Participatory Photography 📷 Manual

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1.   Abstract

The Manual presented below has the objective of exploring the opportunities that Participatory Photography offers to the development of the skills of young people in the field of social photography and digital communication in order to promote social inclusion, through a quality non-formal learning.

The results are intended to provide insight into this methodology as a tool to use in social work and inclusion of people with disabilities.
This study is contextualized in the Erasmus + Program, it is presented as a qualitative, social and applied-purpose research because it aims to be an instrument that invites the approach to the use of a creative intervention methodology in the fight for the inclusion of people with disability.

Keywords: Inclusion - Participatory Photography - Disability

2.   Introduction

2.1.   Objectives

Overall objective

This proposal aims to provide the young participants with the tools to be able to give voice to their expressiveness, vision and personal interpretation of the world, with a purpose
of social inclusion and awareness, especially on the conditions of discrimination suffered by people due to their physical and / or mental disability, promoting processes
collective creation in community interventions that use art for social transformation, locating participatory photography as an artistic practice that favors the
transformation of representations and social imaginaries with the channeling of shared desires and needs.

Specific objectives

- Encourage, through participatory photography, the creativity of the participants to express through photos their vision of social inclusion;
- Empower young people so that, through digital communication, they can transmit their image of the problems, challenges, opportunities, aspirations related to their environment, community and reality where they develop their daily lives;
- Promote active citizenship, dialogue, mutual respect and awareness of young people on issues of social relevance, with a focus on the social inclusion of people with disabilities, through photography;
- Transfer and dissemination of innovative practices at European level on issues of social inclusion, intercultural dialogue and active citizenship of young people;
- Promotion of open-ended informal and non-formal education methodologies, tools and materials;
- Promotion of active European citizenship among young people through their awareness of social inclusion, with the perspective of breaking down social barriers among "young people" and "people with disabilities", as defined, among other things, by the European Disability Strategy 2014-2020.

![PhotoFX logo]

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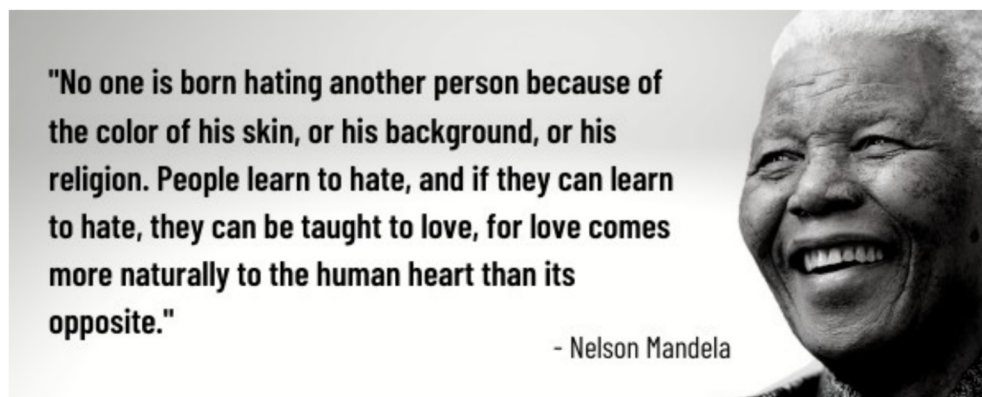# 3.   Theoretical framework

3.1. The power of dialogue. Photovoice, Photojournalism and Reports

3.1.1 Power of Dialgue

The heart of dialogue is listening. This requires us to not just hear others' words but to also hear our own thoughts, which can change when we are truly able to receive others' input. But first, wemust take pause in our responses to deeply consider what others are saying to us.

Dialogue is important because when you have dialogue it shows the character's personality, emotions, and actions The reason why authors use dialogue in their pieces of texts is to help the reader to get to know the character while also revealing the character's emotions and actions.

The guiding values for a successful dialogue can be felt and experienced as listening, trust, openness, respect, honesty, awareness, courage, vulnerability, participation, inclusion and creativity.

"No one is born hating another person because of the color of his skin, or his background, or his religion. People learn to hate, and if they can learn to hate, they can be taught to love, for love comes more naturally to the human heart than its opposite."

- Nelson Mandela

What is the importance of dialogue in the community? Building societies through effective dialogue, community members share ideas and information, build and rebuild them, contributing to the development of society and individuals. Dialogue is an effective way of communicating with family members.
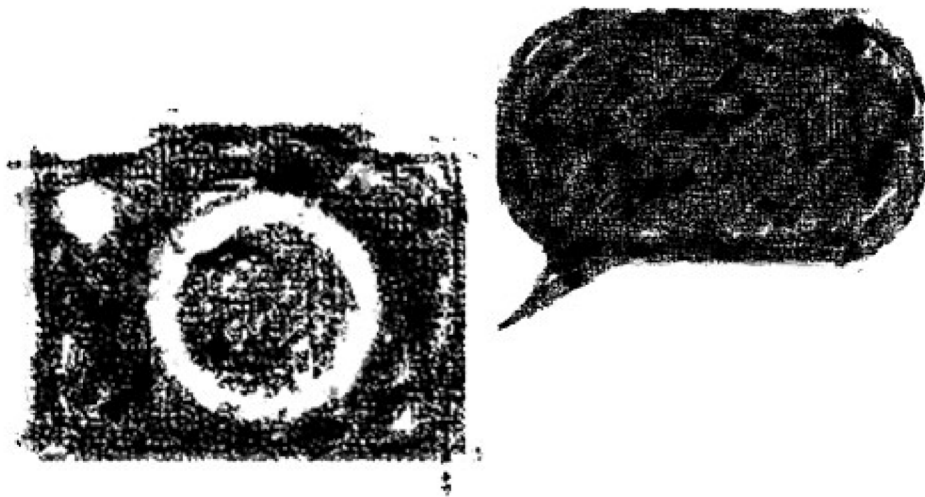
What are the main 6 purposes of dialogue?

1. It makes the story advance. A major feature of dialogue is that it moves the story forward in a more straight-forward way than a narrator's explanation would
2. It develops the characters. Characters can also evolve through dialogue
3. It brings dynamics
4. It provides realism
5. It defines characters
6. It provides information.

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3.1.2 PhotoVoice

Photovoice is a visual research methodology that puts cameras into the participants' hands to help them to document, reflect upon, and communicate issues of concern, while stimulating social change.

Photovoice, as a community-based participatory action research (PAR) method, has gained immense popularity since Wang and Burris first introduced it in the early 90s, originally as "photo novella." Developed as a component of their work with women living in rural farming communities of Yunnan province China, Wang and Burris used this method to assess women's health and socioeconomic needs, in an effort to support improved reproductive health outcomes. Wang and Burris (1994, p. 179)explain that the purpose of photovoice "was to promote a process of women's participation that would be analytical, proactive, and empowering."

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Three Main goals PhotoVoice

Photovoice is a process by which people can identify, represent, and enhance their community through a specific photographic technique. As a practice based in the production of knowledge, photovoice has three main goals:

1. to enable people to record and reflect their community's strengths and concerns;
2. to promote critical dialogue and knowledge about important issues through large and small group discussion of photographs, and;
3. to reach policymakers.

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PhotoVoice Example

The individual experience of participants involved in Photovoice projects is seldom scrutinized. In a study in which the aim was to explore and describe the individual experiences of the female individuals who participated in a previous Photovoice project a change in the women's empowerment was analyzed in terms of:

1. participants acquired new knowledge and developed critical awareness of their community;
2. the social recognition participants received transformed their self-perception; and
3. the project allowed them to expand their social networks and to build new links with different actors (research partners, local decision makers, media and the wider public).

Source; https://bmcpublichealth.biomedcentral.com/articles/10.1186/s12889-018-5335-7

3.1.3 Photojournalism

As a short definition, Photojournalism is the telling of a story through photographs. While a journalist will use their pen and paper to tell stories, a photojournalist will use their camera to capture the visual representation of a story.

There's a fine line between photojournalism and documentary photography, but the distinction is important. The photojournalism definition you will find on sites like Wikipedia gives us this rigid framework: it is the practice of producing images to tell a news story, which must be honest and impartial in line with journalistic standards. The images have context relating to recent events, and should not be edited or manipulated.

A photojournalist is similar to a reporter, but uses a camera rather than the written word to tell news stories. He or she will often travel to places of particular note, or may live in a certain area in order to catch events as they unfold. You could be a war correspondent, or capturing events in your home town. Wherever you are working, your job is to bear witness to events and capture them in a way which will evoke something in the viewer. You should make them feel as if they were there to witness it themselves. There's a certain skill set which not everyone has – the ability to capture and frame great images under pressure, optimizing the exposure and other settings, as well as standing your ground and taking the shots even in dangerous situations.

Best Examples of Photojournalism

Here are some brief examples of photojournalism:

- Mass shootings aftermath: Photojournalists took to the street to capture the candlelit vigils and aftermaths of mass shootings in El Paso, amongst other tragedies in countries around the world
- Anti-government protests in Hong Kong: Photographers observed and took images of protestors who came out in force against the government, as well as the police response. Action shots, depicting the throwing of bricks or attacks by police officers, have huge resonance.
- Election of Ursula von der Leyen – Photojournalists were there on the scene to capture the exact moment the new President of the EU found out she had been elected, and to see her genuine response.
- Pride: Each year, the Pride parades around the world offer chances for photojournalists to capture huge moments – and this anniversary of the Stonewall Riots was a particularly special one.

Key Photojournalists From History

Some great examples:

Invasion at Omaha Beach – D-Day

Robert Capa - This photojournalist is best known for his war coverage. Capa was keen to get up close and personal with the action, though this ultimately cost him his life. He was a co-founder of Magnum Photos and some of his shots remain the most famous in the world.

Matthew Brady - Known as the father of war photography, Brady had to get permission from Andrew Lincoln to go and photograph the Civil War for Harper's Weekly. His heavy, clunky equipment meant he could not easily get into the action, but he was always quick to cover soldiers in camps and the aftermath of battles. His images were so early that they could only be printed as engravings in the magazine at first.

Albert Eisenstaedt - a sailor bends a nurse backward as he plants a kiss on her in Times Square. You know the shot! Eisenstaedt was there at many moments of cultural importance in the forties, fifties, and sixties – and beyond.

3.1.4 Reports

A report is a document that presents information in an organized format for a specific audience and purpose. Reports are the backbone to the thinking process of the establishment and they are responsible, to a great extent, in evolving an efficient or inefficient work environment.

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One of the most common formats for presenting reports is IMRAD—introduction, methods, results, and discussion. This structure, standard for the genre, mirrors traditional publication of scientific research and summons the ethos and credibility of that discipline. A typical report would include the following sections in it:

Title page

- Executive summary
- Table of contents
- Introduction
- Discussion or body
- Conclusion
- Recommendations
- Reference list
- Appendices.

The significance of the reports includes:

- Reports present adequate information on various aspects of the business
- All the skills and the knowledge of the professionals are communicated through reports.
- Reports help the top line in decision making.
- A rule and balanced report also helps in problem solving.
- Reports communicate the planning, policies and other matters regarding an organization to the masses. News reports play the role of ombudsman and levy checks and balances on the establishment.

3.2. Social and participatory photography

Our busy world is mentioned as a characteristic of the 21st century. We have less and less time to talk to each other. Those who have a hard time reading or writing for any kind of reason, are certainly at a disadvantage in communication and human relationships. In this way, people become more and more isolated from each other. Yet even today there is a great need for the cohesive power of community.

Nowadays, integration is a highly up-to-date and often used word and theme.

"Integration is the incorporation, the merging of separate parts into a larger whole." / Hungarian Interpretive Dictionary (1992, p. 596.)/

In pedagogy integration means the co-education of children with disabilities with their non-disabled peers and the co-education of children from different cultures.

The social interpretation of integration is ensuring the involvement of people with disabilities in the life of society.

Integration is a process aimed at maximizing the feasibility of human interactions. We all (even the most severely disabled) have biological abilities, developmental potential and basic individual abilities. Everyone has an individual life path and a social environment; everyone is an individual and has self-identity.

Integration is not a newly discovered phenomenon, it has its history abroad and in Hungary as well. Partly due to foreign influences and partly due to domestic needs, certain innovation tendencies have started in Hungary primarily in pedagogy and in special education.

Physical and mental disabilities are in many cases noticeable from early childhood due to special educational needs emerging in students living with disabilities. The education of children with disabilities together with their non-disabled peers became difficult and as a solution, special schools were established. The aim was to protect and help the children who had failed so far in primary schools. Often emerged as a problem that certain types of disabilities have occurred less frequently. In this case the enrollment of children with rare disabilities was accomplished in segregated residential institutions far away from their home. By the end of 8th grade, problematic questions arosed. How could they integrate into the group of their peers? The integration was not always a smooth process.

