
- FOUNDATION, Sonianforest.** 2020. 'Sonianforest'. *Sonianforest* [online]. Available at: <https://www.sonianforest.be/> [accessed 21 Nov 2023].
- HAQUE, Usman.** 2022a. 'Making Wild Cities — Notes on Participatory Urban (Re)Wilding'. *Medium* [online]. Available at: <https://uah.medium.com/making-wild-cities-notes-on-participatory-urban-re-wilding-8f6ff35cdd71>.
- HAQUE, Usman.** 2022b. 'Lectures & Talks - Wild Cities'. *haque.co.uk* [online]. Available at: <https://haque.co.uk/talks> [accessed 20 Nov 2023].
- HAYWOOD, Benjamin K., Julia K. PARRISH and Jane DOLLIVER.** 2016. 'Place-Based and Data-Rich Citizen Science as a Precursor for Conservation Action'. *Conservation Biology* 30(3), 476–86.
- IYER, Mohan.** 2022. 'Lawns, Our Biological Deserts'. *Blooming Boulevards* [online]. Available at: <https://www.bloomingboulevards.org/post/lawns-our-biological-deserts> [accessed 26 Nov 2023].
- NEWS, Flanders.** 2023. 'An Estimated 24 Wolves in Belgium, 13 of Which Here in Flanders'. *vrtnews.be* [online]. Available at: <https://www.vrt.be/vrtnews/en/2023/01/20/an-estimated-24-wolves-in-belgium-13-of-which-here-in-flanders/>.

Bibliography Continue

- 'Préserver La Nature En Ville'**. 2023. *environnement.brussels* [online]. Available at: <https://environnement.brussels/citoyen/lenvironnement-bruxelles/preserver-la-nature-en-ville> [accessed 21 Nov 2023].
- PRINCE, Harry**. 2021. 'Urban Farming: A Unique Team-Building Activity in Brussels'. *Eventflare* [online]. Available at: <https://eventflare.io/expert-advice/brussels/urban-farming-a-unique-team-building-activity-in-brussels> [accessed 1 Dec 2023].
- REWILDING EUROPE**. 2021. <https://rewilding-europe.com/what-is-rewilding/>.
- ROSLUND, Marja I. et al.** 2020. 'Biodiversity Intervention Enhances Immune Regulation and Health-Associated Commensal Microbiota among Daycare Children'. *Science Advances* 6(42).
- SCHULTE TO BÜHNE, Henrike, Nathalie PETTORELLI and Michael HOFFMANN**. 2021. 'The Policy Consequences of Defining Rewilding'. *Ambio* 51.
- SLOAN, Kevin**. 2017. 'Re-Wilding: Cities by Nature'. *The Nature of Cities* [online]. Available at: <https://www.thenatureofcities.com/2017/04/30/re-wilding-cities-nature/>.
- WARD, Kim**. 2019. 'Decolonising Rewilding - the People and Nature Blog'. *Rational Thinking* [online]. Available at: <https://relationalthinkingblog.com/2019/02/13/decolonising-rewilding/>.
- YLÄ-MONONEN, Leena** . 2023. 'Editorial — Caring for the Environment Is Caring for Ourselves'. *www.eea.europa.eu* [online]. Available at: <https://www.eea.europa.eu/en/newsroom/editorial/editorial-caring-for-the-environment>.

2. Figures

Fig 1: EUROPEAN SPACE AGENCY October 2023, *Hurricane Otis captured as it approached Mexico*, by Copernicus Sentinel-3.
https://www.esa.int/Applications/Observing_the_Earth

Fig 2: LANIER Marine. 2010. *Construire un feu*, La Bégude de Mazenc, France, <http://www.marinelanier.com/index.php?serie/construire-un-feu-2010/>

Fig 3: JEBREILI Kamran Guardian Newspaper 9 December 2023. COP 2023. *Karina Gonçalves David a small-scale farmer from Brazil, protests outside the meeting.*

Fig 4: CASES, Ricardo. 2011. *Paloma al Aire*. 2nd edn. Photovisión, Schaden, Dewi Lewis. CASTEL Lucas 2020 *Racing Pigeon* <https://castellucas.com>, HANDFORD 2023 *Pigeon*

Fig 5: DOEST Jasper. From the Pandemic Pigeons series. www.jasperdoest.com

Fig 6: CLAVARINO Federico 2021 *Via Spaventa (2021-2022)*:
HANDFORD F, 2023 *The things we throw out*.

Fig 7: HANDFORD F, 2023. *Stephanie with pigeon*.

