



# **PHOTO** JOURNALISM

**A 2030**



**PEDAGOGICAL  
ITINERARY**





Designed, written and translated by Angela Denore. 2023

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## **2030 PHOTOJOURNALISM**

It is a **European project** dedicated to developing and nurturing social awareness among young people while providing them with tools and motivation to carry out transformative initiatives through **Art**, specifically through **Photojournalism**.

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## **THE ITINERARY**

### **USER'S GUIDE**

This document is a series of didactic, playful and creative proposals, with the purpose of working on our view of the world, our social perspective and our capacities and tools to act and intervene with a **wider and critical perspective**.

Its use and application is completely adaptable to the criteria of the facilitators and the needs of the group in which it is implemented.

Associated with this Itinerary, a **Kit of Visual Resources (KVR)** has been developed, where you will find the materials for each activity proposed here.

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## **1. WE PROJECT /PERSPECTIVE\_.**



**How much of me is how I see the world?**

**What do the images tell me?**

**Of the world?**

**Of others?**

**Of me?**



1.

This section consists of proposals that reveal different instances and articulations of the way in which we project meaning onto what we see, and in turn **images shape meaning.**

# 1. Group Game.

(Using Images from KVR I.)

Describe your image in 3 words,  
or choose a title for it.

sky	anxiety
texture	friendship
landscape	cold

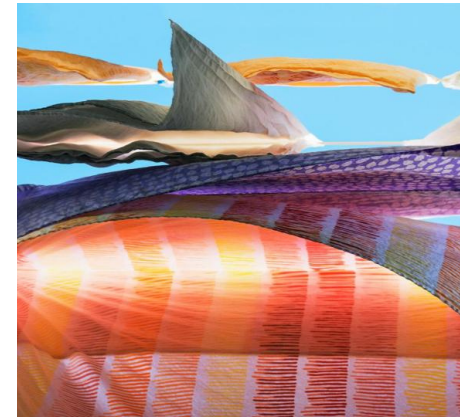
We want as many groups as possible to guess which one is ours, but not all of them.

(Let it not be obvious!)

We try to guess, according to the words they have chosen, which image has touched the other groups.



1.



2.



3.



4.



5.



6.

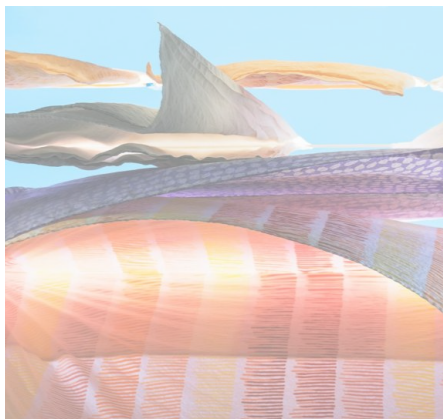




1.

## Lunchtime

It also requires the implementation of listening, dialogue and group consensus.



2.

## Animal crossing

The objective of this game is to explore experientially the diversity of interpretations of the images.



5.

## Absurd

The game allows exploring different options in terms of counting the points, the size of the groups, the number of terms or concepts to be used .... that the facilitator will adapt to the needs of the group.



4.

## Our Species

If you have ever played Dixit, the idea is similar. It is important to know or empathize with other people to understand their thinking.



6.