Co-education and integration started from anti-discrimination movements. Parental advocacy movements have exerted significant pressure and influence on attempts to modernize the institutional system of special education. Sociology has recognized that socializing children can be more effective when educating children with disabilities together with their non-disabled peers. No matter how difficult it is for them to learn and to acquire knowledge, these are still possible and necessary also for them. Preparing the teachers, the special education teachers and parents for integrated education is an essential condition of successful integration. There is a need to change attitudes and to develop a new kind of vision. The aim is not to highlight the differences, but rather to find commonalities between the students. United professional events, school camps, or common leisure activities are great opportunities to approach and to open up. Among other things, this integration would aim to engage children with disabilities in a welcoming environment at an early age, and this would lead to the development of barrier-free reception skills in adulthood. We must believe that children with disabilities also have the right to develop their abilities to the highest level.

Unfortunately, indifference, carelessness, contempt and sometimes even (unfounded) fear are often experienced in our society. It is not uncommon for people to behave intolerantly towards their fellows.

We need to work effectively on bringing people closer. The so-called "civil sensitivity programs" compiled by professionals, teachers and special education teachers make everyday life difficulties and vulnerability of people with disabilities easily perceptible for those who do not know them. Important to mention that even an accident could cause disabilities. It is essential to be aware of these facts and move out the people with disabilities from their closed and hidden environment and also show their values, because all these attempts serve openness.

There seem to be several solutions for feasible integration. As mentioned above, social integration is not new at all, not even in Hungary. One of its big areas is sports. Following the example of today's Student Olympics, competitions were held on school, district, county and national levels. Representatives of their non-disabled peers were usually participants at these events. The still operating Special Olympics global movement emerged from this initiative. National and world games were usually organized and held in public. A lot of young people took part in running the events as volunteer organizers. Here they had the opportunity to learn about people with disabilities. As the volunteers were part of the daily routine and sport achievements for several days, they had the chance to recognize that disability is not a category, but it means individuals, personalities, and certain people. Significant progress in the acceptance of disability was made when a volunteer met a young person with disability and got to know his or her name, recognized that the person have breakfast, lunch and dinner and a human life story just like anyone else.

Another area is the system of sheltered workplaces operating in the national network. These jobs partially mimicked the adult life of the major society. Young people with disabilities who were able to live independently on some level could get into these places. They became "workbook" workers, they had their own earnings, and only the necessary help and support was available to them. This system was based on the fact that the school had prepared its students for "Independent Life" so that they would be able to integrate as adults. According to feedbacks it was successful many times. Young people were not even integrated, but rather assimilated into society. These jobs are not necessarily about achievement orientation, but in many cases tolerated the disadvantages with which these young people started their worklife. Important to mention that being self-sufficient, starting a family or living the everyday life became available for a certain percentage of these people. However, it should also be noted that this system was only able to accommodate a small part of these people, the majority remained with the help of institutional or parental backgrounds. Both parents and institutions have done their best to help the assimilation of people with disabilities as much as possible, but this has clearly fallen far short of the desired degree of integration. Unfortunately, workplaces that could offer jobs for people with disabilities are still rare, but a great example is the first café and restaurant founded by people with disabilities in Budapest. In this place people with disabilities prepare and serve food and drinks, and they effectively participate in organizing and executing the programs.

The third area is a partial integration: the development of artistic activities with the participation of children and young people with disabilities. In this initiative people of different abilities could be partners of their non-disabled peers. Instead of "cute little drawings and sketches" treated with a forgiving smile, they could make truly creative artworks. Initially these open exhibitions and performances were organized as accompanying phenomenon of major sport or social events.

Ball room dance and folk dance shows were organized, which then grew into national competitions. The series of events is open to everyone except the organizers. Based on the feedbacks, turned out that these events also have an integration effect and helps the acceptance. The Hungarian Special Arts Workshop Association grew out of these events as the coordinator and organizer of the activities.The association has been operating since 1994. Theatrical performances were organized. They operate the National Colour Music Orchestra in which participants can also experience the joy of playing together. Festivals on regional, national and even on international levels were organized within a short time, which helped the leaders of education policy and economy, also the media to finally mark equality between the achivements of people with disabilities and of non-disabled people. Their guidingidea is that it is not the disability but the human being as a creative being that should be presented.

Although people with mental disabilities are primarily hindered in the learning process (they learn everything more slowly and with more difficulties, and have ability to remember things for a shorter period of time), they are able to exploit the benefits of technological innovations. The emergence of touchscreen devices has opened up the world to them as well. By using videos and photos to learn, they have a great support in education or to acquire daily life processes.

For example, if you would like to teach a toddler how to wash their hands, the only thing you need to do is to take a photo of every step of the process while they are washing their hands. Open the tap. Put their hand under the water. Soap the hands. Close the tap. Wipe their hands. Put the towel back. And so on, we could list examples from everyday life.

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Mastering the technique of photography with smart phones is not a very difficult process. Even the youngest child can master it. At an older age, the tricks of using a camera can be taught as well. The toddler is also really happy to see family photos, or photos taken at family events, everyday school life or on holidays, but the situation is the same concerning their favorite games, objects, tales and fairy tale movie characters or school creations. Then he or she prefers to look at pictures of the beauties of nature, animals and plants. If they have a photo-making tool in their hand, they will be delighted to take photos of anything. In many cases oral communication, speech production and speech comprehension are difficult. Taking photos and photography can also be remarkable opportunities to stimulate understanding. It's a great opportunity to open up some kind of communication channel through which they can express themselves. They can show their feelings, give us a "reflection of their souls" through which they can show that their living space is unique and inimitable as well. At the same time, their lives are as human as anyone else's. Photography is an outstanding tool for acceptance and for capturing common moods and emotions.

Young people with disabilities often get bored easily just like anyone else, and find it difficult to do something meaningful and have friends. Photography is a really good pastime, with which they can also stimulate their own energy.

As I mentioned at the beginning of this writing, there is still a great need for the cohesive power of community to reduce isolation. Photography could also prevent loneliness, emotional burnout, and the feeling of "no one needs me". Even the activity of photographing, organizing and visiting the exhibitions could replace the negative thoughts by "I am important", "I miss you too and I am important to someone" and by the feeling of "I can do it alone". For this reason we could create a more meaningful and useful way of life and happier human destinies.

4. Methodology

4.1. Photographic theories and techniques, Polaroid and the like

Background

Photography has an "official" date of birth: 9 July 1839 when the photographic process of Louis Jacque Mandè Daguerre (1787-1851), set designer and creator of dioramas, was granted the patent by Paris Academy of Sciences. His partner, Joseph Nicéphore Niepce (1765-1833), who had already produced several heliographs in the 1920s, died before seeing this recognition. Thus was born the Daguerreotype (1839-1860 ca.): a plate covered with silver which, exposed to the vapors of iodine (silver iodide), placed in the dark room and positioned in front of the subject to be filmed, after a decidedly long and a wash in sea salt and mercury (to remove any silver iodide residue that could continue to darken), shows a mirror image of the imaged object. With a sharpness and brilliance thatwas shocking for the time, this technique revolutionized the world of portraiture. It also reveals to man his inadequacy in direct observation of nature, undermining his sense of the absolute. The daguerreotype is a unicum, from which it is impossible to make copies.

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Social and artistic impact in the world

The first photographs immediately aroused the interest and wonder of the onlookers who flocked to the increasingly frequent demonstrations of the procedure. They were amazed by the fidelity of the image and how it was possible to distinguish every little detail, others feared an abandonment of painting or a drastic reduction of its practice. This did not happen, but the birth of photography favored and influenced the birth of important pictorial movements, including Impressionism, Cubism and Dadaism. The relationship between photography and traditional art, especially painting, was immediately one of love and hate. Initially the new invention was greeted with skepticism, to the point that the painter Paul

Delaroche affirmed "from today painting is dead." This technique was however a help to "traditional" painters, who found in photographs a support from which to elaborate reality through During the development of the Cubist movement Picasso used photography to studythe values of surfaces, and was himself a photographer, using optical distortions of the wide-angle lens to obtain particular visions of reality. This situation was the impressionists who, to achieve their goals, also made use of photography itself. They choose to represent reality by capturing its instant impressions, bringing the painting to exalt the feeling of the fleeting moment over the whole moment. The light changes at every moment, things move by moving in space: the vision of one moment is already different in the next. The fleeting moment of impressionist painting is totally different from the pregnant moment of neoclassical and romantic painting, it has nothing to do with stories: it captures perceptions and emotions. This way of painting has obvious analogies with photography: the latter also captures an image of reality in a fraction of a second. Along with photography, the Impressionists take the speed of sensation and the particular cuts of framing, which give their images, in particular the closeness between the world of photography and that of the Impressionist painters was made even more evident in 1874 when the photographer Nadar hosted the first exhibition of Impressionist paintings in his studio, considered too "modern" tobe exhibited at the Salon of Paris.

Birth of the Polaroid

In 1963 the first color film was invented, the Polacolor, a new model of camera, the Polaroid Swinger, was designed for a young audience, and the first instant portrait was introduced. Successes that made Polaroid sales soar by now to three million for cameras and fifteen million for films.

Ambitious and always looking forward, Land did not rest on his laurels and in 1972 created amodel destined to become iconic: the Polaroid SX-70, a folding camera that used the dry development process and also allowed shooting also editable images with effects. The Polaroid SX-70 was a success and it seems that the company made 5,000 a day!

A few years later it was the turn of the Polaroid OneStep Land, instant camera with fixed focus, also a best-seller, but the seventies also saw Kodak's entry into the production of self-developing films, the Kodak Instant, which unlike the Polaroids they had a rectangular shape and a surface of 9 × 6.8 cm. A war of patents and counter-patents broke out which saw the winning Polaroid, thus allowing the company to hold the instant camera market until 1986.

The advent of digital marked the end of the production of cameras and in 2000 due to two very serious bankruptcies the company went through a period of severe crisis that led in 2008 to the stop of the production lines of the films first and to the sale of the brand then.

One of the first models of Polaroid©

Social and artistic impact

Polaroid and Instagram

Before, there was an instant photo to share in minutes with friends around us. Then came an even faster shot to share with our entire virtual world. Now the red thread between the old Polaroid and Instagram is getting stronger: the Italian Socialmatic has signed an agreement with Polaroid to produce the digital and social version of OneStep , the famous self-developing film camera of the 1980s.

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4.1.1 General aspects of photography

4.1.1.1   Functioning and components of the camera and Polaroid

Models of camera

Direct View Camera (Galilean viewfinder)

This camera features a completely independent viewfinder related to the optics. The field of view is different from what we can find in the frame (normally the viewfinder is above the lens) and this can cause problems about composition (parallax problems). The image framed by the Galilean viewfinder is even clearer and sharper than we will have in the photo,because the image does not pass through the optics.
The dimensions of this device are usually small and are often equipped with a fixed lens without the possibility to focus and without being able to vary other fundamental parameters such as white balance, shutter changes, timing and so on. The classic example are disposable machines.

LEICA©

Camera with finish viewfinder (Telemeter) and interchangeable optics

These are quite rare machines lately, indeed extinct with the advent of digital technology. These machines produce two images in the viewfinder that overlap: when the overlap is perfect then we will have perfect focus. The system is called rangefinder and is very important in low light conditions. Normally these cameras are also equipped with a parallax corrector, have interchangeable lenses and it is possible to act on the shutter curtain, as well as on shutter speeds.

Compact Camera

This is the most common type of camera ever. This category includes all "pocket" cameras equipped with a much smaller photographic sensor than the one used in reflex cameras (much smaller). With fixed optics, they are often equipped with zoom even when pushed, to the detriment of light.

CANON©

Compact camera with external excursion zoom

It is the model that first spread with the zoom that "moves" and extends outside the camerabody.

Compact camera with internal excursion zoom

Launched by Sony, these cameras are characterized by their very small size and the lack of moving parts outside the camera body itself. The zoom (also called periscope) is delegated to a movement of mirrors inside the camera body itself (normally it does not exceed 5X enlargement). This solution makes it possible to create machines that are much more comfortable to carry around, but they have major brightness problems compared to theequivalent with external zoom.

FUJIFILM©

Bridge camera

It is a type of camera "halfway" between compact and professional cameras. The image quality is completely comparable to the compact but allows full control of the commands. The disadvantages of this camera are: shutter response delay, non-interchangeable lenses, SLR size and low brightness.

FUJIFILM©

Immediate development

Back in vogue thanks to Polaroid, they are equipped with an integrated printer. They are usually equipped with fixed optics and are almost completely automatic, as well as expensive when it comes to consumables: inks and photo paper.

POLAROID©

Monocular (SLR) Reflex camera

The image framed by the lens is reflected by a mirror located in front of the shutter, turned by the pentaprism and then projected onto the ocular viewer: with these cameras we see exactly what we frame.

The SLR cameras are also equipped with a very generous sensor and allow the photographer to modify any shooting parameter. Equipped with interchangeable lenses, theyoften also allow exposure metering through the lens (TTL). Many functions such as the focusare also motorized. All this obviously translates into a considerable weight and bulk. The sensor size, in full frame reflex cameras, is equal to 24x36mm. That is, equal to the size of a frame of a photographic film. There are obviously entry level Reflex cameras where the sensor is smaller than that of the "full frame". Also called APS, they are approximately 16x24mm in size.

