



Co-funded by the
Erasmus+ Programme
of the European Union

The European Commission's support for the production of this publication does not constitute an endorsement of the contents, which reflect the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

Building Tomorrow

Using the Art Hubs modules and report findings to plan photography projects with marginalized groups

This module...

- ...follows on from the previous Art Hubs for Youth short photography courses and is a summary of the approaches, and discusses how the work can be carried forwards to work with marginalized groups.
- We suggest that before you look at this course, you should have looked at the Overview module and at least one of the other courses that is of interest to you

The Art Hubs photography modules

- The modules designed by the partners working on the Art Hubs for Youth project cover a range of approaches and ideas. You can draw on these as a resource for any future projects that you carry out.
- Feel free to use our notes and images included in the published modules – (but see the note on permission to images that are still in copyright at the end).
- We hope that the modules give you many ideas and materials to use in making exciting and valuable projects

- Different situations and needs will require a flexibility in how to use photography with marginalized groups.
- The modules we have developed offer a range of different approaches and ways of using photography.
- The Overview module in particular looks at the key ethical issues around working with marginalized groups. In this module we will recap on some of the content of the other modules to think how the approaches they offer could be used with a range of groups and community needs

- Don't forget, that the aim of these modules is **not to give people a professional level training in photography**, but to use the medium as a way of achieving a number of other proven benefits that can come about through creative working
- These include what might be thought of as less tangible outcomes, but can also potentially contribute to, eg, **confidence with language, social integration and employability**.
- To work on projects using photography, you do not need to be a trained photographer or have a high technical skill level – an empathy and a sensitivity to the needs of those you are working with is most important.

Recap on previous modules.

1. Overview

- This module outlines the key ethical and safeguarding considerations that you should be aware of when working with marginalized groups.
- The content includes:
 - - the important ethical considerations
 - - practicalities to consider (eg gender, timings, locations)
 - - an introduction to the work of some practitioners who have worked with marginalised groups

2. Therapeutic uses of photography

- This module looks at how photography can be used as a way of enhancing well-being when working with marginalized groups.
- It offers a tool kit of examples of practice, techniques and ideas
- It looks at the possibilities and the limitations to consider in this area of work

3. Documentary

- This module aims to introduce ideas and techniques about using images to tell stories about ourselves and others, and how these can be used with marginalised groups
- It considers the differences between documentary photography and photojournalism
- It looks at a range of examples of contemporary and historical documentary photographers from across the world
- It discusses some ethical and practical matters to consider when working in this field

4. Portraits

- This module aims to explore different approaches to portraiture, both traditional and more experimental
- It looks at some key contemporary practitioners of portraiture and how they fit into ideas about the genre
- It looks at the all-important relationship between the photographer and the subject
- It gives some practical resources to help when working in the area

5. Activities and sports photography

- This module recognizes that there are many activities that will engage young marginalized people – in particular, team sports, outdoor activities, and other group activities which promote both physical health and social well being
- Photographing these events is a good way to promote awareness that they are taking place, creating a record that can be used for looking for volunteers for future work or funding
- In part this module discusses some ways of going about this kind of photography without investing in expensive equipment, and also how the images and activities can be used

6. Exploring Place

- This module looks at how different photographers represent place. Many marginalized people will at some point find themselves displaced; re-thinking how we relate to places may begin to address some of the anxieties about displacement and new environments
- Feeling at home and settled in a place, or feeling alienated, not belonging, can be a major issues for marginalized groups. Thinking through what place means to us and how photography can express our relationship to it has the potential to be important when working with marginalized groups.

7. Mixed Media photography

- Photography can lend itself to be playfully combined with other media – painting, drawing, textiles, etc – and is an enjoyable way to make striking images.
- Mixed media lends itself to group projects where participants can express themselves freely. The results can potentially be used in different end outputs such as zines and exhibitions
- This module looks at the work of different photographers and artists and suggest some practical projects that can be used in group work

8. Social Media

- Social media is a major way of sharing photography and has great potential for building communities, as well as potential dangers that we are all increasingly aware of.
- This module discusses the benefits and pitfalls of using social media, and looks at examples of inspiring practice with marginalized groups

9. Making a Zine

- The zine has long been a great way for cultures that exists outside the mainstream to communicate a group identity, often in striking and memorable ways.
- This module looks at examples and discusses how marginalized groups can use making a zine as a project for collective expression

10. Building Futures

- This module is a summary and considers how to move forwards in practice when setting up projects to work with marginalized groups.
- We will recap on a few key findings from the report we did in 2021, surveying arts workers and workers with marginalized groups, in the Art Hubs for Youth partner countries – Greece, Cyprus, Bosnia-Herzegovina and Great Britain.
- We will go on to look at some practical ways in which projects might be set up, again drawing on the report.