## 2. Images build meaning

joy

smell of clean laundry

colour

sadness

air

surprise

loneliness

anger

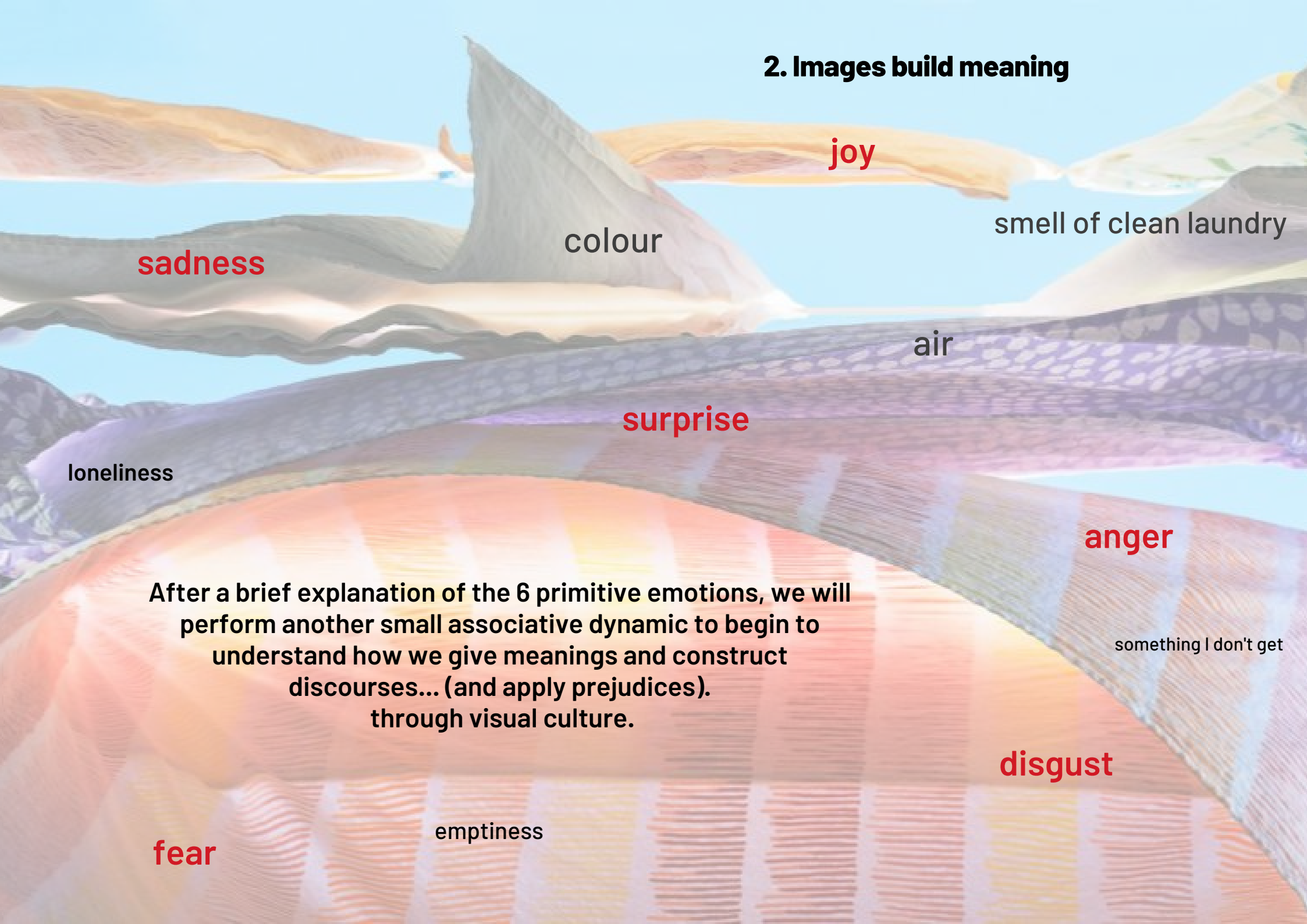
something I don't get

After a brief explanation of the 6 primitive emotions, we will perform another small associative dynamic to begin to understand how we give meanings and construct discourses... (and apply prejudices). through visual culture.

disgust

emptiness

fear





disgust



joy



surprise

Each participant will have a card with each basic emotion (6 cards/person). In them, while we look at the photographs and analyze them collectively (KVR I), they will write down the sensations, memories, concepts, things... that come to their mind, in the card corresponding to the emotion that they associate with it (or that is closer).



anger



sadness



fear

The idea is to glimpse the associative mechanisms through which images project meanings in our minds.  
And, consequently, the anatomy of prejudice.



### **3. One image/ one story**

Imagine the story behind the face.

Who is he? where is he? what is he feeling? what is his life like? what does he want? what does he dream of? where does he come from? where is he going?

(Individually, in pairs or small groups...)

Tell others and reflect on where your intuitions come from. How they are similar and how they differ from each other.

KVR III.



**This is a creative and artistic exercise.**

It is therefore important to remember that there will be no value judgment, **there is no right or wrong.**

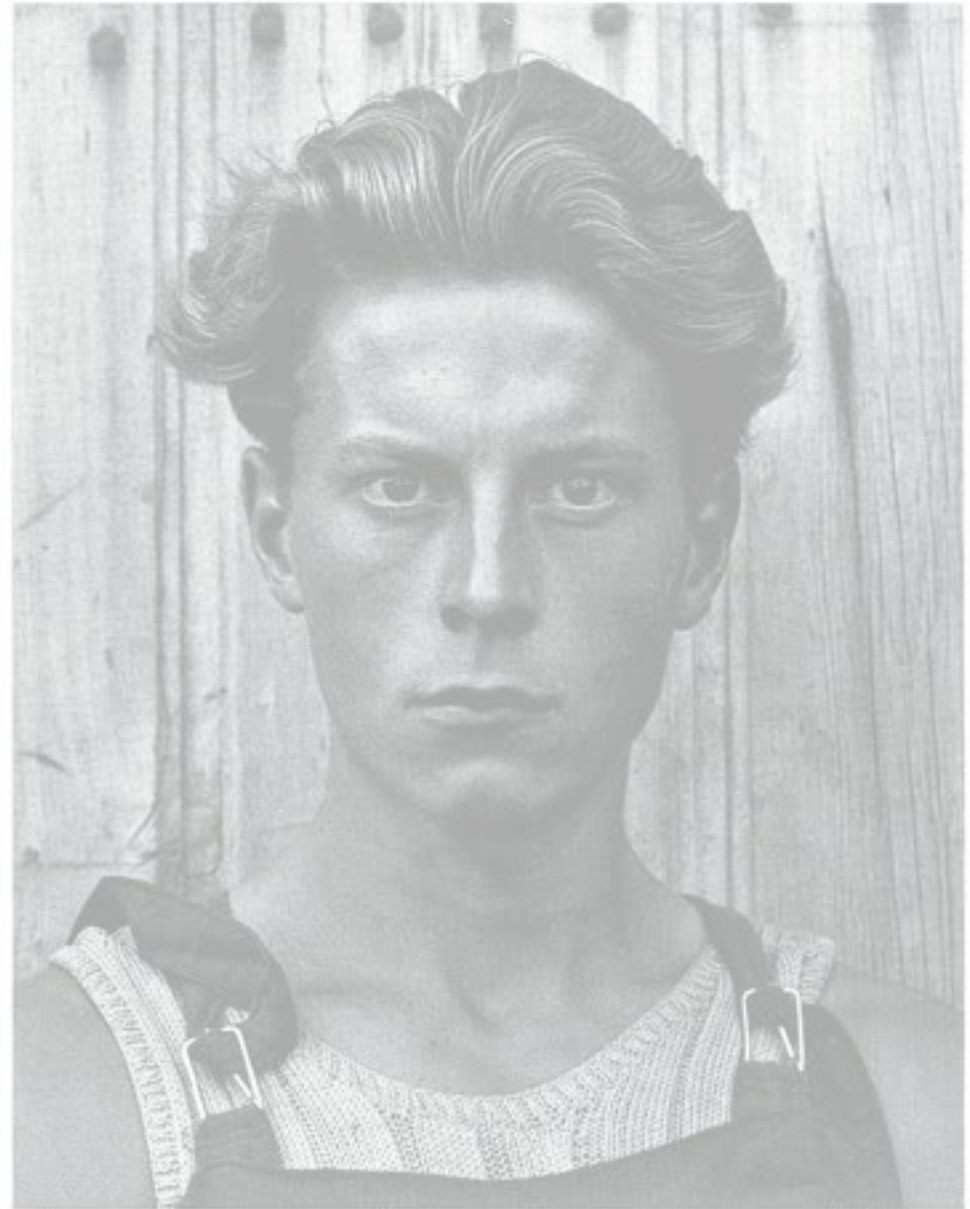
It consists of letting our imagination fly and allowing ourselves to dialogue with the images.