Medium format monocular reflex

The medium format reflex cameras are almost similar to the previous ones except for the sensor format which reaches the dimensions of 6x6cm. such a large sensor allows a better color rendering, very high brightness, very noticeable enlargements without graining problems.

Binocular reflex (TLR)

This model has now disappeared with the advent of digital. It used films with 6x6cm frames and was equipped with two lenses: the first to frame, the second to shoot. The image for the framing, in these machines, is formed on the frosted glass that is observed in a well. Due to the double viewfinder, it has a certain parallax error. The lens is usually fixed, the quality is excellent but it is particularly slow to use, in addition of being bulky.

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Reflex mirrorless

They are the latest arrivals: these are cameras with a compact body but with the sensor of a half frame reflex. Without an optical viewfinder, the display must be used toframe (some models even have a digital viewfinder). They are faster than traditional reflex cameras as they lack the mirror and its movement, even if the final quality at the moment is not comparable to that of the older sisters.

PENTAX©

Lomographic machines

They are very fashionable analog cameras nowadays. They are born as old machines and with the film compartment no longer light-proof. By combining the infiltrations of light with an old and out-of-date film, Lomographic machines produce photos on the edge of surrealism, with colors that often are not related to reality. For large lines they are Galileanviewfinder cameras.

WRANGLER©

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Components

Viewfinder

A photographic lens is an optical device, applicable to different types of equipment, which allows to direct the light onto the film or sensor of the camera. The viewfinder is made up of one or more lenses, arranged internally in different groups according to rules and proportions dictated by the laws of optics. The evolution of technology has made it possible to improve the quality of the lenses.

Lenses

Lenses are the main components of each objective, present in varying numbers within it. They are made of high quality optical glasses which, thanks to the laws of optical physics, allow the light coming from a variable portion of the space to be captured on the sensor.
The morphology and position of the lenses allow to focus the optics (focus) and determine the focal length. The optical design of the lens is designed to reduce size and contain distortions. The quality of the lenses and the materials they are made of strongly affect the quality of the image captured and the presence of distortions and aberrations.

LEICA ©

Focal lenght

The focal length is defined as the distance between the optical center of the lens and the plane of the sensitive element, i.e. the plane where the film or sensor resides and where it conveys the focused image; it is measured in millimeters. Going to simplify the optical layout of the lens and considering it as a single lens, the focal length is the distance betweenthe lens and the sensor.
A fundamental feature is the relationship with the angle of view that is the angle that definesthe portion of space framed by our optical system through a lens of a certain focal length: shorter focal lengths correspond to greater angles of view, therefore to frames. Wider, longerfocal lengths correspond to smaller angles of view and narrower frames; we will then go onto distinguish the various types of objectives based on these characteristics.

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Diaphragm

Mechanism that, through a system of blades regulating an entrance hole, regulates the amount of light that passes through the lens and which will then affect the sensor.

Focus

The components of the focusing mechanism reside both in the camera body and in the lens: in the camera body we generally find the "brain" that controls the operation as well as the various points / areas in charge of this phase, arranged near or on the sensor; inside the lens, on the other hand, we find the focus motor that moves the lenses and allows you tofocus the optics. There are different types of focus motors: some faster and quieter, others slower and noisier; the quality of the focusing motor clearly affects the quality of the optics and its price.

For example, in Canon lenses we have 3 types of focus: Standard, STM and USM, different types of focus motor present with their own nomenclature also in other brands. An appreciable feature is also that of the Full Time Manual Focus, the possibility of intervening with manual changes to the focus without having to deactivate the lens motor.

Draft

It represents the distance between the plane of the sensitive element and the lens mount. This feature is given only by the specific optical system adopted by the various photographic manufacturers and, in addition to the possible communication between camerabody and lens in digital systems, it is the reason why it is not possible to use lenses with specific grafts for a brand on the bodies of a another brand (unless there are any adapters that usually cause the automatisms to be lost).

Diameter of the optics

On the lens crown we will find a figure in millimeters that tells us the diameter of the lens mouth, this is useful for knowing which accessories: lens hoods, filters, ring flashes, are directly compatible with the optics without the need for adapters. The measurement of the diameter is a direct consequence of the maximum focal length of the lens, its maximum aperture and the manufacturing choices of the manufacturer. The values of the diameter of the most common lenses are: 58mm, 72mm, 77mm, 82mm.

Shutter

The shutter is a mechanical device; its fundamental task is to control the time inwhich the sensor is hit by the light.

In most reflex cameras we find the curtain shutter: consisting of two mechanical surfaces arranged parallel to the plane to the focal plane. Each curtain is made up of slats. The curtains, running at a speed determined by the settings we gave the camera, let only a specific amount of light through.

The shutter is located in front of the sensor and therefore adjusts the light that will hit it. When you take the picture, the first shutter curtain rises; the sensor is therefore struck by thelight that passes through the objective lenses. Once the sensor has been hit by the amount of light that the shutter has let through, the shutter curtains close and block the light.

In most reflex cameras, the shutter consists of two curtains that move vertically and areplaced parallel to the focal plane, covering the sensor and protecting it from light.

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Film or sensor

A sensor is a silicon "rectangle" on which a whole series of photosensitive elements (the aforementioned photodiodes) are implanted, known as pixels, with a very small size (weare in the order of microns).

The photodiodes are arranged in a series of rows and columns. The number of rows and columns determines the resolution of the sensor. For example, a 21-megapixel digital camera may have 5,616 columns of pixels horizontally and 3,744 rows vertically. This produces 3: 2 aspect ratios (or aspect ratio) that allow you to print an entire image on 15cm and 10cm prints).

Digital camera sensors use microscopic lenses to focus incoming photon beams onto the photosensitive areas of each individual pixel / photosite on the chip's photodiode grid. The micro lens performs two functions. First, it concentrates the incoming light on the photosensitive area, which constitutes only a part of the total surface of the chip (The rest of the area, in a CMOS sensor, is dedicated to the circuitry that processes each pixel of the image individually. In a CCD, the sensitive area of individual photosites is larger than the overall size of the photosite itself). In addition, the microlens corrects the relatively "steep" angle of incidence of incoming photons when the image is captured by lenses originally designed for film cameras. Lenses designed specifically for digital cameras are built to focus light from the edges of the lens onto the photosite; older lenses can direct the light at such a steep angle that it hits the "sides" of the photosite "bucket" instead of the active area of the sensor itself.

4.1.1.2   Basic photographic techniques

Analogic Photography

Through the first, random, experiments, over time it has been transformed into a technology with repeatable results and with the primary purpose of reproducing reality as faithfully as possible.

If at the beginning photography was the area of the first inventors, experimenters and photographers, also thanks to the advent of digital it has become a form of communication through images within everyone's reach.

A physical-chemical process that required hours for the latent image to reveal itself and materialize on the print, today takes place in a fraction of a second: the advent of digital, or the sensor to capture the latent image, allows it to be viewed and shared in an instant.

Despite this undoubted progress, it is still possible to photograph through the physical-chemical process of acquiring the latent image on the film, and subsequent development and printing.

Although the production of film cameras has actually ceased, there are still millions of perfectly functioning copies worldwide, starting with cameras from the early 1900s to the lastfilm cameras of the second millennium.

Photographic films are still produced, both in color and in black and white, with different emulsions and sensitivities. All chemistry is still being produced to develop the film and equipment for the development process, starting with the tanks.

Print enlargers are still being produced and as with cameras, they are available in used quantities, often in excellent conditions of use. Printing paper and related chemistry are still being produced.

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In a word, analog photography is not only not extinct but is actually making a comeback.

It is a slower path than the digital one, it is not possible to immediately review the shot and the variables in place from the moment of the shot to the time of final printing are infinitely higher than the digital process.

Although the introduction of color in photography was one of the greatest revolutionary advances in analog photography, the black and white silvery language still remains the mostimmediate and refined today, not to mention the fact that the black and white process is absolutely within reach. all, except the color one.

Everyone can print a black and white photograph, not everyone a color photograph, also dueto the fact that the process of developing and printing the color negative is much more complex.

But it's not just this. An analogue black and white print is still the universal photographic language today: just visit a photo exhibition to realize this. In addition, for decades, black andwhite photography was the only photographic language.

Resuming it today, decades later, means reconnecting with the first true photographic language, even if almost two centuries have passed since the first experiments.

Digital photography

Digital photography uses cameras containing arrays of electronic photodetectors to produce images focused by a lens, as opposed to an exposure on photographic film. The captured images are digitized and stored as a computer file ready for further digital processing, viewing, electronic publishing, or digital printing.

Until the advent of such technology, photographs were made by exposing light sensitive photographic film and paper, which was processed in liquid chemical solutions to develop and stabilize the image. Digital photographs are typically created solely by computer-based photoelectric and mechanical techniques, without wet bath chemical processing.

The first consumer digital cameras were marketed in the late 1990s. Professionals gravitatedto digital slowly, and were won over when their professional work required using digital files to fulfill the demands of employers and/or clients, for faster turn-around than conventional methods would allow.[2] Starting around 2000, digital cameras were incorporated in cell phones and in the following years, cell phone cameras became widespread, particularly due to their connectivity to social media websites and email. Since 2010, the digital point-and-shoot and DSLR formats have also seen competition from the mirrorless digital camera format, which typically provides better image quality than the point-and-shoot or cell phone formats but comes in a smaller size and shape than the typical DSLR. Many mirrorless cameras accept interchangeable lenses and have advanced features through an electronic viewfinder, which replaces the through-the-lens finder image of the SLR format.

Developing techniques

With photographic development the latent image is transformed into a visible image, therefore the visible image is made permanent and not very perishable over time, and finally the film (negative or positive) is made insensitive to light.

For some films (Polaroid and Instax by Fuji) developing is apparently not necessary: fromthe user's point of view, they develop themselves. In reality, the "filmpack" container containsthe films, the gel capsules that allow the chemical action of the developer and a pair of rollers.

Some models of filmpack also contain a lithium battery (this in fact was the first industrial use of the technology) necessary for the operation of the camera. The Polaroidprocess, after exposure, forces the film to pass between two rollers that crush a gel capsule,
distributing it on the photographic emulsion. After a few seconds it is possible to separate theprotective paper from the photographic film, on which the already fully formed image appears. In the first models the action was completely manual, in the later models it is drivenby a small electric motor. In the seventies, Kodak also began producing similar films. These self-developing films, called Kodak Instant, unlike Polaroids, were rectangular and the imageon the surface measured 9 × 6.8 cm. After losing a patent battle with Polaroid, Kodak left theInstant Camera business on January 9, 1986.

Black and white negative

When developing a black and white negative, we proceed by extracting the film from the magazine and then wrapping it in a spiral container, which is in turn inserted into the tank. This operation must be carried out in complete darkness, typically in the dark room or with a particular light-tight bag equipped with sleeves called "pants". Then the film is treated with the detector, which makes the image visible by reducing the exposed silver halide to metallic silver. It is then immersed in a stop bath (slightly acidic), which ends the action of thedetector (sometimes running water is used).
After removing all the detector residues from the film in order not to contaminate the fixative, the fixing bath is passed which makes the image permanent and resistant to light, forming soluble complexes with the non-reduced silver halides, which enter into solution. The film is then washed to remove the thiosulphate of the fixing, which is dangerous for the stability of the image, because it could sulfate the silver (sometimes an additional bath is also done, which eliminates the thiosulfate). This is followed by a bath in a solution of surfactant or distilled water to avoid stains due to the salts dissolved in tap water. Excess water is eliminated with special tweezers covered in suede leather (or even by passing it between theindex and middle fingers). Finally the film is hung to dry in a dust-free room and is ready to be printed. Film development is a crucial stage in the photographic process. The density andcontrast of the negative are determined not only by the type of detector used, but also by thedevelopment time, by the temperature of the baths, by the agitation of the tank. The development time is indicated by the manufacturer, together with the corrections to be made according to the temperature of the bath, which must not differ much from 20 °. These indications are usually given to obtain a negative density corresponding to the nominal sensitivity of the film. By developing for longer times, a higher density can be obtained, an operation that is generally performed to "pull" (as it is commonly called) a film beyond its nominal sensitivity. This is usually done on films with already high sensitivity (such as 400 ° ISO) to obtain results comparable to sensitivity of 800 °, 1600 ° or even 3200 ° ISO, also achieving an increase in contrast and graininess of the negative. Times for this type of treatment are generally indicated by the manufacturer of the film or baths. Another important operation is the agitation of the tank, necessary to avoid a local exhaustion of the detector. Development is usually started with three vigorous strokes on a hard surface to remove air bubbles from the film. Continue with the agitation of the tank according to the manufacturer'sinstructions, for example three overturns at one minute intervals. To check the time, it is advisable to start the stopwatch at the end of filling the tank (as quickly as possible) and to start emptying when the time detected by the tables based on the temperature has elapsed.