Key social needs that working with
photography can address

Language

- The biggest need that was identified in our research was **language**.
- In particular, refugee and asylum seekers across Europe benefit from developing the skills in the language of the country that they are in.
- Lack of language skills can be the biggest barrier to social integration and employment.
- Working with these groups with limited or no local language may require an interpreter
- With such groups there is a particular need to avoid the use of technical language or jargon - projects need to be designed to need minimal language skills. Good modules to draw on when working with these groups might be Portraiture, Mixed Media and Activities and Sports

- For groups where there are at least basic language skills, working with Documentary, Exploring Place, Making a Zine and Social Media might be good starting points. These give good opportunities for group discussion and possibly to incorporate some writing.
- Where possible setting up groups with both native speakers and migrant groups and individuals can help with language and confidence with language.
- Discussion: think of the different ways that photography sessions might help to develop language skills

- Several of the modules include links to the work of photographers and artists who use language in innovative ways. These include Jim Goldberg.
- By encouraging the people who appear in his work to write comments in their own hand, their voice is 'seen' as well as heard / read. There is a sense that they are collaborating in the making of the images, not passively sitting as subjects to be looked at
- The writing also gives a striking visual impact to the work and a sense of connection that is sometimes missing in portraiture or documentary

Jim Goldberg

Integration

- A major aim of the Art Hubs project is to help **integration** with local communities. This probably applies to all marginalized groups, but perhaps again refugee and asylum seekers is the area where the need is most acute.
- How integration takes place will be different in each locality and situation – there is not a single answer to how this can be achieved
- **Discussion** – are you aware of issues of integration in your locality ? If so, what are the specific groups and issues ?

- **Think about** – how can integration of particular groups be a part of photography projects in your own locality or area of practice ? Think of strategies where this could take place. Are there particular places (eg community venues, schools etc) where these are most likely to achieve the aim of integration ?
- **Consider** - how to use photography to aim for integration
- What are the potential difficulties of putting this in practice. Are there strategies or ideas to overcome potential problems ?

Self Esteem

- Our report also highlighted the need for building **self esteem** among marginalised groups
- When running arts projects with marginalised groups, facilitators need to be sensitive to the need to build self confidence

- Our respondents pointed out the need to be aware that different personality types might respond to different activities and approaches.
- For example, more extrovert and self-confident people may enjoy documentary work more (where interaction with strangers is often needed). Less confident and more introverted people might respond better to activities such as mixed media
- Portrait work might be a good choice for a community that is comfortable with itself but less so with other people from other communities.

Self esteem - continued

- The Image Making as Therapeutic Practice module offers ideas on how to work with building self esteem in a group
- The Exploring Place module might offer some ways of working with people who are not feeling confident in their environment. It may help to externalize some of the anxieties we all have when we find ourselves in a new place.

- How might a photography project aim in particular to develop self esteem amongst its participants ?

Building in an Outcome

- Many of those who took part in our research, who had previously worked with marginalized groups, told us that having an outcome to aim for with a project greatly helps give focus and motivation to a group
- This gives the project some defined aims and the outcome itself can help with building self esteem; there is a pride to be had in showing creative outcomes in a public forum

- It might take some time to work out with the group what this outcome should be and it is important that the group is on board with the project.
- Exhibitions (eg in public libraries or community space), making a zine, making a web site – all can work as outcomes
- Of course, when putting photographs in a public place, special attention needs to be given to make sure that no-one's privacy is being compromised. **Permission should be sought from anyone who appears in the images.**

- In these modules, we have emphasised the need for consent when sharing images – it is particularly important with certain groups
- There may be cultural reasons for people not wanting to have their face exhibited in public
- There may be social reasons
- Be aware of surveillance that is possible, especially online, for individuals who need to keep their privacy as a matter of safety.
- Those taking part should be allowed to decide how their images are used.

- No-one should feel pressurized to, eg, show their face in public if they don't want
- There are ways to tell personal stories with images and texts without showing people's identity. For example, in the Portrait module we discuss the work of Krista van der Niet who shows witty symbolic representations of people
- <http://www.kristavanderniet.nl/portfolio/work/#50>

- Sam Iven's work *Lingering Ghosts* is also discussed where faces are shown but identity is erased as part of the image making process
- <http://www.samivin.com/lingeringghosts>
- The erasure of identity in his work protects the privacy of the portrait sitters, but also makes a powerful statement about the depersonalising process of seeking asylum

- Whilst it is good to focus on an outcome (eg an exhibition, a zine, a web site etc), this should be balanced with an awareness that it is the process of making work and working together that is initially at least the main aim.

Asserting a group's situation and counteracting negative perceptions

- Photography can be a powerful way of humanising people's situations and place in a wider community.
- Stories in the media can be negative, other stories can reduce human affairs to statistics or abstractions. Photography can promote a more positive, individualized and empathetic set of ideas about a community.