The objective is to explore their narrative and communicative capacity.

While we note once again the diversity of perceptions (two people/groups can have the same image and propose very different stories).

It can be done individually, in pairs or in groups, and it is important to share ideas afterwards.

We will see why a picture *is worth a thousand words.*



Una pequeña dinámica de presentación para finalizar.



8.

#### **4. Which image did you like the most?**

I like it because...

What strikes me the most is...

It transmits me...

It reminds me...

What I like least is...

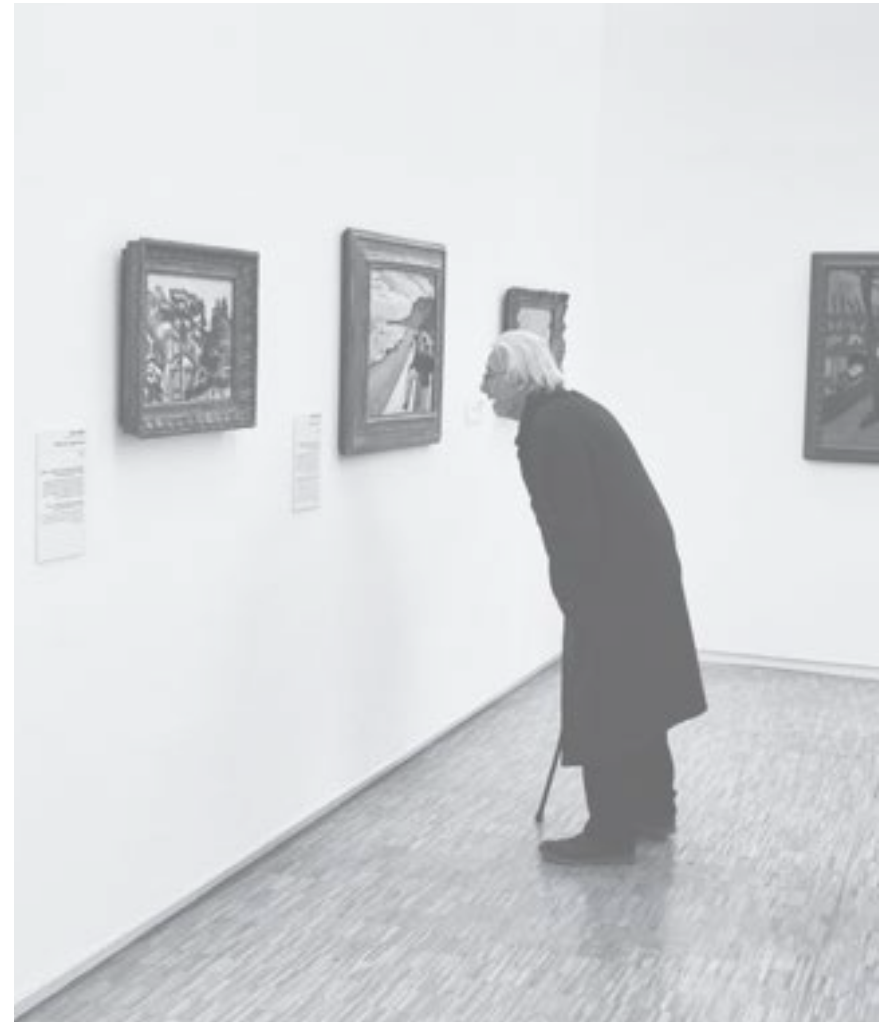
Using all the images used in the session (KVR I-III) or as many as you want to use - each participant will choose only one which they identify with.

## 5. What does IT say about you?

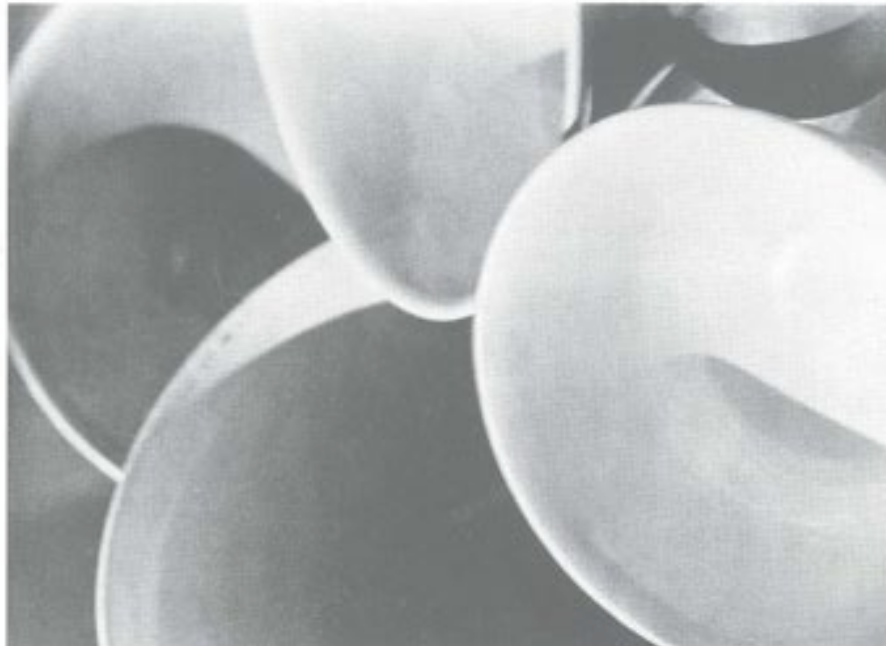
Instead of you explaining why you identify with the image, someone else will introduce you in relation to it, basing their knowledge and intuitions about you on your choice.