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4.1.2 Portrait study

The human figure has always been a fascinating subject for artists of all time. Today thanks to photography it is possible to immortalize people in every phase of their life, but before its invention (1851), it was common to take portraits on important occasions, to preserve a memory of the time that was, of people far away or no longer in life. In ancient times, the portrait was reserved for great personalities, sovereigns, emperors, rich exponents of the aristocracy. Busts and half busts were made in marble, which depicted the physiognomy of the person with great attention to detail: women's hairstyles, beards in men, jewels, draperies of clothes were reproduced with great realism, and today they are useful elements for go back to the chronology of the works. The portraits that have been best preserved over time are those on wood, because painting on wood lasts longer than frescoes and painted canvases. During the Middle Ages the representations were mainly dedicated to sacred figures: Christ, the Madonna, the Popes, the saints and the martyrswere the favorite subjects of medieval iconography. The divine figures were portrayed in large proportions in the canvases, while the patrons, also depicted, were reduced to disproportionate miniatures.

Portraits have never been just simple representations of physiognomy, but go beyond documentation and always show an interpretative gaze of the artist on the subject.

Over the centuries the artist's gaze has changed, reaching ever new and unexpected solutions, passing through representative, realistic and abstract painting. Nowadays a portrait is considered a luxury object, even more than in past centuries, and takes on great value as it manages to represent the inner essence of the character, from the artist's point ofview: because the purpose of the art is not reduced to mere objective representation, but must investigate what lies beneath the appearance, must let the inner meaning shine through.

The centrality of man in humanism

The portrait in the modern sense was born in the fifteenth century, when the centralityof man was rediscovered in art. If until then the portraits were the prerogative of the nobility, with Humanism they also spread among the new bourgeoisie and became a status symbol,with a function that went beyond that of remembrance of distant people or commemoration. In the new humanistic culture the portrait recognized the centrality of man and his dignity asan autonomous subject, the characters were depicted with epidermal realism, characterized in their social role and always posed with elegant composure. In the fifteenth century the portrait developed into various types: bust, half figure, full figure, in profile, family, group. Women also appeared in the portraits, no longer as a mere ideal of beauty but represented as people with their own characteristics.

The half-length portrait was ideal to represent the character as a whole, because, without dwelling only on the face, it also focused attention on the way of dressing, the gestures, the pose.

The profile portrait also spread, which allowed to highlight the characteristic features of a person, and at the same time to idealize and stylize the figure, making it recognizable while eliminating its physical defects. The court portrait was created by Giotto, who painted aseries of altarpieces dedicated to kings, court saints, donors and clients in the Scrovegni chapel in Padua. The characters depicted had a central role and assumed artistic dignity also thanks to the shots that portrayed them in half-length, with great wealth of details on theclothes, jewels and hairstyles that revealed their social status; or group portraits showing thehouse and the whole family.
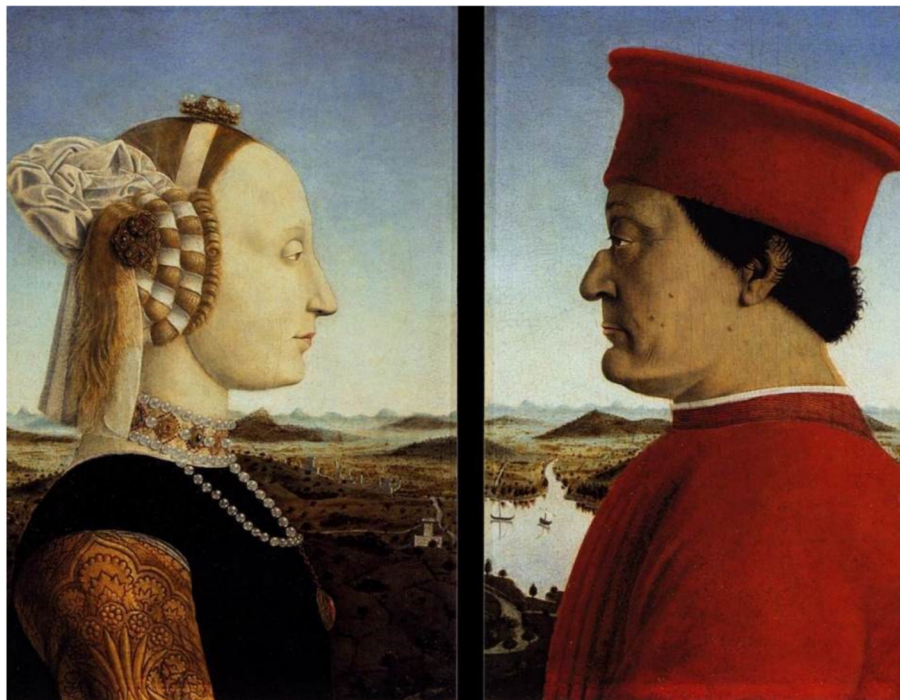
Double portrait of the Dukes of Urbino, Piero della Francesca

Flemish painting

The art of Flanders was of great importance in the evolution of the portrait and became the cradle of a new pictorial movement promoted by Jan Van Eyck, which paved theway for the realistic portrait. A great example is the famous "The Arnolfini spouses", who withhis objective, profound and investigating gaze marked the development of the entire Renaissance portraiture. Flemish painting introduced a new posture of the depicted character: it was thus passed from the profile description to the three-quarter pose. This position allowed a more detailed physical and psychological analysis of the character. We therefore passed from a psychological conventionality to the analysis of the real state of mind of the subject. The Flemish influences were also felt in Italy, in fact the setting of the portraits changed radically. The painters concentrated on the somatic and peculiar features of their subjects, taken with great attention to detail, and on the representation of clothes andhairstyles, which told us the story of the character, the fashions and customs of the time. Women began to be portrayed too. If the male portrait commemorated deeds and victories, the female one immortalized the woman in the splendor of a particular moment of her life, which became a model to imitate for other women, elevating herself to a new canon of beauty.

The renaissance portrait

The innovations of the humanist current in the last decades of the fifteenth century led to the development of Renaissance figurative art. At the beginning of the sixteenth century the transformations accelerated, thanks to the research of artists such as Leonardo, Raphael, Giorgione, Tiziano, who characterized the period and taught Renaissance painting.The Venetian painters elaborated the half-length portrait, characterized by an introspective attention to the inner and social life of the character, which was revealed through symbols and allegories. Great masters of this genre were Titian, Tintoretto, Lorenzo

Lotto, Gian Battista Moroni. At that time the official portrait also spread, with the sovereign on horseback or on the throne, with a solemn and celebratory character, which became a fashion throughout Europe. Raphael was a master of the courtly and idealized portrait, while Leonardo concentrated on the psychological perception of the subject.

In Northern Europe portraiture took on its own connotations: the main exponents were Dürer and Holbein, whose portraits they sought from a strong capacity for research and an almost obsessive meticulousness. Dürer initiated the tradition of the self-portrait in the mirror, which is a means for the artist to get to know himself better and explore himself, and allows the observer to reflect himself in the figure he observes, finding similarities. The introspective investigation of oneself allowed by the self-portrait also runs parallel to the history of artistic self-awareness. The painter rose to a high social position, different from that of the simple craftsman. In the famous self-portrait, his figure is framed in a score of windows and landscape so that the attention is focused on the character. Under the window we read "1498 I did this according to my likeness when I was 26 years old". Holbein made a series of emblematic portraits of the merchants, as exponents of a specific social class. In fact, he highlighted the personality traits akin to the mercantile condition: self-confidence, calculating spirit, raw realism. In the surrounding environment, seals, rings, precision balls indicate the social context.

Self Portrait with gloves, Albrecht Dürer   *Portrait of the spouses Amorfini „Jan Van Eyck*

The group portrait

The Flemish painters of the seventeenth century spread the fashion of group portraits: exponents of the new mercantile bourgeoisie, military companies, groups of professionals, married couples or engaged couples, family portraits. Group portraits in a home or landscape were very common, depicting people in conversation. Montefeltro and his wife Battista Sforza in a diptych in profile. The Flemish influence shines through in the landscape elements investigated with meticulous care, such as the winding river populated by boats in the background. Antonello da Messina, in his "Portrait of a Man", also took up therange of burnt colors typical of the art of Flanders.Great exponents of the group portrait wereRembrandt, Gainsborough, Hogarth, Renoir, Degas, Sargent. In Spain, Velàzquez standsout who painted several portraits of the members of the royal house, and a realistic series of portraits of court jesters. Painters such as Carracci, Guercino and Bernini began the art of caricature, which was then carried on by various artists as a weapon of political and social satire; in England, for example, William Hogarth and Joshua Reynolds make their way.

The neoclassical taste

In the eighteenth century the neoclassical taste was also projected in the paintings, which became characterized by clear shades and limpid lights, simplified and clean lines, balanced and idealized somatic features, with references to Greek art. Great artists of this style were Antonio Canova, Ingres and Jacques-Louis David. Common subjects also entered the paintings, portrayed in picturesque compositions and in a popular style. These characters were not patrons of the work but attracted the attention of the artist who wantedto explore the variety of human beings; great news was the series of the mentally ill portrayed by Théodore Géricault, and the experimentalism of Francisco Goya of the "Maja Desnuda".

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The modern portrait and the influence of photography

In the nineteenth century the portraits diversified into the "classical" current, in the footsteps of David; in the "romantic" current of Delacroix, and in the political one of Courbet. The invention of photography opened up new scenarios in portraiture, which became an experimentation of lights and colors, of the expression of the mental subconscious and of
personal visions. In the twentieth century, portrait art was influenced by the abstract current, which placed the "inner self" at the center of the portrait and above the objective representation of the physiognomy. Great modern artists were Modigliani, Mirò, De Chirico, Picasso.Taking a portrait before photography took a long time. The artists had the subjects pose for several hours, sometimes even in several sessions. It is said that Cézanne forced his protagonists to pose even 100 times. Goya preferred to have a single session lasting the whole day; other painters drew the face from life and subsequently completed the body, clothes and background in the studioThe portraitist's first concern was to make the protagonist feel comfortable, in a position that was as natural as possible and entertain him in conversation so as not to alter the mood.Often painters, in choosing the style and colors, take into consideration the place where the portrait will be hung and the surrounding decorations, to ensure that it does not clash with the environment.

Portrait in contemporary art

In the contemporary era the portrait has taken on another role, there are not only portraitists who aim at the faithful reproduction of the human physiognomy, the portrait becomes a deeper act. The problems of contemporary society have influenced the way in which portraits are made, which is why we often find ourselves in front of works, especially paintings, in which the physiognomy is transformed and the human being represented is not as easily recognizable as in the centuries. past, the reproduction of faces is no longer faithfulto reality, think for example of the pictorial creations of Jenny Saville, what becomes fundamental is to bring out the interiority of the portrayed subject, with their joys, their anxieties and phobias, emotions that arise from the influence that current history has on the human being. Psychoanalysis, the violence of war, the destruction of identity caused in the concentration camps by the Nazis, the spread of photography and the development of abstraction are the elements that led to the birth of a world in which the faces depicted, understood in the traditional sense, no longer exist. And the technology with the related developments? Has the digital world influenced the development of the portrait? We must not forget how since childhood there is a tendency to fix one's own appearance or that of another person to demonstrate its existence, in fact implementing the composition of a portrait means that the human being feels the need to demonstrate his own presence on thisplanet. This aspect is clearly evident in an almost obsessive trend that has taken hold in recent years, namely the fashion of selfies, a real craze in which the individual tends to immortalize his own image at any time and place, a photographic self-portrait in where one has the will to externalize to the public of the web the state of mind that binds an individual toa gesture, a place or an event. It is not just the emotions that emerge, it is the appearance ofbeauty and fashionable that must appear in these contemporary self-portraits, testimony of the way of being, of the interests of today's society. History, society, psychology and technological development are the three elements that influence the way in which the artist engages with the portrait, but we must not forget that parody is also very much loved by contemporary artists, which is why images are circulating on the web. portraits made in past centuries whose subjects are intent on taking selfies.

History of portrait in photography

No genre developed and was as successful in photography as portraiture. Despite all the innovations that have developed since its inception, photography has continued to be associated with the representation of people. In "A Short History of Photography" (1931) Walter Benjamin writes: The renunciation of the human figure is the most difficult of all things for photography. Given this possibility of the photographic medium to portray people, it is perhaps no coincidence that photography has often been associated with democratic ideals. It has become commonplace to say, speaking of the history of photography, that its invention coincided with an increase in the cultural portraits that were once the preserve of the rich and aristocrats. Photographic portraits and political visibility of the middle class.

Photography has satisfied the desire for such a central and well-embedded aspect of contemporary visual culture that they often go unnoticed. The portrait provides the visual structure on which the narration of one's identity is built. Identity cards, souvenir photos, wedding photos, etc ... just to name a few of the images that frame the individual.

The portrait has a long history, before the advent of photography it was done through the painting. Forms of portraiture also existed in antiquity, but the image that many commonly understand as a portrait is a realistic representation of a frontally placed person in which facial features and expressions are recognizable, this concept of portrait is an inheritance. of the European Renaissance, which celebrated the individual and perfected the representation of perspective and three-dimensionality.

