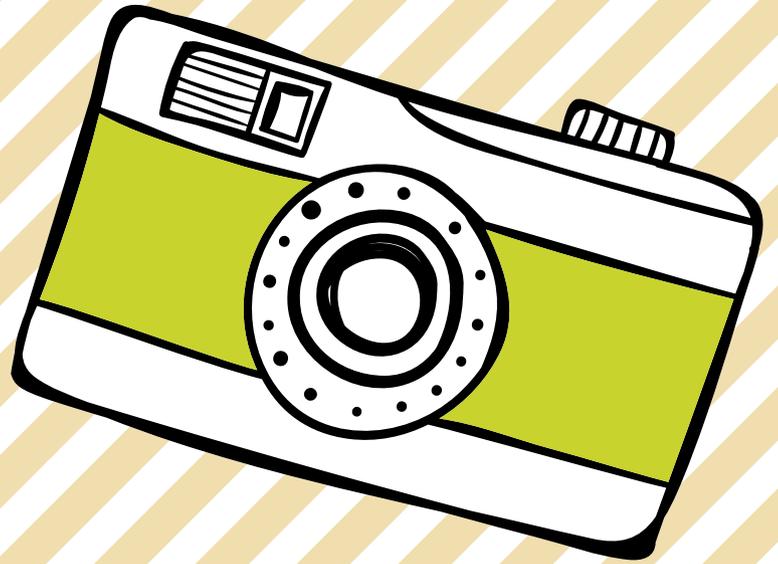


PHOTOGRAPHIC  
WORKSHOP



# LOOKING FOR CULTURAL FOOTPRINTS

HandBook for educators & Photo-Safari Card Game



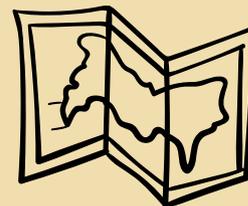


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# INTRODUCTION



This handbook has been created to support educators, youth-leaders and facilitators in using communication tools, such as photography, to work with the young people in order to understand different people's cultures, to promote engagement with others, and to build strong and diverse communities.

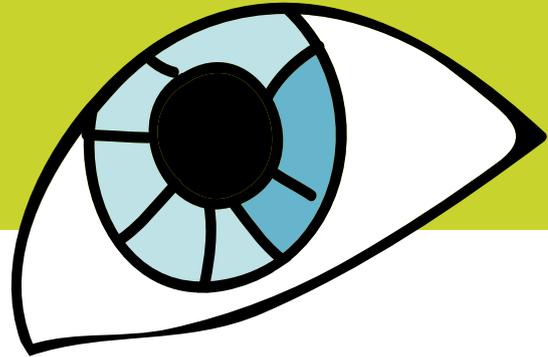
Every session is described in details and examples are provided. A suggested duration of every session is specified, but clearly every activity has to be shaped in consideration of the type of group you're working with.

## MODULES



- 1** In the first module the activities are thought to give the participants a brief and simple presentation of what photography is, from a theoretical point of view, and to provide them with some basic technical skills.
- 2** In the second module, the group is asked to reflect upon cultural diversity.
- 3** In the third module (Photo-Safari) you will find a package that includes a set of 16 playing cards (8 topic cards and 8 composition cards) - plus a documentation sheet - that can be played by any number of participants in any location. The card-game is intended for beginners in photography; a stronger knowledge is not compulsory nor is it an impediment.

# MODULE 1



## Activity 1 \_ 5 minutes

### Group Division

**Materials:** sheets of paper

In a game, in which different persons play together, it is important that a fair division of the group occurs. The following games will give a few ideas on how groups can be formed. They both have the advantage that the trainer, if needed, has the possibility to determine the group members beforehand.

**Animal Sounds:** Every player receives a card with a symbol (animal, family member) and doesn't look at it. At the signal, everyone looks at their cards and then using only the sounds, must find his (animal)-family. Animals are only allowed to make the sound of his animal.