This person gives value to...  
Has a look...  
Enjoys...  
his character is...  
I think his life has been...

We want to take away from this session the reflection that our way of looking, of understanding and of being in the world are intrinsically related.



## **2. WE SEE /IMAGINARY\_**



9.

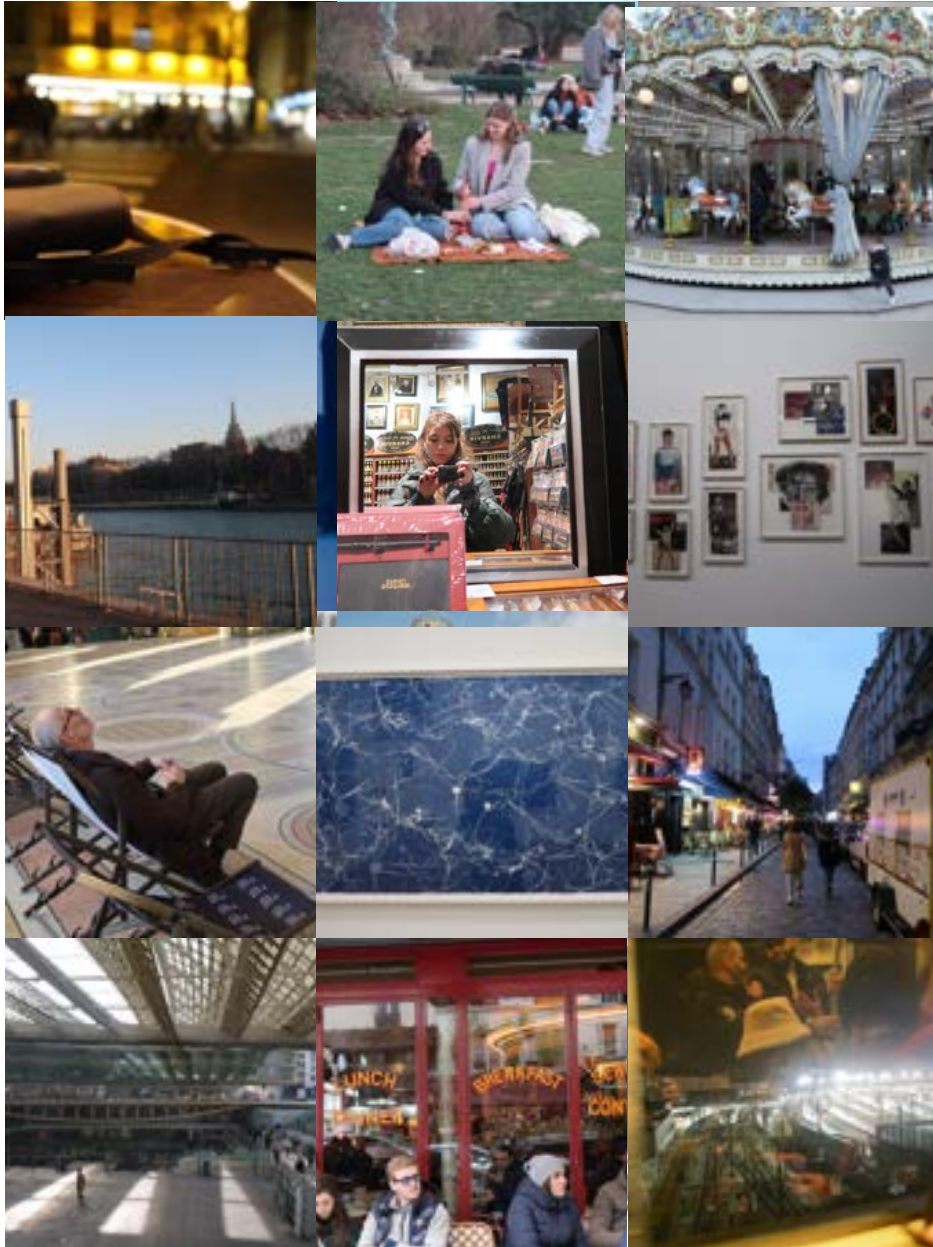
**If I don't look...What do I see?**  
**What am I seeing vs what am I *imagining*?**  
**How am I building my *imagery*?**





10.

**This section proposes ways to discover what is the personal imaginary of the participants, and to explore the implications of this concept.**



## 1. You, in your gallery.

Another introduction dynamic to see each other better.

Each person will introduce themselves with one (or several) images from their gallery that they feel define them.

In this session we will now turn our gaze inward, and begin by contemplating firstly our own gaze, and what it says about itself.

I'm someone who cares about their reflection...

The pretext is to imagine that someone is coming from another world, that we don't speak the same language, and to whom all human beings are similar...

I love painting

what image would you show them that defines you and helps them distinguish you from the crowd?