Fig 8: HANDFORD 2023 *Waiting for food*. Brussels Belgium

Fig 9: HANDFORD 2023. *Neat Hedges*. Brussels Belgium

Fig 10: HANDFORD 2023 *leaf blowers*. Brussels Belgium

Fig 11: KAHILANIEMI Jaakko 2017. *100 Mistakes made by Previous Generations*. In the catalogue of the Exhibition '*In the Shadow of Trees*'. Ed. Dumont Delphine. Hangar

Fig 12: KAHILANIEMI Jaakko 2017. *Next Possible Victims*. In the catalogue of the Exhibition '*In the Shadow of Trees*'. Ed. Dumont Delphine. Hangar.

Fig 13: EUROPEAN ENVIRONMENT AGENCY (EEA). 2020. Summary of pressures and responses.
<https://www.eea.europa.eu/publications/state-of-nature-in-the-eu-2020>.

Figures continued

Fig 14. JADOUL Gerard. Nassonia Project, Wallonia Belgium <https://www.ecofirst.eu/en/our-achievements/nassonia-project>

Fig 15: HANDFORD. 2021. Corn in a Forest, Wallonia Belgium

Fig 16: GABBERT Klaus-Dietmar /AFP/Getty Images Wolves in Belgium

Fig 17: HANDFORD 2022 Brussels Park

Fig 18: MAZZONI Michel from *Rien, Presque Mer*. B&L

Fig 19: HANDFORD 2023. Misty Bracken.

Fig 20: VAN MOER. Brussels in 1868, Brussels Fine Arts Museum

Fig 21: MOXON Sian, MOXON Jon, FENYES Viktoria. 2023 Street elevation showing proposed typical street with adaptations for biodiversity. London Metropolitan University. <https://www.rewildmystreet.org/products>

Fig 22: European Environmental Agency. *2023 Urban Sustainability report* www.eea.europa.eu/en/topics/indepth/urban-sustainability/how-can-cities-transform-to-become-more-sustainable

Fig 23: HANDFORD. 2022. *Growing vegetables*. The Brussels Aquaponic Farm Anderlecht Brussels. <https://bigh.farm/en/our-project/>

Fig 24: HANDFORD. 2022. *Growing Basil*. The Brussels Aquaponic Farm Anderlecht Brussels <https://bigh.farm/en/our-project/>

Fig 25: HANDFORD. 2022. *Tomatoes*. The Brussels Aquaponic Farm Anderlecht Brussels <https://bigh.farm/en/our-project/BIGH>

Fig 26: HANDFORD 2023. Blackberries in situ

Fig 27: HANDFORD 2023. Flower on my balcony

3. Limitations and risks to the project.

There are four main possible limitations and risks:

The first is communication, given the diversity of the population of Brussels there may well be people who do not speak French or English. Fortunately, translation apps make communicating much easier, but this will not get over the cultural differences. I will have to be very careful to ensure that everyone involved in the project does understand what I will be doing.

It is quite possible that some people will not want to be photographed and I must be prepared for that as everyone has a right not to be photographed. Model release forms will need to be translated into French and Flemish and possibly other languages as well.

The weather, if it is too severe, may also prevent people from working outside.

It is possible that my arthritis could limit what I am physically able to do.

4. Impact Assessment Plan

- Project Narrative

My project relates to the goal of making the food supply for people in city of Brussels much more sustainable by growing as much as possible locally rather than importing it from other countries and having to transport it large distances. The largest urban farm is almost completely self-sustaining. I am not sure how self-sustaining the smaller enterprises are. This is something I hope to discover.

Urban farms bring city dwellers in direct contact with nature, both plants and animals, this helps toward the rewilding of urban spaces and encouraging biodiversity in our cities.

I hope to find individuals and groups that I can collaborate with, it is important to me that they feel part of my project and that I can give something to them in return for allowing me to take their photographs. Although I will have the final say on the photographs I publish, I want them to be happy with my choices.

- Social Impact

Contact with nature has been shown to have a positive effect on people's wellbeing both physically and mentally. In an environment where people can become isolated it is a community activity that has been shown to bring people together. I hope that my project will highlight the work that people are doing and will encourage more people to grow whatever they can.

My project relates to UNSDG, goal 2 – Zero hunger, goal 3 Good health and well-being, goal 11 - sustainable cities and communities, goal 12 responsible consumption and production, and goal 15 life on land.

- Photographic equipment and materials

I have all the equipment I believe I will need without buying more. I do not usually print my own photographs but any paper I use is recyclable. I expect to work mainly digitally so I will use electricity at home when I am processing my images and charging the batteries for my cameras. My main camera is a Nikon Z6 mirrorless camera. Nikon has an Environmental Activity Policy and aims to be carbon neutral by 2050. The other camera I will use is a Fujifilm X-T3. Fujifilm also have an Environmental Policy in place towards reducing their carbon footprint and recycling. The batteries I use in both my cameras are rechargeable.