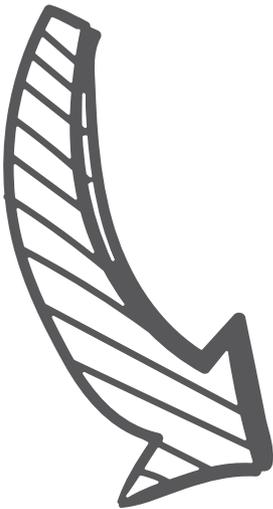
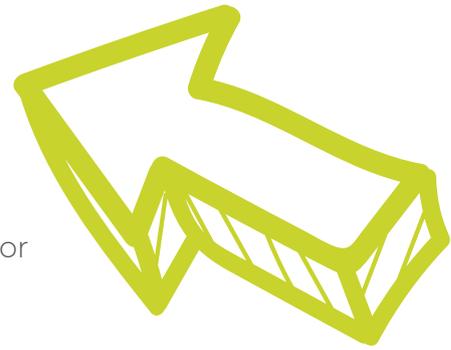
**The Families:** The trainer hands out small papers with family names that sound almost the same, for example: Smith, Rith, Flith, Plirth... As many names as groups needed. The participants are not allowed to look at the cards. The trainer explains the game: After his "Go" the participants read their names on the cards and try to find family members by screaming out their names.

## Activity 2 \_ 20 minutes

### What's photography? Let's find a definition

**Materials:** sheets of paper, pencils, video-projector or posters with definitions

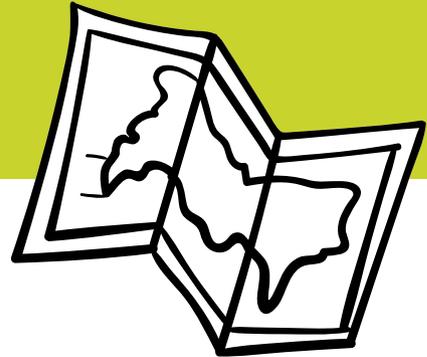
Each group sits by a table and discusses a common definition of the word photography for 10 minutes. Then we read all the definitions in plenary and then the facilitator reads and shows (on a video projector, or with slides or papers) the following famous definitions:



- 1.** The art or practice of taking and processing photographs (Oxford Dictionary).
- 2.** The art or process of producing pictures by this action of light. (Webster Dictionary)
- 3.** The simultaneous recognition, in a fraction of a second, of the significance of an event. (Henri Cartier Bresson<sup>1</sup>)
- 4.** Photography helps people to see. (Berenice Abbott<sup>2</sup>)
- 5.** Photography is more than a medium for factual communication of ideas. It is a creative art. (Ansel Adams<sup>3</sup>)
- 6.** Photography can change things. (Valerio Bispuri<sup>4</sup>)

# Suggestions for debriefing:

- What did you notice first?
- Which phrase does impress you the most? Why?
- What was this activity about?
- Have you changed your point of view on photography after reading these definition?
- Do you think a story told by photographs is different from one told by words? How?
- What will you remember?



<sup>1</sup> **Henri Cartier-Bresson** (1908-2004), French photographer whose humane, spontaneous photographs helped establish photojournalism as an art form.

<sup>2</sup> **Berenice Abbot** (1898-1991) American photographer, she is remembered as one of the most independent, determined and respected photographers of the twentieth century.

<sup>3</sup> **Ansel Adams** (1902-1984) was an American photographer and environmentalist. His black and white landscape photographs of the American West, especially Yosemite National Park, have been widely reproduced.

<sup>4</sup> **Valerio Bispuri** (1971) Italian professional photojournalist, he has worked for ten years on a long project on the prisons and drug dealers of South America. Bispuri has won numerous international awards.