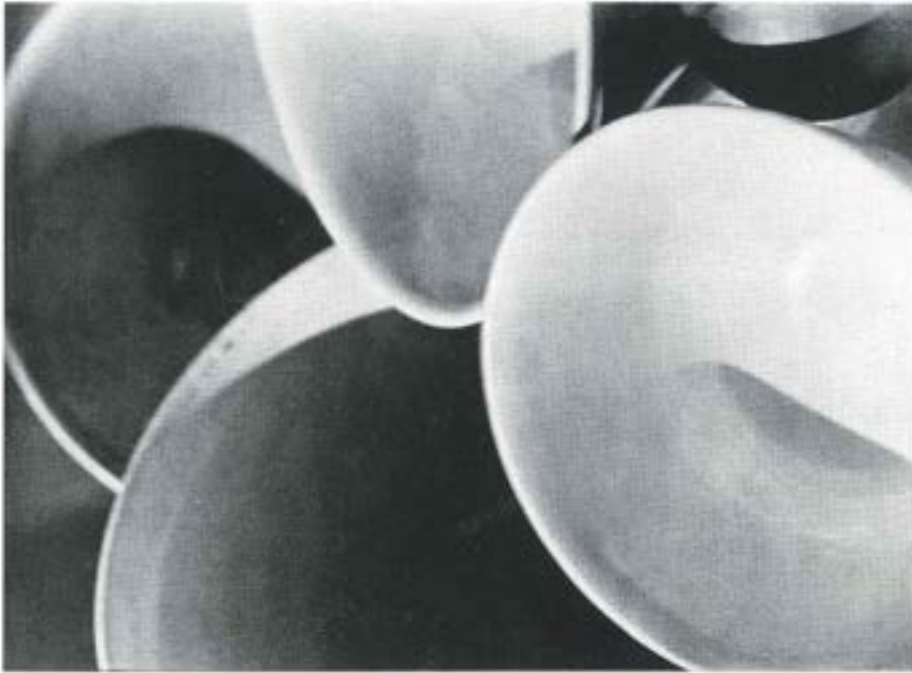
12.

You can use an image of yourself, but remember that your image alone is not enough. It is more important what it says about you.

I'm pretty chaotic and disperse

We will begin to see how we see ourselves, and how we construct our image through photography.

But I surround myself with many beautiful things..



9.



**2. Visualise with your eyes closed**

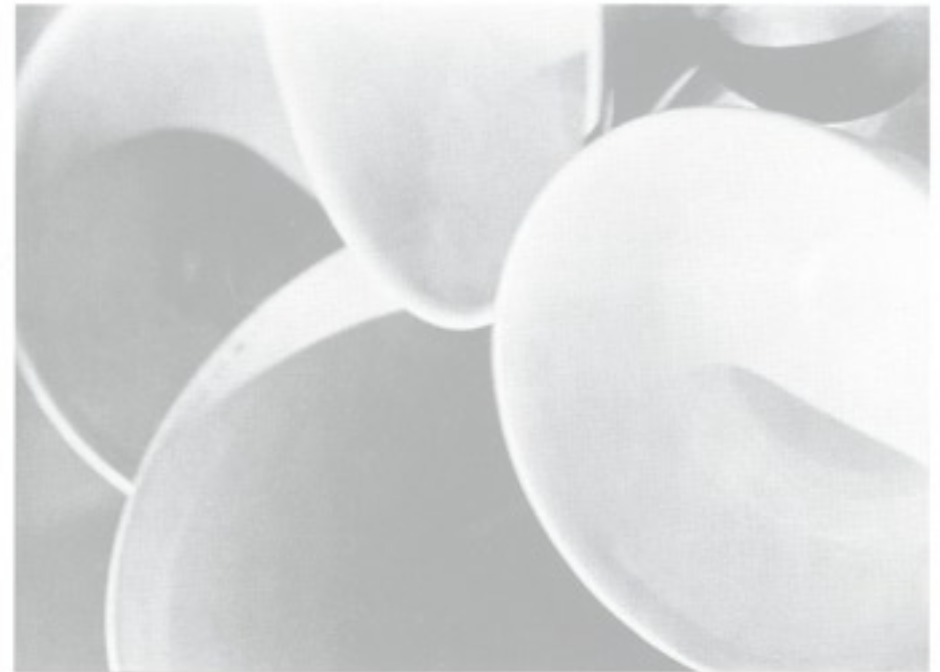
13.



Everyone closes their eyes, except for one person in the group who will describe an abstract or cryptic picture aloud (KRV IV). Based on this description, the other people will have to imagine it.

Alternatively, this can also be done with eyes open, drawing what is understood from the description, like a drawing dictation.

Finally, the original image will be revealed and we will share how much it resembles or not what we had visualized.





**3. Whithout looking ¿what do you imagine?**

9.



13.



13.

Then, again with our eyes closed, we will carry out a meditation, led by the facilitator.

This exercise will consist of allowing our mind to go deep into a safe, comfortable and intimate place, where it will project -through guided meditation- the image that each person has of... ***happiness, peace, calmness, an achievement, a regular day...***

After this, we will open our eyes and share sensations... Do we think we will have seen the same images? Why?

9.

*\*Guided meditations can be intense and it is important that the facilitator knows what they are doing.*

On this occasion, after connecting with the breath, they will guide us through a pleasant path, allowing us to enjoy the nature and the landscape... until we reach a place where we will find a treasure chest. This treasure will be photographs containing the concepts mentioned above (based on the criteria of the person who provides it). Finally, we will leave the meditation going back the way we came, with the same mime.

## 4. Role Models

**Collaborative Game:** each participant will receive an envelope that will contain a picture or name. All together they will have pictures from at least 3 different photographers. Their mission is to group themselves accordingly, without seeing any other pictures.