Discussion point

- Think about a particular group or community that you might like to work with –
- Discuss some of the needs of this group that you might address
- Think about the modules that you might draw on to give you ideas to start working with this group (*the modules are listed again in the next slide*)

A list of key learning points from previous projects, identified in our report...

- ***Ensure that there is awareness of the needs of different cultural groups*** – eg. the need to be sensitive to the timings of sessions, awareness of religious festivals etc, needs of different genders
- ***Do not be over technical, ensure that sessions are fun and enjoyable***
- ***The need to gain trust***
- ***Organisation***

- ***Allow enough time***
- ***Building in sustainability*** – projects need to have a longer life than a few organised sessions
- ***Listening*** – being responsive
- ***the importance of the group taking a leading role in the direction of the sessions*** – giving ownership of the project. You may start off with offering, eg, structured workshops, but in the longer term it is important to empower groups, letting them take the decisions about what they want to do.
- ***Ensure there is a sense of inclusivity*** - make people feel welcomed and appreciated

- ***Ensure that the benefits are available to all who take part***
- ***Use the work to bring about wider knowledge and understanding of the participants' world to the broader community***
- ***Create a social and networking space***
- ***Be clear in advance about, eg, commitment, costs etc***
- ***Language – be prepared for problems – use, eg, visuals and translators***

- ***Make a safe, non- intimidating environment.***
- ***Cultural mediators may be needed*** – eg with children who may be afraid to express themselves
- ***The need to accept oneself in the social community and the need for others to accept people***
- ***Don't have preconceived ideas about outcomes*** – be flexible, do not over plan, allow space to work instinctively

- Discussion – are there any other points you feel should be on the list above ?
- **Activity.**
- **Think of a project you might want to set up. (15 mins)**
- *Try to identify:*
- Who it is aimed at
- Where it would take place
- How you would promote it
- What the themes might be
- What the workshops might be
- What the tangible outcomes could be
- What the benefits would be

- Resources
- What sort of camera should be used for this kind of work ? Are smart phones ok or should more complex cameras be used ?

- Use of cameras or smart phones - ?
- Smart phones have become the default device for taking photographs. Most people (but not all) now own a phone with a camera, they are very convenient to use as most of us carry one all the time. The technical quality is very high and getting better all the time.
- For many projects, cameras on phones are ideal

There may still be benefits to using more 'traditional' digital cameras (or even analogue film cameras !)

Most cameras offer good control over the image making (eg with selective focus etc).

They can be more challenging to use – some groups may enjoy this challenge

They separate taking photographs from the many other distractions that phones bring with them

They give a different experience of image making

- There are a lot of now unused digital cameras (either because the owner has moved to a camera with a higher spec, or just decided to use a phone for convenience).
- Many people are willing to donate unused cameras to interesting and worthwhile projects – it may take some effort, but they can often be sourced if wanted

- Other ways of making photographs
- You might be interested in using other processes to make images with a group.
- The cyanotype process is fairly straightforward, inexpensive and is an absorbing process that many who try it find fascinating and even therapeutic.
- <https://www.youtube.com/watch?v=KQ438yKOEYA>
- <https://www.youtube.com/watch?v=Fcl13Kd9Agc>

Assessment (optional):

- If you would like a certificate of participation for this module:
- Decide on a proposed 6 week project working with a marginalised group.
- Write notes detailing week by week
- What activities you would carry out
- Name at least 6 photographers whose work you would show the group and discuss
- What the group will achieve
- What the final outcome of the project will be
- How you will address issues of, eg, confidentiality and consent

Assessment (continued)

Send the notes to the contact page at [Arthubs.eu](https://arthubs.eu)

Or to tonyclancy@glos.ac.uk

Or to your country's Art Hubs partner provider,
(in your message reference this module)

You will be sent a certificate from the University of Gloucestershire to confirm your participation and engagement with this course.

Copyright of images

- In these slide versions of the Art Hubs modules we have not included any images that are still in copyright.
- We have provided links to the websites where the work can be found. If you are running workshops it is generally acceptable to show (though not to reproduce) the work of other artists or photographers – so do include images in your presentations (always make sure these are credited).
- Disclaimer : Art Hubs for Youth gives this advice based on our best knowledge and practices, but please note that copyright laws vary from country to country and we are not responsible for any infringements resulting from image use.

Credits

- This module draws on research carried out by the Art Hubs for Youth partners – KMOP, Athens; SMOC, Bosnia-Herzegovina, Hub Nicosia, Cyprus; University of Gloucestershire, UK.
- Art Hubs for Youth would like to thank everyone who took part in this research and for their invaluable contribution to the project.
- The modules were developed by the Art Hubs partners together with the University of Gloucestershire team



ARTIT



Co-funded by the
Erasmus+ Programme
of the European Union



Co-funded by the
Erasmus+ Programme
of the European Union

The European Commission's support for the production of this publication does not constitute an endorsement of the contents, which reflect the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.