## Activity 3 \_ 25 minutes

### Brainstorming:

#### **Finding a common ground in photography**

**Materials:** printed images (see attachment 1), flip-chart, pencils, video-projector, printed slides (see attachments 2)

Now that we have seen how the idea of photography is related to personal and cultural perspectives we will try to understand some of the basic technical rules of this art. Ask the participants to sit in a large circle so that you can distribute the printed photographs of the Eiffel Tower on the floor in front of them. Start brainstorming around which differences they can see between the images. List the differences on the flip-chart. Once they finish the list ask them to reflect upon what they just said.



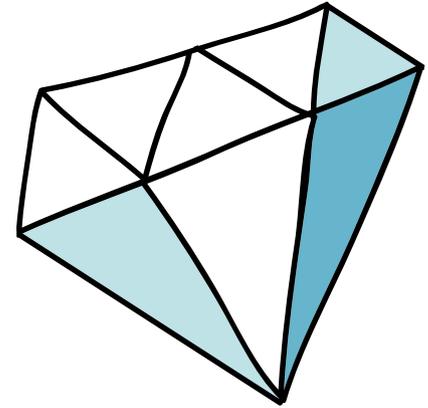
#### **Suggestions for debriefing:**

- Is there any note listed on the flip-chart someone else noticed and you did not?
- Which is the picture you could have shot?
- Which is the one you like the most?
- Do you think that some of these pictures have a possibility to be more than a simple memory?
- Can you deduce the intention of the photographer in some of these pictures?
- If yes, why?
- Does any of these pictures transmit a certain feeling to you?
- If yes, which feeling? Could you say why?
- Do you think it is useful to reflect upon these differences? If yes, why?
- Ask the participants to reflect on how many options we have to choose from in the way we look at things.

## Activity 4 \_ 15 minutes

# Skills on Photography:

**Learning from the Masters!** (Presentation)



Once the discussion ends you can present a slide-show to reflect on 5 features to take into account when shooting a picture.

**Note** that all these pictures are strictly covered by copyrights: they cannot be printed or spread in any way.

The slide-show has been created for an internal and educational purpose.

### 1) **To observe** • **Pictures by Elliot Erwitt**

These pictures help us to reflect on the ability to track down something special from a normal situation.

### 2) **To get closer** • **Pictures by Michael Nichols, Darcy Padilla, Francesco Zizola**

These pictures highlight the importance of placing ourselves near the subject of our photo. Sometimes this proximity can be physical, sometimes it can be psychological.

### 3) **Seize the moment** • **Pictures by Henri Cartier Bresson**

If you're lucky, it happens once, if you're good it happens twice.

If it happens thousand times you are Henri Cartier Bresson.

### 4) **Employ your uniqueness** • **Pictures by Richard Mosse, Liu Bolin**

Your creativity, your imagination... the way you look at the world is what makes the difference.

### 5) **Frame the word** • **Pictures by Steve McCurry**

Some basic grammar rules from a master of photography.