They will have to discuss and inquire about each other's pictures with the rest of participants in order to figure out who's pictures are made by the same authors.



14.

Vivian Maier and her photographs.





**Vivian Meier**

Now we will get to know some role models in the history of photography and photojournalism.

The idea is that, from a mixture of photos of different artists and through a **collaborative game**, the participants will reconstruct and distinguish the one that belongs to each name.

In **KVR**: section VI, we will find material belonging to three artists, but as always, it can be expanded or exchanged for others according to the taste of the facilitators and according to the characteristics and needs of the group.

Once again, the activity will be concluded collectively appreciating the imaginary created by each artist, their differences and characteristics.



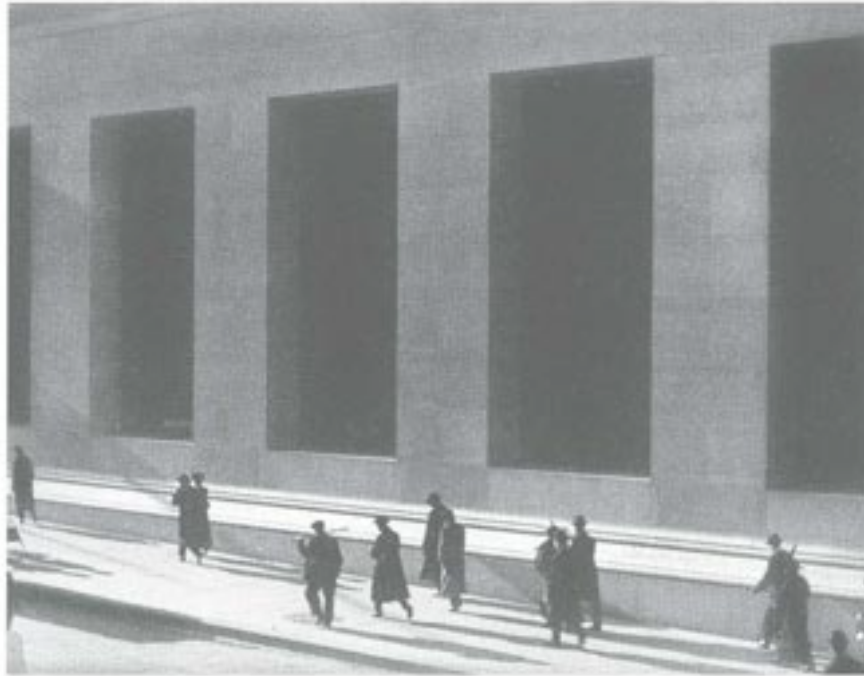
**Martin Parr**



**Sebastiao Salgado**



### **3. WE LOOK /REALISM\_.**



15.

**What do I look at?**

**And what don't I see?**

**How does the media affect my gaze?**



16.

In this section we will apply everything we have previously explored, in order to look around and analyze the current socioeconomic and cultural context. We will look at the media, and introduce the **Sustainable Development Goals** into our approach.



## 1. Past and Present

We look at and share with the group old photographs (**KVR VII** and/or those we have been able to find, collect, bring from home,...).



17.

Let's think about the context in which these photographs were taken and for what purpose. What do the people who appear in them feel or what are they looking for.



18.



19.

Possibly we can find images similar to these on social networks now.

Let's look for them.

Who sees them now and who saw them before?  
How, **why**, what has changed?

We think about the past and reflect as a group  
How did people see the world before?

How much do you think has  
changed since 1898?

What were cameras like  
then?

How were pictures taken?

Could the people in the  
photograph imagine our  
world?

Can we imagine theirs?



20.

Eugène Atget, Organ Grinder, 1898-1899

In the photograph we see  
street musicians.

The man in the picture was an  
organ-grinder, and the girl,  
probably his daughter, was  
singing.

Probably taking the picture at  
that time was as exceptional  
as it was showy.

At that time, as now,  
the world was changing very  
fast.



YouTube <sup>ES</sup>

## 2.The Media



Stuart Hall - Race, Gender, Class in the Media



Al Jazeera English  
10.3 M de suscriptores

Suscribirse

3,8 K



Compartir



Descargar



Guardar



**Stuart Hall** was an important thinker, cultural theorist and sociologist of the 20th century, and continues to be considered a pioneer and reference in the field of Cultural Studies.  
Hall analyzes power and social dynamics through the **mass media**.



Guided by Hall's ideas...

**We watch the video, reflect and discuss the following questions:**

How are power and media related?

How important is representation?

What influence does the media have on us today?



**John Berger's** Ways of Seeing series, made in 1972 but still very relevant, is another valuable audiovisual resource for reflecting on our visual culture in relation to the evolution of the media.

### 3. Side A

Now we will talk about Photojournalism.



21.

**Give each person/couple/group an image of KRV VIII ONLY on Side A.**

**We ask them to look at it carefully for a few minutes and comment on the sensations, thoughts or ideas that it conveys to them.**

**What does it evoke? How does it relate to your life or reality? What information do you take away?**



### 3. Side B

Next, we turn around the images to reveal Side B.



21.

Victim of climate change, a great wave hits this poor neighbourhood in Bandra Mumbai.

Currently the city of Mumbai faces an ever greater risk of floods due to climate change.



We will find a news item and a reliable source of information about a **global problem**, which will be somehow related to the previous image. We will now share these issues with the whole group and reflect together on **the space they occupy in our view.**

**What role do images play?**

## 4. Sustainable Development Goals

### 2030 Agenda

What are they and what are they for?



The facilitator will briefly explain what the **SDGs** are, where they come from, what their function is, how they are articulated.... Focusing on them as a **tool at your disposal**, to interact with industry and institutions, and jointly build **fairer societies**.