The first portrait photo in history (also considered the first self-portrait) was taken in 1839 by Robert Cornelius. A frontal portrait with the subject looking towards a lateral point, the opposite of the portraits in classical paintings. Hippolyte Bayard's is considered the first photographic hoax in history, this photo was taken in 1840. At the time, both Bayard and Louis Daguerre were in conflict to claim the title of "father of photography". Bayard attached to the photo the following letter "This you see is the corpse of M. Bayard, inventor of the procedure you have just met.

As far as I know, this indefatigable researcher has been busy for about three years with his discovery. The government, which has done too much for Mr Daguerre, said it could do nothing for Mr Bayard, who threw himself into the water in desperation. Oh, human inconstancy! He was in the morgue for several days and no one came to recognize or claim him. Ladies and gentlemen, step forward, so as not to offend your sense of smell, you will have noticed that this gentleman's face and hands are beginning to decompose ". Although portrait photography has clearly borrowed from the repertoire of painting, it has also developed its own visual paths thanks to experimentation by photographers and the technological evolution of the photographic medium. An example of the speed with which the photographic medium is evolving is given by Boutan's photo, considered the first underwater portrait photo in history. In 1893 Louis Marie Auguste Boutan invented the first underwater camera, this photo is thought to date back to 1899 because around this time he developed an underwater flash. You can learn more about the history of this photograph in the following article: The first underwater portrait photo in the world, taken in 1899.

Mathew Brady and Nadar, two 19th-century figures who pioneered portrait photography in America and France respectively, their work suggests that portrait photography lends itself to the creation of archives, assuming a documentary purpose not intended by the photographer himself for his photos.

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This trend is exemplified by the work of the German photographer August Sander: for him the photographic portrait has become a tool for seeing, studying and documenting how the individual is shaped by society and placed within culture and history.Bricklayer, 1928. (August Sander, Die Photographische Sammlung / SK Stiftung Kultur - August Sander Archive) In his portrait photography projects:Anlitz der Zeit (The Feature of Time, 1929) and Menschen des 20. Jahrhunderts (People of the TwSander sought to delineate the visual outline of the social order of Weimar Germany). As already mentioned, portrait photography in America was explicitly less experimental and more devoted to the representation of current events.The need to represent the reality of human suffering has been present since the early years of the century. Jacob Riis, who started as a police reporter, photographed immigrants living in New York public housing, withthe explicit aim of improving their living conditions by trying to raise awareness that would lead to social policies. more progressive. A generation later, Lewis Hine began his business as a social photographer photographing immigrants arriving on Ellis Island. In 1908, Hine began working for the National Labor Committee documenting dangerous child labor. Both Riis and Hine have created photographs of people that reveal their place within social, historical and economic conditions. Influenced by Hine's social conscience and Stieglitz's romantic modernism, Paul Strand's work is best known as a fulfillment of the "straientieth" Century) - which was not completed due to the birth of Hitler's Third Reich.

Bricklayer, August Sander

Sander's austere portraits depict individuals, but their individuality is secondary to his focus on their social identity. In fact, Sander never reported the names of the subjects portrayed but only their occupation or social role. Each portrait of him is distinct, but Sander's photos follow the logic of comparison, the mechanisms of social hierarchies become evident in the differences and similarities between the images, especially in clothing, posture and disposition of the subjects.

In Alfred Stieglitz's circles, photographers made portraits of each other to build an image of collective research and affinity. The twilight grays and handcrafted tones of Stieglitz's and Edward Steichen's pictorialism portraits served to elevate photography into an art form.

Photography was often compared with contempt to a simple tool for reproducing reality, due to the mechanical and automatic process required for the production of images. The purpose of the pictorialists at the end of the nineteenth century was to bring the manual skills and the aesthetic sense necessary to make photography a work comparable to that of the major arts.

The photographers who participated in this movement used the techniques and processes that made the image more similar to a drawing, using bi-chromium or bromol gum printing, soft-focus lenses or the combined printing of multiple negatives on a single positive. For these reasons, the preferred process of the early pictorialists was that of the calotype, wherethe irregular surface of the paper support confused the details. Often the pictorialists themselves came from painting or sculpture experiences and converted the rules of the arts to photographic practice. Influenced by the impressionist movement, the pictorialists abandoned their study in favor of open spaces, to better capture the spirit and light of nature. Other photographers belonging to highly experimental forms of photography in the 1920s and 1930s, such as Man Ray, Florence Henri, Maurice Tabard, and Jaromir Funke also made numerous portraits.

Man Ray – Kiki de Montparnasse

Man Ray photographed key figures among the European avant-gardes trying to test the expressive range of the portrait. The most famous of his portraits is that of Marcel Duchamp's female alter ego, Rrose Selavy. In these portraits, Duchamp presents herself as a fashion model; she wears a hat decorated with a black and white geometric design, her graceful hands and ringed fingers are elegantly balanced around her neck, which is covered with a fur to draw attention to her lips, her eyes are made up. Similar in spirit to the self-portraits of the surrealist Claude Cahun.I recommend to deepen the subject by reading the following article: Man Ray and Marcel Duchamp, photography as a work of art.In Europe the social conditions were profoundly different from America, moreover the governments hadno interest in the use of photography, so the photography that develops the most is the photography of the author, in this regard I recommend reading this article: author photography and the relationship with the artistic avant-gardes.

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MEXICO. Mexico City. Prostituées. Calle Cuauhtemoctzin. – Henri Cartier-Bresson

As already mentioned, portrait photography in America was explicitly less experimental and more devoted to the representation of current events. The need to represent the reality of human suffering has been present since the early years of the century. Jacob Riis, who started as a reporter for the police, photographed immigrants who lived in New York public housing, with the explicit aim of improving their living conditions by trying to raise awareness that would lead to social policies. more progressive.
A generation later, Lewis Hine began his business as a social photographer photographing immigrants arriving on Ellis Island. In 1908, Hine began working for the National Labor Committee documenting dangerous child labor.
Both Riis and Hine have created photographs of people that reveal their place within social, historical and economic conditions. Influenced by Hine's social conscience and Stieglitz's romantic modernism, Paul Strand's work is best known as a fulfillment of "straight photography". With his attention to austerity made of abstract forms Strand has created some of the best known and most interesting portraits of the century, such as: Blind (1916) and Washington Square Park (1917).

Paul Strand – Blind, 1916.

The portrait was an important but implicit part of documentary projects commissioned by the Farm Security Administration in 1930. In Let Us Now Praise Famous Men (1936), Walker Evans was able to document the lives of poor sharecroppers during the Great Depression. Alabama sharecropper on the porch with his neighbors. Photo by Walker Evans, 1936. In another of the most famous portraits of the century "Annie Mae Burroughs" Evans created a subtle but compelling design, the shapes and lines of the subject seem to resonate with the wooden planks behind her. The iconic photo "Penny picture displays" is made up of a total of

225 portraits, overall there are more than a hundred men, women and children: a community. Evans explored the United States of the 1930s with the disinterested eye of an archaeologist studying an ancient civilization.

The photo could be interpreted as a celebration of democracy or as a condemnation of compliance. Evans is not out of balance on either interpretation. Migrant Mother by DorotheaLange is a portrait but it is also a documentary photograph, and it is certainly a masterpiece of the time that has become an icon of the Great Depression. This photo then leads us to another theme which is that of the classification of photos, which is deepened in the following article: The photographic portrait and the classification of photographs. Erich Salomon, also known as "The king of prying", is considered one of the pioneers of photojournalism. He photographed the powerful and public figures of his time. Erich Salomon, the German Foreign Minister Gustav Stresemann traveling to Paris for the signing of the Briand-Kellogg pact 1928.This photo is considered the first paparazzi in the history of photography, the person portrayed is Stresemann, the then German foreign minister on a journey to negotiate the Briand-Kellogg Pact. Margaret Bourke-White's images demonstrate the synthesis that Life required of its photographers: to give substance to words through images. In this iconic portrait of Mahatma Gandhi, you underline the significance of the spinning wheel, a symbol of Indian independence, placing it in the foreground and making it the dominant element. Diane Arbus does not express any philosophical judgment through her shots of her, but limits herself to documenting the emotional nuances of the surrounding world, making the psychological description of the subject explicit, as it is generally represented in her private reality. Arbus preferred to forge intimate and personal relationships with the people she portrayed. Stanley Kubrick, an admirer of Diane Arbus's work, paid tribute to her in the making of the famous sequence of the film The Shining in which Danny, walking through the corridors of the Overlook Hotel, encounters the Grady twins.

The pose of the twins and the composition of the frame are in fact elements that recall this photo. A portrait photo that has become a symbol of struggle and an entire historical period. The photo of Che Guevara taken by photographer Alberto Díaz Gutiérrez, known as Korda, with a Leica, in Havana, in 1960, on the occasion of the commemoration of the victims of the attack on the ship "La Coubre". The photo, however, was published much later, in 1967, after the death of Che, by the Italian publisher Feltrinelli, who used it by cutting out people and disturbing elements for the cover of Che's Diary in Bolivia and for Che's famous posters. Moreover, it is said that Korda gave the photo to Feltrinelli and that he did not make even a cent from one of the most famous photos of all time! An iconic photo in the field of fashion photography, created by Richard Avedon in 1955. It can be said that the The term "supermodel" was coined specifically for Dovima as she reached the state of supermodel even before the term became commonplace, as she was considered the highest paid model of the time. The image above, "Dovima with Elephants" was taken by Avedon at the Cirque d'Hiver in Paris, in August 1955. The dress was the first evening dress designed for Christian Dior by his new assistant Yves Saint-Laurent Portrait photography is a prevalent aspect of contemporary art photography. Portrait photography is a prevalent aspect of contemporary art photography, particularly when dealing with political issues relating to racism, the sexual sphere and social class. In 1980, the artists placed the portrait in a cultural and psychic field delimited by two intentions: to highlight the different social forces that have an impact on the construction of identity and to promulgate the subversive possibilities of representation.

One example is Nan Goldin's work "The Ballad of Sexual Dependency" first published in 1986, a sort of visual diary that chronicles the struggles for intimacy and understanding between her friends and lovers, which she herself describes as "Her tribe". Her photo book soon became the swan song for an era that reached its peak in the early 1980s. The influence of this work on the visual arts makes it a classic of contemporary photography. Between the late 1980s and early 1990s Cindy Sherman continued her research in the field of self-portraits by photographing herself in flamboyant costumes, using prosthetics, wigs and a very heavy type of makeup. Her works are often untitled so as not to set a descriptive language to her images, leaving the viewer free to imagine a story and a possible title. Bill Brandt - René Magritte. Self-portraits have become almost a rule for every artist and photographer, but there is another interesting "game" that is widespread in the artistic field, making portraits of each other photographers portraying writers, artists portraying photographers and vice versa. Robert Mapplethorpe portrayed Warhol. Warhol photographed Marylin. Leibovitz to Iggy Pop. Mapplethorpe portrayed Leibovitz. Avedon photographed Liz Taylor and Barbara Streisand. Leibovitz photographed Sontag and Burroughs. Cartier-Bresson photographed Camus. Cecil Beaton photographed Jean Cocteau and Jean Cocteau at Beaton etc .. A non-stop of artists who photograph other artists. Lorna Simpson. African-American artist and photographer who started her business in the 1980s, with her shots of her she explored ethnic divisions. Her work often portrays women in combination with a text, to express the relation of contemporary society with race, ethnicity and sex.
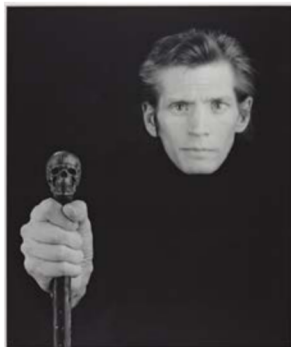
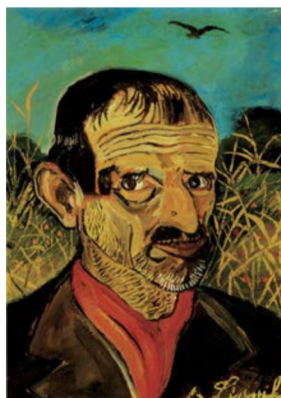**Analysis of the authors-Photography and Paintings**

Frida Kahlo

Self portrait in U.S.A. , Frida Kalho

Robert Mapplethorpe

Self Portrait, Robert Mapplethorpe

Antonio Ligabue

Self Portrait, Antonio Ligabue

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4.2. Parameters: Light, planes and angles, depth of field, shutterspeed, time and other elements (P1)

Now is the time to pick up the camera and use it for what it really is: taking pictures. It is important to "gut" our camera to know its components, talk about how the "miracle" of photography occurs, or analyze the different types of elements in a good photograph.

Although obtaining a photo is a matter of thousandths of a second, this time is enough for many stages to take place from when the "trigger is pulled" until the "miracle" of the photograph is obtained.

So, pay close attention! Because you need to know all these steps to achieve your goal of taking better photos.