The cyanotype chemicals I will use will need to be handled carefully. Although it is safe to wash small amounts down the drain, I will need to take any remaining in the bottles to my local recycling centre where they will dispose of it safely.

I store my photographs on external hard drives and save my 'best /favourites to SmugMug as a backup. I do not know if they have an impact policy.

- Transport and accommodation.

My project will not require me to travel outside Brussels. Several of the sites I hope to include are within walking distance of where I live. I will use public transport (tram, bus, or metro) to get everywhere else.

The trams and metro already run on electricity and so do most of the buses. I already have an annual public transport pass, cost €12, for travel within Brussels so this is not an extra cost.

Power. I have a 3-year-old 27inch imac which is shut down, when not in use. The room that I work in does not usually need lighting during the day and is only heated on very cold days. Due to the very high energy costs, I put on extra layers rather than turn the heating up.

- Output.

I will probably create a photobook of my project but for the moment I am not sure.

I would normally get my local printers Labo Linea (labolinea.com) to print out proofs at a cost of €0.25 per print as well as prints to frame. They state that they have a commitment to recycling as much as they can and finding 'eco-responsible' products and suppliers.

- Carbon Footprint.

Using the carbon footprint calculator <https://www.carbonfootprint.com/>

I have calculated that my footprint for 2024-25 is approximately 6.18 tonnes which is slightly below the average for people in Belgium, which is 8.18 tonnes but average for Europe. I will keep track of this as I progress with the project.

5. Provisional Budget

	Costs in €
I believe I have all the equipment I will need or use.	0
I should not incur any transportation costs	0
Electricity costs may be slightly increased but I cannot put an amount on this as it is part of my household costs.	?
Printing costs	200+
Cleaning camera sensors	21 each

6. Risk Assessment Form

RISK ASSESSMENT



Student Name:	Felicity Handford
Programme:	MA Photography
Activity/Equipment being assessed:	Photography, camera equipment including camera bodies, lenses and tripod. Gardening tools and equipment used in growing fruit and vegetables and processing them. Travel between sites and my home. Using public transport.
Location:	Various urban farm sites in Brussels Belgium, streets and public transport.

What are the hazards?	Who might be harmed and how?	Inherent risk score (before control measures)	Control Measures What are you already doing?	Residual risk score (after control measures)
Tripping on uneven pavements	I might trip and fall. In doing so I might accidentally knock into someone and cause them to trip and fall. My equipment may also be damaged.	4	I am already careful walking on uneven surfaces. I watch for uneven paving stones and cobbles. I cannot control other people's actions.	4
Slipping on wet soil or grass in gardens and growing areas.	Anyone working in the locations including myself could fall and hit themselves on a structure, tool or other equipment.	9	When I go on a shoot to an outside location I wear suitable clothes and closed-toe walking boots that grip well. I look and assess and do not do something unless I am sure I can do so safely.	4
Damage to plants, tools and equipment.	Anyone including myself might drop equipment or tread on or knock into plants	9	When at a location store/place camera bag and tripod out of the way, only take out what is to be used. If using the tripod hang weight on it	4
Carrying my camera equipment on public transport	Knocking into people with my tripod in crowded places	6	Carry my tripod strapped, in its case, across my back. I only take it with me when I am sure I will use it. I carry my camera and lenses in a closed camera bag over my shoulder and across the front of my body.	4

RISK ASSESSMENT



In an unfamiliar space there may be hazards that I am unaware of	I might harm myself or damage something that is fragile.	6	Always ask what I need to be careful of, and where I can or cannot go in a site.	3
Cyanotype chemicals The two chemicals used for cyanotype photography can cause serious eye, skin and respiratory irritation	I might be harmed when mixing the chemicals.	9	I will use rubber gloves, an apron and goggles when mixing the chemicals, do so on a covered, clear uncluttered surface and keep the room well ventilated.	6

Assessment carried out by:	Felicity Handford	Assessment shared with:	Falmouth University Tutors Students
Date written:	6 December 2023	Date of last review:	

Likelihood of occurrence	Likelihood Level	Severity of harm	Severity Level
Very Unlikely	1	Very minor injury	1
Unlikely	2	Minor injury - less than 3-day injury	2
Possible	3	Major injury – over 3-day injury	3
Likely	4	Severe injury – RIDDOR Reportable	4
Very Likely	5	Fatality	5

Risk = Severity x Likelihood

Likelihood	Severity
------------	----------