The cut-outs of each **SDG** (KRV IX) will then be distributed by groups.

Each group will be responsible for identifying them in the issues on **Side B** of the images.

We will move through the space, attaching to each image the SDGs that address the issue, choosing their size based on their relevance.

The aim of the dynamic is to visualize the presence and transversality of the **2030 Agenda** as a constellation of political and social tools to transform the world.



## 4. WE CAPTURE /TECHNIQUE\_.



22.

How do they use **the camera**?

Where do we want to place our focus?

TAKING PICTURES





22.

The next session will be **practical**. Preferably outdoors, in our everyday spaces and contexts. We will discover in a practical way the keys of the photographic language, while we experiment with our cameras capturing the **reality that surrounds us** and developing our own **way of seeing**.

# 1. Composition

It is the **arrangement** of the objects in the space of the photograph.

The rule of thirds: the grid of two horizontal lines and two vertical lines that divides the frame into 9 parts, locates 4 strong points (the vertices of the square that generate the intersections). They indicate the place where the reader of the image tends to fix his gaze.

**Now you.** Try taking pictures with this in mind.



23.

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## 2. Texture

Generate many different sensations.

Awakens the sense of **touch**: makes you want to reach out and touch the photograph.

Now you. Try taking photos with this in mind.



### 3. Depth of Field

It is the **THREE-DIMENSIONALITY** of photography.

It varies through focus, frames and angles.

Now you. Try taking photos with this in mind.



25.

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## 4. Geometric lines

They guide the viewer's attention.

The VERTICAL ones give **strength**.

HORIZONTALS give **tranquility**.

DIAGONALS generate **action**.

Now you. Try taking photos with this in mind.



26.

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## 5. Light

**Light and shadow** are the most basic elements of photography.

Light can be:  
frontal (from the front),  
zenithal (from above),  
rear (from behind),  
side (from the side),  
against zenithal (from below)  
and spot (single point detail).

Now you. Try taking photos with this in mind.



27.

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## 6. Point of view

It is the position from where the **photograph** is taken.

It can be from **below**, from **above** or at the same level.

Now you. Try taking pictures with this in mind.



28.

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## 7. Technical Elements

### DIAPHRAGM

Regulates the **amount of light** entering the camera lens.

The lower (f/1.4) the more open the aperture, the more light enters.

The higher (f/22) the less light enters.



### SHUTTER SPEED

This is the speed at which the picture is taken (shutter opens and closes). It determines the **level of exposure**, i.e. how motion is captured.

### ISO

Regulates **light sensitivity**. It is also responsible for regulating the light.

A high ISO number increases the light received by the sensor.

### WHITE BALANCE

Levels the colors that make up the image: **red, green and blue**.

With its leveling we want to achieve that neither white is too white nor black is too black and that the image does not have a burnt effect.



Now you. Try taking pictures with this in mind.



## 5. WE REVEAL/AUDIENCE\_\_



29.

**What do I want to say?**  
**What do I **communicate**?**  
**What do I feel?**

# 1. What do we want to show?

**We are going to work as a group.**

We will have to start by deciding together **what we want to say.**

We can remember as a group what we have learned in the process, what we have liked the most, or what we think is most important...

What we have found inspiring...

**What we want to continue to see or where we want to put the focus.**

**Each group chooses one SDG to work on.**

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## THE CAMERA

We suggest using **only one camera** and one roll of film.

**This means that we have a limited number of shots and that each one has to be taken at the right place at the right time.**

It will be important to apply the techniques learned for an optimal end result.

**And remember not to put your **finger** in front of the lens!**

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## **2. What do we want to say?**

**We plan and **move** in our environment to find what we want to say and how to capture it.**

**It is important to have relatively clear ideas so that we don't run out of film before we run out of ideas!**

**Both the **camera** and the **ODS** we have chosen are tools that allow us to focus, direct our gaze, and draw attention to something concrete that allows us to glimpse, think and address complex realities.**

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## **THE NARRATIVE**

**When we develop our photos, we will see them for the **first time**.**

**Depending on what we find, we will see what the images tell us.  
We will be able to say if they are all useful for what we want to  
tell or if we have to discard some of them.**

**In what order do they make more sense?  
What caption should we give them?**

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### 3. WHY

It is important that we remember **why** we are doing this.

**What** message are we sending

**Who** we want to address

What **impact** we want to generate.