The Path of Light. The Formation of Photography

The steps and elements that light goes through from when you press the shutter button of your camera until the photograph (digital) is generated and it is stored on the memory card of your camera or is printed by Polaroid type cameras, can be summarized in the following :

1. **"We shoot"**

This step I think you knew about, right? Perhaps the only thing to highlight is the existence of two positions of our trigger. Halfway down, we focus. And once focused, if you press all the way, the photo will be taken. Do not forget this! Many times our photos are out of focus for not carefully following the two steps.

2. **Through the Diaphragm**

The light passes through the lens set of the objective and passes through the diaphragm (which limits the flow of light with which the sensor will be "hit"). Soon we will talk about the opening ofthe diaphragm. Be calm!

3. **The Shutter Opens the Way**

It is not enough for the diaphragm to let light through, as there is a "second door" that opens when the shutter button is pressed and that allows the sensor to capture the scene, it is the shutter. If the diaphragm regulates the flow of light, the shutter determines the time that this flow is allowed to act on the sensor. You can imagine it as a "double curtain" that lets the light pass over the sensor for the time selected by the camera automatically, or by the photographer.

4. **Sensor "Responds" to Light**

Digital sensors are photosensitive (they respond to light). This response causes each of the semiconductors that make up the sensor to generate an electric current. The intensity of this varies depending on the intensity of the light. This variation allows us to basically distinguish the intensity of the colors.

5. **Microprocessor Interprets Electrical Signals from Sensor**

The camera's microprocessor acts as an interpreter, it knows the "electrical" language with which the sensor communicates after being illuminated and the "digital" language by which information is stored on memory cards. So it carries out this translation and orders the data for each pixel of the photograph to be written to the memory card.

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6. Storage of Photo Data

The photograph is a set of pixels, as we have already seen, and associated with each pixel there is a piece of data that represents the value of the color of that pixel. Therefore, at this point, all this information is dumped to the memory card of the camera.

But before taking any photograph, the first thing one has to know is the meaning and importance of a key term: **exposure.**

Therefore, we will give meaning to the term, we will identify the factors that influence it and we will provide the guidelines so that our photos appear correctly exposed, a fundamental aspect in our process of learning how to take better photos.

What is Exposure?

Exposure is the action of subjecting a photosensitive element (in digital cameras the sensor) to the action of light, which, as we have already seen, is the cornerstone of photography.

Therefore, the correct exposure of a photograph will be the first step to achieve a good photo, regardless of a better or worse composition and a greater or lesser beauty of what is portrayed.

And consequently, a bad exposure will be the first big mistake to avoid when shooting. So pay close attention!

Under Exposure, Correct Exposure and Overexposure
Depending on the degree of exposure of a photo, we can talk about three situations: underexposure, exposure and overexposure. I better explain each of these terms with an image, do you think?

Underexposure, exposure and overexposure

With an image everything looks much clearer, but, just in case, we are going to briefly describe each of the situations:

- **Under-exposure:** The photograph shows a considerable lack of light compared to that of the original scene. In short, the photograph "is dark."
- **Correct exposure:** Photography collects the appropriate amount of light to accurately represent the photographed scene.
- **Overexposure:** There is an excess of light in the photograph in front of the portrayed scene. Simply put, the photograph "is too light."

The 3 Factors That Determine Exposure

I hope you have been able to understand what the exhibition is with the previous explanation, especially with the image.

But if not, don't worry, "I've kept a bullet in my chamber." I'm sure that after talking about the elements that determine the exhibition, the concept is much clearer to you. These items are: **diaphragm´s aperture, shutter speed, and ISO sensitivity.**

Yes, very good, I already know the factors, now what?

Well now is the time for you to know how each of these factors influences the exposure of the photograph. I will explain it to you below.

- **Diaphragm´s opening**. It determines the amount of light that is allowed to affect the sensor of our camera. A larger aperture will mean a greater amount of light acting on the sensor.

- **Shutter speed or exposure time.** It marks the time during which the light falls on the sensor. A longer time and therefore a lower speed will result in the light striking the sensor for a longer period.

- **ISO sensitivity.** It reflects how receptive our camera's sensor is to the light that acts on it. A higher sensitivity will mean that, at the same amount of light and time of incidence, the sensor will be more excited and, therefore, the photograph will have a higher exposure.

The exposition. Relationship between the 3 Determining Factors
As we saw in the scheme of the previous point, **the aperture, the speed / time and the sensitivity determine the exposure.**

But the scheme is not only that, it also represents a close relationship between these parameters. The relationships that make some parameters can "compensate" the action of others and achieve that **configurations with different values of the three parameters can originate the same exposure.**

These relationships will precisely allow us to a**lways have the possibility of obtaining a photo in conditions of correct exposure**, if we know how to handle the relationship between these factors. Hence the importance of knowing it.

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The normal thing will be to set the value of one of the parameters and based on this parameter define the value of the other two to ensure that the photographs are exposed correctly. Here we show you how to achieve a correct exposure in case you set each of the three values:

- If you opt for a **larger diaphragm´s opening**, this will cause the light output to be higher. Therefore, to ensure that the photo is not overexposed, you will have to **reduce the exposure time and / or reduce the sensitivity**. That is to say, reduce the time of incidence of the light and / or increase the light that the sensor needs to be excited.

- If, on the other hand, you **increase the exposure tim**e and want to prevent the photo from being overexposed due to an excess in the exposure time of the sensor, you will have to **reduce the aperture of the diaphragm and / or reduce the sensitivity of the sensor**. That is, reducing the amount of light that is applied to the sensor and / or the sensitivity of the sensor.

- If the value you want to set is **higher sensitivity,** to avoid overexposure, you will need to **reduce the aperture and / or increase the shutter speed**. That is, reduce the amount of light that falls on the sensor and / or the time during which we prolong this incidence.

As you can see, we have tried in all three cases how to avoid overexposure. If, on the contrary, what you want to avoid is the underexposure of the photograph, it will be enough to consider the relationships that we have indicated, but in reverse.

For example, if you set a **low diaphragm aperture value**, to avoid underexposure you should **increase the exposure time and / or increase the sensitivity.** That is, for a lower light flow to generate a correct exposure, it will be necessary to increase the time of incidence of the light on the sensor and / or the degree of sensitivity of the sensor.

Planes and Angles

The types of planes in photography are very important, especially if you are just starting out. **They will help you fully visualize your main element or subject and analyze the background**, something that we often overlook and that is as important as our subject in question.

Many of these types of shots will sound familiar to you from cinematographic terminology, since being a sister discipline, this designation of shots is shared. Although many of them are intended for portrait photography, they can also be applied to all kinds of photographic styles.

Do you want to know all the types of planes that exist and how they can help you improve your photographs? I'll tell you right away.

What are Plane Types?

When we frame looking through our viewfinder or our camera screen, we are deciding what type of shot we are going to shoot. **Both the position of the camera and the scale of the main element will determine the final framing of our photo, that is, the type of shot.**

The types of shot describe a series of standards when framing our main element. Although many of these types of shots are focused on shots for portraits, they are not used exclusively in this type of photography, but we can generalize them to any type or style. They **will refer to the main object of our photo**, be it a person, an animal, an object, or any element on which the photograph focuses.

Why Can Plane Types Help You Improve Your Photos?

The types of shots are a guide, not a rule, and that is why, as always, we can break the rules and frame to our liking and criteria. However, they can help you improve your photos, especially if you are just starting out in photography. Thanks to the types of planes you will **learn to analyze your photography before shooting, and not after**. This is because when trying to make a specific type ofshot you will completely look at your frame through the viewfinder or the screen, thus visualizing two things that we normally overlook, especially when we are starting, and that are as important as our own subject or protagonist element:

The background: Normally we ignore the background and only focus on looking at our main element or subject. The background is equally important and we must take care of it as well. Observe what appears behind your protagonist, and ask yourself how you could improve it. Perhaps simply by moving a few steps you can shoot a much more attractive photo, thanks to the background.

The edges of the frame: Many times we only look at the central part of our frame, and we do not realize, for example, that our border is cutting off some part of our main subject or the background. Paying attention to the edges will be important to take a good photograph, always remember that if your main element is a person, you should **never make a plane that cuts any of their joints or any hand or foot,** as it will be technically incorrect. Although, as always, the rules can be broken as long as it is justified.

Types of Plane According to the Location of the Main Element

The first classification that we find to define the types of shot is regarding the situation of our person or protagonist element, that is, regarding the scale of it within the photograph itself. In order, from more open to more closed, we find the following types of plane:

1. **Great General Plane**

This type of plan is the most open of all, and includes **a large amount of landscape**. This is usually done with wide angle or fisheye lenses, as they cover a wider angle of view. Another good resource to make this type of plan is to mount a **panoramic photograph** by taking various photos of the place.

Source: Noemí León[1] (Dzoom)

2. **General Plane**

This type of shot also shows a great deal oflandscape, but not in such a distant way. **It also usually hassomething that stars in the plane, a point of interest**, it isnot simply a wide landscape. Despite having a protagonistelement or person, the background will have almost the same importance as this, so we must pay special attention when framing it.
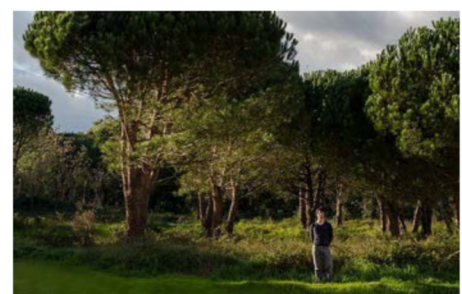
Also remember the basic composition rules, such as the rule of thirds, to frame it correctly.

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[1] All of the photographies from this chapter come from the same source

3. Whole Plane

Our person or element of interest comes out completely, starring in the photograph and occupying the entire frame from top to bottom. You can more or less refine this frame, to fill the photograph more or less, but be very careful with cutting off the feet. Many times we focus so much on the center of the photograph that we forget to look at the edges before shooting.

From this type of shot to the Middle Plane, the importance of the person resides in her pose, since his face will be too far away to be the focus of attention. Despite this, the protagonist of our example will remain in a neutral position so that you can more easily visualize all types of planes.


4. American Plane

From this scale, these types of shots are already intended more for portrait photography. The American shot is inherited from American cinematography, specifically from Westerns. **Show 3/4 of the person, cutting just below the hips.**

It is important that you take into account the lower edge of your frame, since cutting the joint, just at the knee, is considered technically incorrect.
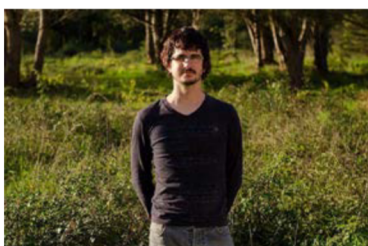
5. Medium Long Plane

This type of shot **frames our protagonist at hip height**. Be very careful starting from this type of shot, as the arms come into play. In this type of plane it is possible that, if we do not look closely, we cut the hands or fingers. As I mentioned before, it is very important to look at the edges of our frame to see what goes in and what stays out.
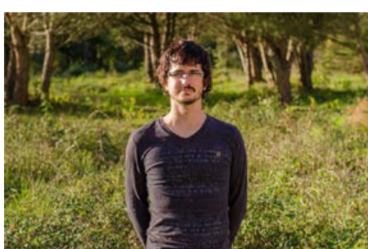
6. Middle Plane

This type of shot **frames our protagonist at the waist**. Here the subject of the arm cut will be much more delicate, since if our protagonist has his arms outstretched, the hands will come out of the frame. He tries not to cut his hands at the wrists.


7. Medium Short Plane

This type of **shot frames our protagonist below the chest, like a**

bust. Being a closer type of shot, we are already beginning to focus more on the face of our subject rather than on his pose. As I mentioned at the beginning, it is important not to cut joints, so if the subject has his arms stretched out you should cut them in the middle of the forearm, before reaching the elbow.

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8. Foreground

This type of shot **frames our protagonist above the chest and below the shoulders, focusing on his face**. In the same way as before, *try to cut the arms at the height of the biceps, so as not to cut them at the elbow*
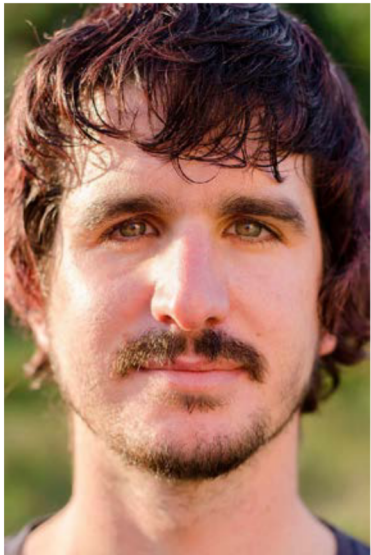
9. Very Close-up

This type of shot is closer than the foreground, **focusing mainly on the face of our person portrayed.** Normally it is cut in the middle of the front and in the middle of the chin if we take the photo horizontally, or in the middle of the neck and in the middle of the head if we take it vertically.