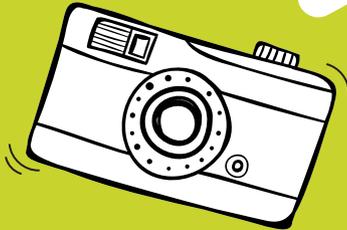
**a.** Rule of Thirds

**b.** Framing

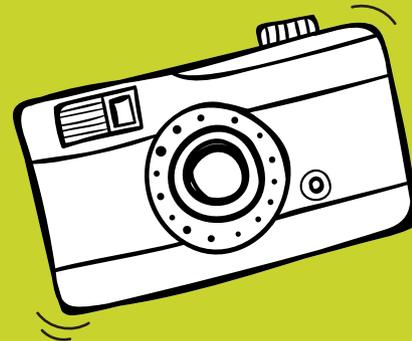
**c.** Symmetry

**d.** Patterns

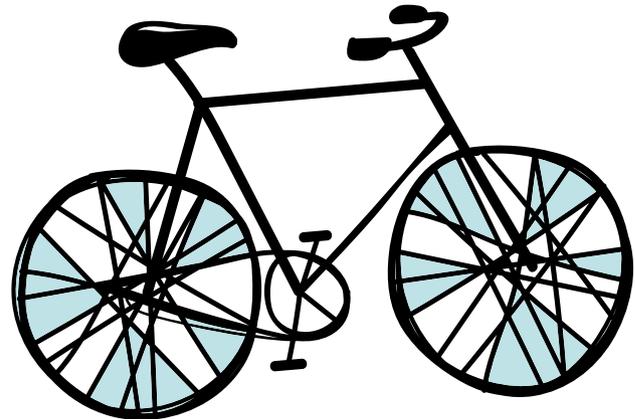
Using your  
mobile phone  
is also possible  
for taking  
quality pictures!



If you think it can help the  
understanding of the safari you're  
going to present in the next session  
(module 3) show the composition  
cards in combination with the Eiffel  
Tower Pictures; it can be useful to see  
those rules in practice!



# MODULE 2



## Activity 1 \_10 minutes

### What's in my hands?

**Materials:** none

Ask one person in the group to start by thinking of two personal characteristics which they then announce to the group, such as: "In my left hand I like dancing, in my right I have one brother". Ask the group if someone else shares one of those characteristics. That person should hold the first person's right or left hand (according to what has been said) and then add one characteristic of their own on the free hand. For example: "In my left hand I have a brother, in my right hand I have been visiting Guadalupe". Get all the members of the group to go once so that in the end you have a circle in which everybody is holding the hand of anyone else. If a stated characteristic is not shared by someone else in the group and the domino can not be matched ask players to negotiate another feature so that the chain is continued.

If the stated characteristics start to be repetitive, the facilitator can encourage the participants to come up with new ones. It is also best if the characteristics are not too simple. The facilitator can encourage the group to express characteristics related to their appearance, their hobbies, or their feeling about minorities and cultural diversities.

## Activity 2 \_ 30 minutes

### Cultural FootPrints

**Brainstorm some of the areas where people might look for the “footprints”:**

This activity is meant to make the group analyze the concept of cultural footprints.

Depending on the size of the group the activity can be done in plenary or by dividing the participants into smaller groups (from 3 to 6 persons).

Give every group a big sheet where you have previously written some words as shown in the example.

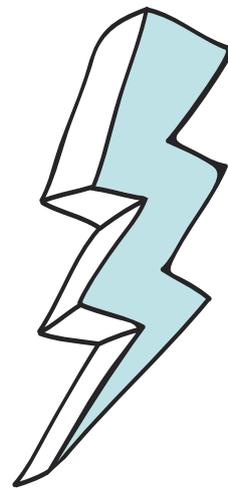
Ask the group to start negotiating, defining and writing a definition of “cultural footprints”. Then ask them to list some examples of cultural footprints in the sectors listed on the sheet.

Suggest to them to discuss and reflect upon the different footprints they mention, and if and how these differences are related, to the culture of the different countries they come from.

After 15 minutes of reflection in the group come back to plenary for debriefing. Ask every group to report what has been said in the group and discuss differences and similarities of the proposed examples.

### Tips for Facilitators:

- Cultural footprints can be considered a sign of the past, left from a certain society / community, but do you think that cultural footprints can also reveal a peculiar vision of the future?
- Ecological footprint and Cultural Footprint: discuss the analogies between biodiversity and cultural diversity.
- If you think that it can help the reflection and make it simple propose less topics to the participants (e.g. just Art, Food, Media)
- Unesco and OECD explains cultural footprints as “all of the externalities, both positive and negative, generated in the cultural environment by agents’ actions”. It is considered to be positive when it enriches cultural diversity or fosters cultural intensity.