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## **THE EXHIBITION**

**We will have the opportunity to participate with our photos in an exhibition.**

**Our work will be exposed to the public.**

**What do we want to transmit?**

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### **3. CONCLUSIONS**

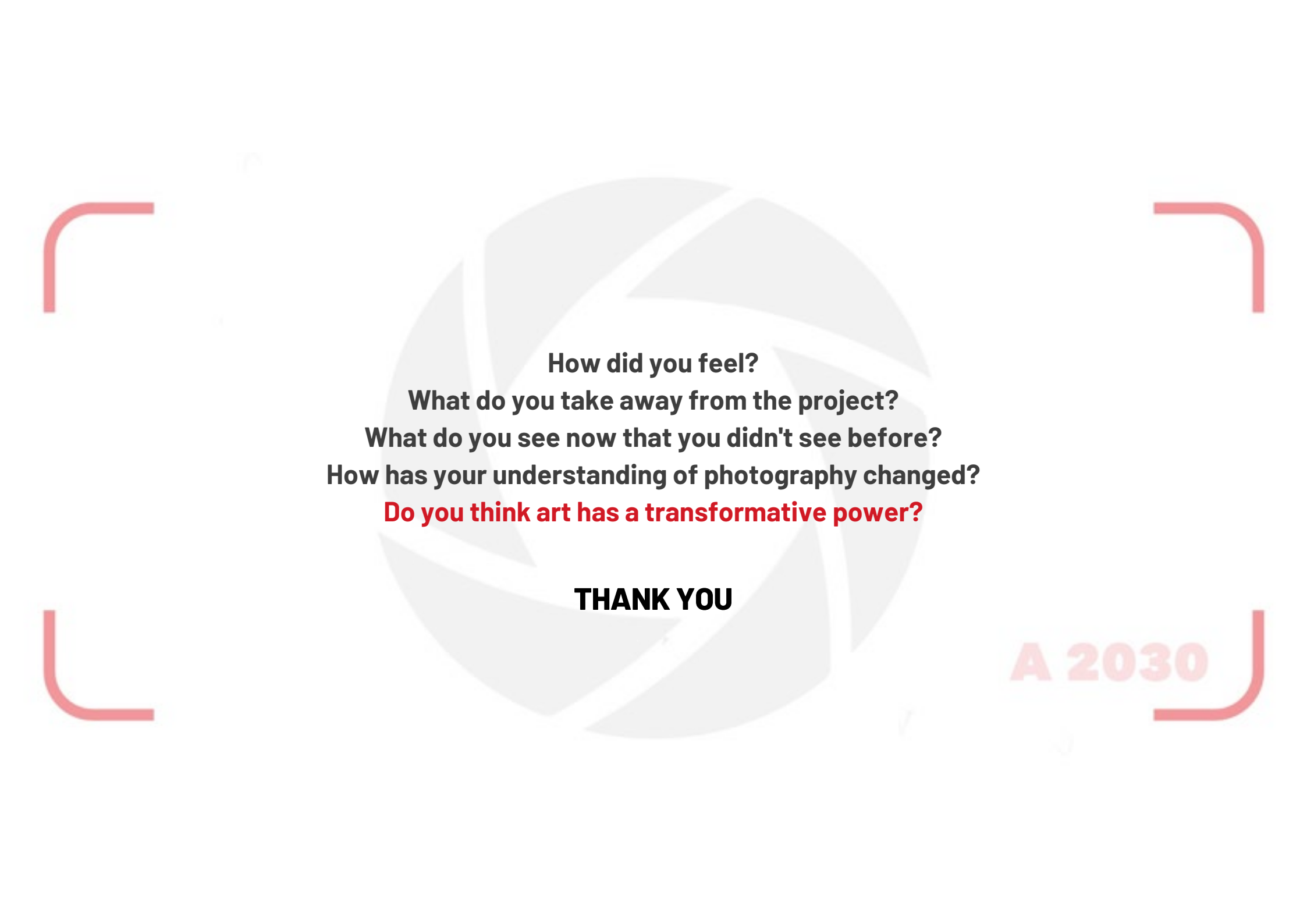
**In the exhibition we will also see the photos of other groups.**

**We will have the opportunity to share experiences.**

**To give each other **feedback**.**

**To let us be impressed and open our eyes even more.**

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**How did you feel?**  
**What do you take away from the project?**  
**What do you see now that you didn't see before?**  
**How has your understanding of photography changed?**  
**Do you think art has a transformative power?**

**THANK YOU**

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## Picture index

(In order of appearance)

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2. Sally Gall, *Flying*, 2014
3. Jonathan Smith, *Manhattan Bridge, Twilight*, 2008
4. Mary Ellen Mark, *Ram Prakash Singh with his Elephant Shyama, Great Golden Circus, Ahmedabad, India*, 1990
5. Tony Ray Jones, *Windsor Horse Show*, 1967
6. Marin Parr, *The Leaning Tower of Pisa*, 1990
7. Paul Strand, *Young Boy, Gondeville, Charente, France*, 1951
8. Angela Denore. *Pompidou, Paris, Francia* 2023. 2030Photojournalism
9. Paul Strand, *Abstraction, Bowls, Twin Lakes, Conneticut*, 1916© Aperture Foundation Inc., Paul Strand Archive
10. Vivian Maier, *Chicago IL*
11. Angela Denore, 2030Photojournalism
12. Angela Denore, *Autorretrato*, 2030Photojournalism
13. Helen Levitt, *Mexico*, 1941 ©Film Documents LLC, courtesy Galerie Thomas Zander, Cologne
14. Vivian Maier, *Self Portrait*, Undated
15. Paul Strand, *Wall Street, New York*, 1915© Aperture Foundation Inc., Paul Strand Archive

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- 
16. Helen Lewitt, NEW YORK, c.1942©FOTOFOLIO, BOX 661 CANAL STA., NY, NY 10013 HL36
  17. Unknown, Vichy, France S.XX, (Flea Market Paris, 2030Photojournalism, 2023)
  18. Unknown, Vichy, France S.XX, (Flea Market Paris, 2030Photojournalism, 2023)
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  20. Eugène Atget, *Organ-grinder*, 1898-99
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  28. John Moore. 'Crying Girl on the Border'. World Press Photo 2019.
  29. Garry Winogrand, *New York World's Fair*, 1964
  30. Alex Webb, Children Playing in the Playground, Havana, 2000

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Berger, John (2012) Ways of Seeing: Based on the BBC Television Series with John Berger. British Broadcasting Corp.,

Hall, Stuart (1972) "The Social Eye of Picture Post", Working Papers in Cultural Studies, no. 2, pp. 71-120.

Meyerowitz, Joel (2016) Seeing Things: A Kid's Guide to Looking at Photographs. Aperture,

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30.

**Don't forget to play.**



To develop the itinerary, **Misiones Salesianas** has worked in consortium with the French NGO **DBIEM**, which hosts a school and a film production company in Paris.



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