It is usually used to emphasize some feature of the face, such as the look or the lips, or to focus on their facial expression (surprise, fear, happiness, anger ...).
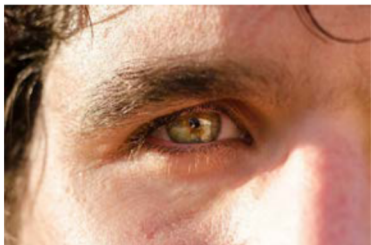

10. Detail Plan

This type of shot **focuses on a specific part of our person or main element, on some detail of it, to highlight i**t. If, in addition, we use small depths of field, this detail will be emphasized even more.

Angles

Types of Plane According to Camera Angulation

Another of the classifications of types of plane that we can find is determined based on the angle of the camera with respect to the ground. **These two classifications are not exclusive to each other, but rather are combined.**

These types of shots are not only going to show our protagonist in different ways, but they are going to generate very different sensati.ons
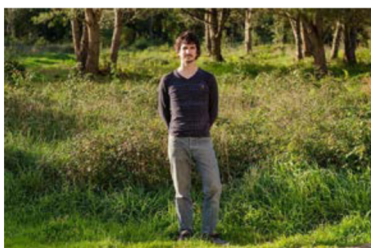
1. Normal Plane

This is the standard plane, and **corresponds to a non-angled situation of the camera**, that is, it is located parallel to the ground. In this type of shot, the main element of the photo is at the same height as the camera. In the case of people, the camera is at eye level with our protagonist.

2. Inclined plane

This type of shot is achieved by placing the camera above the person or main element of our photo. In the case of people, the camera should be above your eyes, slightly angled looking down. **The inclined plane dwarfs our subject, making him appear inferior.**

3. Low-angle shot

This type of shot is achieved by placing the camera below the person or main element of our photo. In the case of people, the camera should be below their eyes, slightly angled looking up. **The low-angle plane manages to magnify our subject, making it appear superior**, magnificent, and endows it with power or importance.

4. Zenith plane

In this type of shot, the **camera is located just above our subject or protagonist element, looking directly at the ground**. It is not a very common type of shot, as it only works well in specific situations, but that is precisely why it tends to attract attention. Knowing it and experimenting with it will be very useful to develop our creativity.

5. Plane Nadir

Contrary to the previous shot, in this type of shot **the camera is positioned below the subject, looking completely upward**. Being a very rarely used perspective, this type of shot is visually attractive, because it shows us the world from a different point of view. It is also ideal for developing our creativity.

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6. Dutch or Aberrant Plane

This type of plane is a special plane, which would be separate from all the others, since it is not exclusive with the rest, but we can combine it with any of the planes that we have seen so far. Here the angulation with the ground will be indifferent, since in the Dutchplane what prevails is the angulation with the horizon.

To achieve this type of plane, **we will significantly tilt our camera leaving the horizon diagonally.** It's important to tilt it just enough to show that it is done on purpose,and not to be mistaken for a technical error.

This type of shot can be used to direct the viewer's gaze, to play with the lines of the image, to create a sensation of movement or even to create a sensation of instability.

Fun Facts

1. Polaroid cameras don't have batteries. They instead have an individual battery in each cartridge to power the camera to take the required shoot.

2. Polaroid is a world-renowned company founded in 1937 and a pioneer in using polarized lenses. "Polaroid" stands for "polarizing celluloid" in honor of one of the inventions of the company's founder, Dr. Edwin Land, who in 1929 created the first polarizing filter.

3. In 1947 he invented the first instant camera, which astonished the world and was the company's flagship until the advent of digital photography.

4. Edwin Land, the founder of Polaroid, is the second most patent holder in history after Thomas A. Edison. He was also one of the first idols of the founder of Apple, Steve Jobs, who went so far as to say of Edwin that he was a "hero" and a "national treasure." Steve saw Edwin as his inspiration, and perhaps without Polaroid today there would be no Apple. The apple logo is inspired by Polaroid for this reason. Another brand that has its Polaroid-inspired logo is Instagram.

5. To achieve instant development, the photographic paper was pushed by two sheets, so that a developing paste was distributed between the top and the bottom, between the positive and the negative: thus, 90 seconds later a Polaroid photograph was had.

4.3 Conceptual photography, the social impact of photographyon vulnerable people and groups

Photography is worth the ideas behind it. In the swift changes in the social discourse conceptual visual art is the fastest way to express the stories, conflicts, new roles and pathways which unfold in our societies.

We often call it conceptual visual art and not conceptual photography because of the blend between photography, collage techniques, colorizing, emulating textures and the social media, where the popular conceptual photography is being created and consumed by most people.

Conceptual photography for social cases then and now

We can claim that the current creative methods have not changed since the 60s, when the first conceptual photography storytelling about social sensitive topics start to appear.

The conceptual photographer in the 60s did not exploit the full capacity of the films, emulsions, lenses and cameras available at that time. In fact, these photographers used the capacity to show warmth, hope, freshness, and the sharp destructiveness of the opposing discourses. We can argue that a lot of the famous pieces of photography from the 60s are not photographically good. Many of them are overexposed, and lots of them do not have very good composition. Despite that, some of these photos became so popular that separate teams from them are now embedded in our visual storytelling and children at school use motives from them to talk about global warming or violence.

Nowadays, we can say that conceptual photography is radically different. The conceptual photographer from the 60s had to physically move, not being able to use zoom so freely, they had to change actual lenses, cut and glue together parts from different visual mediums.

Examining the conceptual photographer in the 21-st century, he/she has much more flexibility to edit the photos and can choose between many more takes. The two big changes are the easier access to supporting footage and pictures, and more options for editing. But those two shifts impose a greater monotony on learning and editing and require more time to produce the final product.

Memes are one of the most common means for expressing ideas in our time. They are used widely in stories such as Black Lives Matter, Me Too movement, Je suis Charlie. All those are socially important cases with deep impact and immediate societal response. But memes are rarely used in topics related to disabilities. Some big organizations like UNICEF are making attempts to encourage this type of creative expression. Some local organizations of persons with disabilities are creating infographics which can be turned in to memes. An illustrative case from Bulgaria of an NGO which uses memes in their campaigns is the Listen Up foundation, an organization of deaf and people with hearing impairments.

The overall perspective

An incredible effort is put in to showing the lives with different degree of sight loss. Whether this is a conceptual art or not remains beyond the scope of this paper. However, there are many instances when psychedelic art is trying to depict what people see and feel using psychedelic substances.

The far more intriguing art focuses around the wellbeing aspect of how it feels to be with a disability. It tries to capture moments of what it looks like when people neglect you and talk about you to the person beside you who has no disability, how it feels when your parents and your loved ones are trying to teach you what your autonomy should look like, without letting you make your own decisions.

Looking at the youth with disabilities through the lens of psychology, they can be subject to low wellbeing because people in their early adulthood are with lower wellbeing. On top of it, persons with disabilities are with lower self-esteem, less autonomous, more depressive and with higher levels of stress. All those general psychological trades are represented in awareness videos on different social media, but photography and conceptual photography in particular still fall short of depicting those themes.

Currently, there are some talking head clips, some infographics, but not much is created in terms of conceptual photography.

As we already discussed some of the techniques we can use in creating conceptual photography on our phones, here are few examples. We can use the pixelated - 8-bit look 80s blocky world to Actually photograph the moment when someone is ignoring a disabled person and is discussing his / her case with his / her non-disabled assistant. And because the colors and the shapes are easy to be manipulated, we can easily create ironic, aggressive, awareness raising or any other perspective of ignoring the person with the disability.

We also mentioned distortion. It can be used to push the beholder into easy, happy, trippy, dark, humorous ways. It can be used to animate mundane objects, so that a bind can look rough and edgy and ready to trip off a blind person in a hurry. It can applied to put a mandala around a wheelchairuser who clutches their fists seeing the steep and narrow path to a Parc. Light flares for example can represent the peacefulness which the sound of a boring forest with no visual highlights brings to the ears of the blind. Likewise, distorted warmish colors may represent the actual peacefulness that a person with a disability feels at the end of the day when all challenges, mental exertion and creativity are put aside, because the person is back to a place where everything is accessible.

An alternative form of photography worth mentioning is sensory photography. It is photography done with the help of all the senses not just sight. It is popular among visually impaired people who take their photos using all information available to them by employing sound, smell, touch and taste to construct their photos. They often rely on collaboration – a sighted assistant who describes what is around them, checks if the composition is the one they want and gives them feedback on the edits. Visually impaired photographers are using two main approaches: taking photographs in response to the world around them or recreating in a photograph images which they have in their minds.

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The future

All of the above may remain wishful thinking and good but worthless extrapolations. We need many more young persons with disabilities with photographical experience to move the idle state of conceptual photography storytelling. At present, a lot of people with disabilities can be the subject of conceptual photography and can aspire photographers with no disabilities to depict their impression of the things they share about their disabilities, but many do not have the skills or the knowledge to create conceptual photography telling their stories, showing their agenda, shaping their narrative.

When searching Instagram or Tiktok, Twitter or Facebook for hashtags like sensory photography, blind photography, blind photographer, content creator with disabilities, you will find less uploads, mentions and watching around those compared to hashtags with no mention of disability.

In order to have more conceptual photographers with disabilities, we need to have more photographers with disabilities. And the first thing people could do is to be ready to adopt different styles of teaching colors, shades, light and composition. There are a lot of young people with learning disabilities and some of them cannot follow instructions easily. A lot of the blind were never able to see, so for them blue, shade and hue are just a concept.

As a next step, we should understand that a lot of people who do art never start going to the conceptual form of it. Some are even repulsed of the idea of conceptual art. What we need to know is that a lot of them will never do conceptual photography.

And finally, there is the so called smart photography. In the last 2 years even the cameras use a lot of computational photography. For a large number of young people with disabilities the phone and its computational photography are the photographical tool. And phones and cameras with their overall sharp and accurate colors, big tolerances for experiments with the lighting, focus and editing inherently push the more creative photographers to play with more conceptual looks and visuals.

5. Discussion and results

5.1. The voices of the protagonists

Ser Joven

Developed together with other partners from different European countries, the Ser Joven Association is the coordinator of "Photo FX", an Erasmus + project whose main purpose is to connect young people through photography, with a particular concern to social and environmental problems. The course was held from 10th November to 24th November (7 sessions) and fifteen people between 18-30 years old could join these activities for free, with five places reserved for people with disabilities. Each meeting had a mix of practical and theoretical parts, always with an eye to informal education. The main objective was making participants aware of the social impact of photography, also by dressing the part of a photographer by employing four different instant cameras (Instax mini 9, Instax mini 11, Polaroid 600 and Polaroid OneStep+).

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The introductory session (10th November: 6pm- 8pm/ Ser Joven Association) was based on general information about the contents of the course, accompanied with an activity about fun facts about instant photography.

The second session, photo-periodism: the power of photography and the importance of storytelling (12th November: 4 pm- 8 pm/ ONCE), was held by Joaquin Gomez Sastre, a journalist from Cantabria. He presented the history of this job and his activity as a photoreporter in Spain, with its pros and cons.

Social and participative photography, photovoice and photo marathon with Polaroid (13th November: 10 am-2 pm/ Ser Joven Association) was the third meeting. The first part talked deeply about these topics, including reflections and discussions in little groups. Then, after an explanation of the different instant camera models and films, the participants put these issues into practice: they had to take pictures based on different themes (portrait, the city in a pic, environmentalism, activism, inclusion).

The emulsion lift workshop (15th November: 4 pm- 8 pm/ Espacio Joven) was mostly a practical activity. The photos taken with black and white films were moved to a canva with a technique that requires a lot of precision.The participants also learned the difference between the coloured and the b/w films in terms of material and photographic subjects.

The landscape photography contest (17th November: 4pm- 8pm) consisted of a treasure hunt in a specific area of Santander known for its scenic beauty (Sardinero/Los Molinucos beach). The participants had to overcome different and funny challenges, all based on taking pictures related to landscape and nature through Polaroid 600 and Instax mini 9.

The last meeting kept together the social impact of photography on people with disabilities and the final session (22nd November: 4 pm- 8 pm/ONCE). We focused mostly on people with visual disabilities, showing art exhibitions made by them and talking deeply about the importance of alternative text in memes and social networks. After, during the final exhibition, the participants made their final reflections and we gave them the Youthpass certification.

Coop La Speranza

The lab was done between the 15th of december, 2021 and 1st of march, 2022.
The first part of the laboratory (15th december 2021 - 20th of january 2022) was based on stylist and portrait photography, using Polaroid (OneStep, OneStep+) and digital fotocamera. In the first meetings a professional photographer (Gianluca Pantaleo) explained to the students the technique of the art of photography, the main parts of a fotocamera. In the last meetings students had taken a lot of portrait photos, in order to follow the aim of PhotoFX project.

The second part (27th of february - 1st of march) was based on photo reportage (teacher: Luca Sola). The students have been invited to build their own photos, using light, perspective and harmony between the components of the picture.