PHOTOGRAPHIC WORKSHOP **Group No**  
LOOKING FOR CULTURAL FOOTPRINTS

 **Art** \_\_\_\_\_

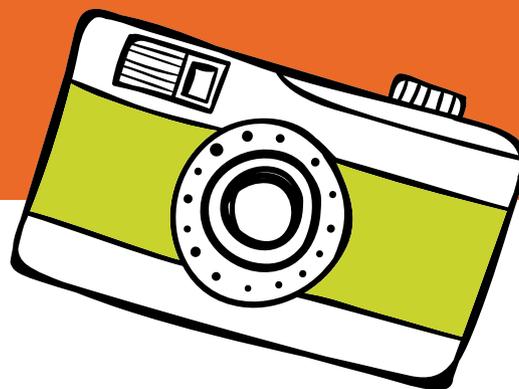
 **Shops** \_\_\_\_\_

 **Foods** \_\_\_\_\_

 **Media** \_\_\_\_\_

 **Other** \_\_\_\_\_

# MODULE 3



## Activity 1 \_ 2 hours Photo Safari

**Materials:** 1 camera or 1 smartphone for each group, playing cards, documentation sheets, pens, one laptop + video-projector for debriefing

**Enclosed material:** 8 topic cards, 8 composition cards, 1 documentation sheet.

### **Instruction:**

Divide the players in teams.

Every team must have a camera or a smartphone with an integrated camera.

Give each group a complete set of motive cards and a complete set of composition cards (print as much as you need) and a documentation sheet. The goal for for each group is that each participant takes at least one photo. Every picture should mix one topic and one composition card.

For example, the motive card “Gastronomy” can be combined with the composition card “Portrait”. When the given time is finished the players meet again in a designated area and reflect on their discoveries as a group.

If you haven’t had time to work on the photography skills beforehand, don’t use the composition cards or make their use optional for the participants.

# Tips for debriefing:

Before looking at the photos taken during the Safari, start a discussion with the whole group.

## EMOTIONAL

- How did you feel during the game?
- What do you think about the game?

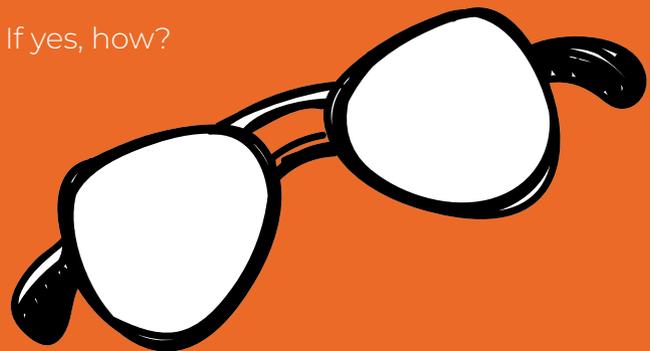
## ACTIVITY

- What happened? (In general terms)
- What did you do?
- How did you achieve the objective (or not)?

With a video-projector, show to the group all the photos taken by the participants and ask them to briefly describe what they photographed and why. Then, complete the discussion.

## RELATION GAME-REALITY

- What was this activity about?
- Did you change your mind in some way? If yes, how?
- What will you remember?



### Topic Cards:

1. Gastronomy
2. Garments, ornaments and fashion
3. Music & Mass media
4. Language & Symbolism
5. Architecture (houses, buildings, structures, techniques)
6. Myth, Ritual, and aesthetics
7. History & Art
8. Shops & Advertising

### Composition Cards:

1. Framing
2. Symmetry
3. Patterns
4. Lines & Diagonals
5. Close-up
6. Portrait
7. Rule of Thirds
8. No rules card!



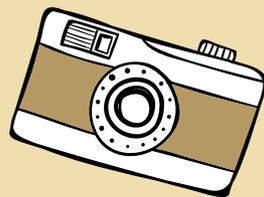
## Activity 2 \_ Dissemination

# Pictures Exposition

Once the group has brainstormed on the results of the Safari the participants can use the pictures to disseminate the result of the activity to the local community by organizing an exposition.

The group can choose a certain number of pictures – negotiating the number and the selection, taking into consideration the quality of the shots, the inner significance of the pictures, the budget for the printing – and then prepare a caption with a title and a brief description for each chosen shot.





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