Here below a brief psychological report by our specialists (Dr. Miriana Luchetti and Dr. Sara Padovan)

At the beginning a professional photographer explained the theoretical aspects of photography and photographic means, and the patients absent-mindedly and passively received the reported information, so much so that they asked for breaks ("Is it possible to take a break?"; "But…. Do I have to remember all this information? "). One of the patients decided to leave the laboratory at this step. The same photographer subsequently set up a photographic set in which the patients and the whole group could actively play the role of photographer / model. In this phase we noticed a change in attention to the subject and a positive attitude: almost all of the patients took photos and allowed themselves to be photographed, with the exception of G.B., a patient with persecutory and contaminated delusions, who did not want to be photographed. The same one was punctual, precise, active and positive in photographing others, although she complained of a hypothetical pain in the neck due to the heaviness of the camera. Initially the patients showed shyness but subsequently it was noticed a better integration with all the other participants which favored a more spontaneous attitude and in general a higher mood.

This positivity that characterized the practical phase contributed to a change in their attitude in the next phase, which again included theoretical aspects with a new expert in online mode. Their participation was favored by the professor who asked them to bring photographs of their daily environment. During the meeting, the shots of all the participants were analyzed and asked about the emotions, impressions and sensations felt while the shot was taking place. The patients were able to verbalize and clearly explain their thoughts and feelings, not only from their own photos but also from those of other participants and great artists. For example, patient G.M. with a diagnosis of depression, which, even outside the group context, tries to be very silent and reserved, has spontaneously expressed on several occasions their ideas about what was shown, contrary to what was expected.
Therefore, a constant and positive evolution in the boundaries of the matter has been highlighted.
If initially the participants seemed divided into two distinct groups, the patients on one side and the students on the other, over time the two parties have integrated well with each other: indiscriminately all the subjects have begun to communicate in a more spontaneous way. , exchanging opinions and joking with each other and this contributed to making the climate more clear and pleasant.
This aspect was also noticed by non-verbal behaviors, specifically on the side of the room where the two groups sat: if in the first two meetings of the course the patients sat on the right of the room and the other students on the left, showing a clear separation, already from the third meeting this division went to diminish favoring the unity of the class.

For these reasons, the laboratory was able to provide an improvement in expressive, relationship and attentional skills, also clearly increasing the mood. The objectives have been fully achieved.

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Dutch Foundation of innovation Welfare 2 Work

PhotoFX has organised several participatory Photography laboratory days in each EU-partner country. The Dutch PhotoFX 5-day Workshop supported the capacity building of young participants with tools to give voice to their expressiveness, vision and personal interpretation of the world, withthe purpose of social inclusion and awareness, especially about the conditions of discrimination suffered by people due to their physical and / or mental disability. During the Dutch Photo FX workshops the empasis was on the Brand I. In this way the participants were given rooom to express their 'brand I' in a way they saw fit. Photo FX promotes co-creation processes in community

interventions that use art for social transformation, placing participatory photography as an artistic practice that favors awareness on social issues. Within this framework participants are asked to "represent their context (Brand I), their community (among others, the PhotoFX community, but also their football club, their environment, from their point of view, taking pics, talking about themselves, developing narratives.

The Dutch Photo FX days will be for the duration of 5 days (14th, 15th, 16th, 17th, 18th February 2022) and held at Papendrecht in Photography Studio nearby the city of Dordrecht, close to Rotterdam. The framework and methodology used in The Netherlands:

The Dutch workshops were lead by Pieter van Schie of the Dutch Foundation of Innovation Welfare 2 Work. Professional and two professional photographers of Orange photo (Cees van Hoogdalem) and 'Ik ben Leonard' (I am Leonard – as branding strategy he never uses his last name) were also leading some of the workshops.

Programme Implementation Dutch PhotoFX Laboratory:

Day 1: Introduction and Guidelines Photo FX Manual

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During day 1 the Photo Fx Manual was explained. Important was that the participants got enough knowledge to be able to start working on their photography assignments. We emphasized on the connection between POLAROID and INSTAGRAM and how they could implement this in reality.

The three main goals of the Dutch Photo FX Laboratory days were:

1. To enable people to record and reflect on strengths and concerns of their Brand I and the community they are in;

2. To promote critical dialogue and knowledge about personal and community issues through large and small group discussions of photographs; and

3. To disseminate and reach as many people as possible.

Day 2: The power of the 'Brand I' on photography and social media

The aim of the Brand I is to raise awareness of appropriate Polaroid Photography use and its value in developing a professional social photo profile / identity and branding one's self (#BrandI), particularly in relation to your future in education and work.

The Brand 'I' vision is:

"To make it easier for PhotoFX participants to use Polaroid photos to their advantage"
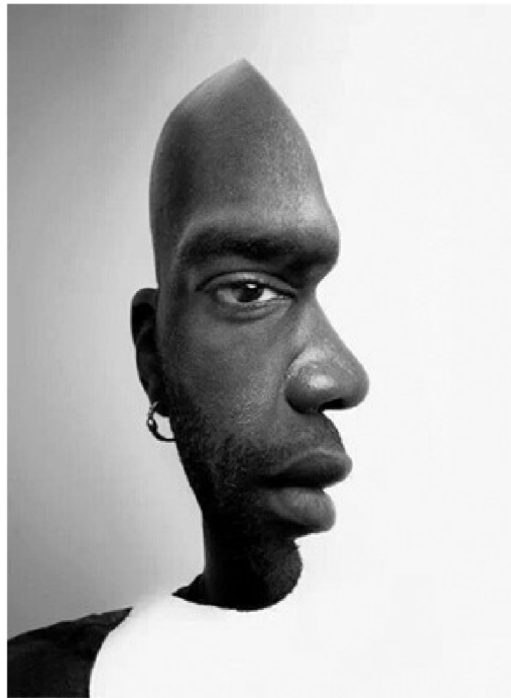
Who do you identify as yourself?

Day 3: Brand I assignments Photo FX

'In 40 milliseconds, we're able to draw conclusions about people based on a photo…'

That's less than one-half of one-tenth of a second…

Wow!

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source: two face optical illusion via 9gag.com

* Day 4: Participatory Photography

During the Participatory Photography workshop we worked with our professional photographers:

• To enable the PhotoFX participants to discover the power of photography as a tool for communication and how they can harness this potential to communicate their own stories and ideas (in relation to their Brand I).

• To encourage Photo FX participants to consider who their audiences will be and how their images will be received.

• Most importantly, to encourage them to believe in the importance of their voice and the value of theirway of seeing.

* Day 5: Shine a Light

On day 5 we shined a light on each assignment. Each Photo FX participant explained was s/he made and what the assignments stood for, such as Calvins' follow your Dreams:

Hollókő – Hungary

At the beginning of the last century people were fighting against the illiteracy, luckily time changes and this problem was solved. As time is running new possibilities, new tasks are coming that needs new skills.

Today our life is taking part in two ways, one is the on-line life the other is the off-line life. Anyway, does not matter which is for us more important, we will meet people that make an opinion about us and vice versa. This raises some questions:

- How can I present myself?
- What is the opinion about me?
- How can I communicate more effective with unknown persons?
- How can I affect more people, how can I become a more active citizen?
- Do I need to be afraid about my disabilities?

For answering these questions we used the tools of participatory photography. Participatory photography is a sort of communication system in which community members are try to present their point of view through making photos.

As in other EU-partner countries PHOTO FX organised some laboratory days focusing on participatory photography in Hungary too.

During these Workshops, leaded by a professional photographer Gergely Gyetvai, participants were thought how to use their cameras more wisely, changing their view to more professional. They were also given the chance to show their talent, their visions their point of view.
The Hungarian Workshops were taking places in Hollókő, on 11th of December 2021 and 18th of December 2021, form 10:00 till 18:00.

On the first occasion, as a warm up the participant were working in pairs. They had to make their own portraits in a short time without any knowledge how to use the cameras, the lights and other settings. This was followed by the introduction to the photography. How the Polaroid cameras are working, where should be the focus of a photo, how should the model stands etc. After with the new knowledge the participants analyzed their former photos, realizing their mistakes and their good decisions. In the second part of the workshop they made new photos under expert leadership, using not only the Polaroid cameras, but their own telephones and professional technics too.

On the second occasion, 18th of December, we tried to deepen the knowledge in photography of the participants. Showing them new technics and give them possibilities were they can use it, because not used knowledge is useless. In the morning, Gergely presents, that in how many ways can photography help or involve our daily life. For those who are not the best in verbal communication, this way of communication can open a totally new possibility for being a more active member of the community, showing her/his point of view, the feelings that she/he feels about the surrounding people and environment.

Nowadays, when taking pictures is a part of our everyday life using our cameras, our eyes as a „professional" can give us a step advantage with other people. That can help us in our communication, sharing our feelings with others, helping us in presenting and preserving our heritage, our past and present for the future.

5.2. Participatory Photography: methodological process of the Photographic Laboratory

So, what is participatory photography? Participatory photography (PP) is a methodology or tool to engage community members in creatively making change to improve their environments by using photography; it blends a grassroots approach and social action. The partnership usese the PhotoFX Laboratory days to implement participatory photography. The Specific objectives during these Laboratory days are:

• fostering, through participatory photography, the creativity of the participants to express through photos their vision of social inclusion;

• empowerment of young people through digital communication, to make them able to transmit their image of the problems, challenges, opportunities, aspirations related to their environment, community and reality where they carry out their daily lives;

• promotion of active citizenship, dialogue, mutual respect and awareness of young people on issues of social relevance, with a focus on social inclusion of people with disabilities, through photography;

• transfer and dissemination of innovative practices at European level on issues related to social inclusion, intercultural dialogue and active citizenship of young people;

• promotion of OER informal and non-formal education methodologies, tools and materials;

• promotion of active European citizenship among young people through their awareness of social inclusion, with the perspective of breaking social barriers between "young people" and "people with disabilities", as defined, among other things, by the European Strategy for Disability 2014-2020.

6. Conclusions

Cooperativa La Speranza

PhotoFX has been a wonderful experience for all the staff and students involved. The obtained results have exceeded expectations about quality of photos, relationship between the students, psychological outcomes.

The Manual:
The first part of the project, regarding the Manual, has engaged the staff in a great job of study and research about photo camera technical components, portrait, photo reporting, light, visual composition.

The Workshop:
The workshop has been the biggest part of the work, that engaged professional photographers, young students and people with "special needs". At first there were some doubt about the relationship within the students group and the behavior of people with "special needs", but at the end the stuff found out a great interest by everyone.

The Multiplier event:
On 7th of march, 2022 the staff and the students has organized the Multiplier event, a great exhibition of digital and Polaroid photos taken by all the students to each others.
A lot of people came to the exhibition and the staff received a lot of great feedback.

All the staff is very proud of the work, because the goal of inclusion through the art of photograph has been reached.

Ser Joven

In conclusion, we can affirm that both the Manual and the photographic laboratories demonstrate the enormous power and potential of photography to combat social exclusion. The wide variety of techniques and ways of approaching reality (photojournalism, photovoice, conceptual photography, portrait...) facilitates youth workers and other professionals with a comprehensive approach when using these resources as a tool to promote social inclusion.

In most of the laboratories we decided to use the Polaroid as the main camera because of theease of use, the visual character of the images and the possibility of working with them (as forexample in the "emulsion lift" workshop).

The participants have indicated in their evaluations the dynamic character of the workshops, and the good combination between theory and practice.

We hope that this manual can be useful to other future youth workers, social workers, educators and other professionals as a tool to promote social transformation through photography.

Rethinking the role of photography in the 21st century is fundamental to make an ethical and responsible use of it. Likewise, adapting the parameters and photographic techniques to the current society in which we live and offering them in an attractive way is essential for these workshops to have a sustained impact over time.

Dutch Foundation of Innovation Welfare 2 Work

The Dutch Photo FX project has been an amazing experience. The connection we could make between youth workers, participants, photographers through participatory photography and the use of polaroids supports social inclusion (and battling exclusion).

The feedback on the Participatory Photography Manual has been very positive. The manual showed to be a very good 'hands on' tool. Participants, youth workers and professional photographers were very happy about the content and usability during the implementation of the Photo FX workshops and related assignments. We are pretty sure that the Photo FX manual we have produced is very handy for the implementation of future workshops by the Photo FX partners and other youth work organisations, educators, stakeholders and other professionals.

The quality, engagement and involvement of the PhotoFx workshops has been added value for the youth workers and participants. The synergy of the content, participatory photography activities and assignments were valued by all participants and youth workers. The use of Polaroid showed the Photo FX participants how you can add more emotion and power to the message and stories you want to tell, even in the 'digital social media age'.

Holloko

To begin with I would like to mention the topic was very exciting and magnificient. Nowadays taking pictures is part of our everyday so it was really helpful to get useful tips from a professional photographer. The instructor was pretty kind, patient and he shared with us his experiences. He gave us a high quality presentation about his breathtaking pictures and we were all amazed by his master photos. After that we could go out end and gave ourselves a try and we really enjoyed it. Moreover we could try out an indoor photo shooting too. It was interesting to see how a real photographer see things when it is about taking pictures. We were able to learn fancy poses and we also felt like we are some kind of fashion models. The group members' favourite were obviously the Polaroid cameras. All of the people who took part were nice and we had a really great fun. Overall the workshop was well-organised and amazing. Personally I found it entertaining and effective.

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