

L.FREIMÜLLER/S.PRANZ

FRESH PEACES

FOTOSAFARI

A photography project for any number of young people, which playfully addresses the theme “peace” and creates peace traces in your community.



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FRESH PEACES PHOTO SAFARI

(Lena Freimüller and Sebastian Pranz)

The Photo Safari can be carried out with any number of participants and in any location. The theme “peace” will be playfully dealt with on many different levels. In conjunction with pedagogic questions about peace, the main goal is to discover and document peace in one’s own life and community.

Trainers: Ideally two people facilitate the project. The following description should be sufficient for You to carry out the photo safari and it gives numerous tips about furthering the game. We would also be happy to personally train your group. Feel free to contact us at freshpieces@peaceinaction.net or use the contact information found below.

Enclosed material: 12 motive cards, 6 composition cards, documentation sheet, fresh peace stickers (to leave traces behind), peace hero/peace heroine stickers (as a souvenir for the participants)

Necessary material: one-time use cameras (with at most 27 exposures, 800 ISO), 1 permanent marker, colored chalk

For the trainers: 1 digital camera (for the warm up) and computer (for the photo memory exercise and instruction on perspectives), large paper and pens (for content preparation)

1. Warm up:

A. Photo memory

This exercise can take place within a group or as a competition among small teams – in any situation, it will train spatial perception and a photographic “eye.”

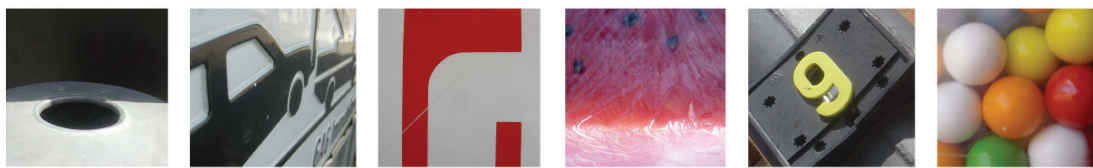


Fig. 1: Photo memory

The trainers will have prepared 9 photographs showing details from the workshop location. Above all, they should emphasize unique camera angles, extreme close-ups, wide-angles and other alienation effects. The participants will be shown the photographs one after the other and must spot each motive within the room.



B. What is peace?

The participants will write their thoughts on and associations with the questions “What comes to mind when I think about peace?” and “What is violence?” onto two posters. By means of this juxtaposition, the participants become aware that peace is more than just the absence of war (negative peace): “positive peace” embodies a living concept that requires creative conflict transformation and rejects violence (e.g. related material can be found e.g. on the PIA website under “PIA’s Peace.” <http://www.peaceinaction.net/120.0.html>).

Meaningful enhancements to this exercise, depending on the age group, can be involving other little PIA-games such as the “Hot Peaces Qualities” and “Peace Sayings” which are also available for download from the PIA website (<http://www.peaceinaction.net/272.0.html>).

C. Describing the photo cut-outs

This exercise serves as a sensitization for the possibility of photographic design through framing. At the same time, it offers a chance to discuss the theme “Photography and Reality.”



cut-out 3



William Klein : Playing Kids with Gun, 1954/1955. (All Rights at the Photographer)



cut-out 2



cut-out 1



As an example, the trainers should choose a distinctive photo (we have chosen the picture “Children Playing” by William Klein; see figure above) and cut it into several pieces. Each piece should be cut in a way that isolates a piece of the image narrative and encourages interpretation. The participants will be shown the pieces one after the other, unclear that they belong to the same photo. They should then discuss the following questions: What can be seen in this picture? Give the picture a title. What did the photographer want to convey with this picture?

The last picture shows the complete photo and gives the participants a chance to think about their descriptions. Naturally, this poses the question: What is photographed reality?

Variation: As a computer-free alternative, the trainers could collect pictures (from magazines, etc.) and train the participants’ “eye” in a similar way: What is being shown? What does one not see? What other perspectives could one have chosen? etc.

2. Photo rally

The photo rally package includes a set of 18 playing cards (12 motive cards and 6 composition cards) and a documentation sheet and can be played among any number of participants in any location. The participants should, however, be well acquainted with the chosen location. The game is intended for beginners in photography – special knowledge is not necessary nor is it an impediment. The trainers should provide enough one-time use cameras (or a similar alternative) that each participant has one at his/her disposal.

The set of cards is composed of two types of cards: A. 12 motive cards and B. 6 composition cards. On the motive cards are photo instructions, such as: “Photograph a place where you experience peace.” The composition cards give suggestions on how the picture can be perceived and invite the participant to experiment with different styles of composition: “Photograph from above to below (bird’s eye view).” Each player should write down his/her comments and thoughts on each photo using the documentation sheet.



Illustration: Example cards



The game goes as follows: the players (possibly in teams) head out with a camera, a complete set of cards and a documentation sheet. The goal is to take two pictures per motive card. The composition cards can be used as a joker cards. For example, the motive card “Take a photo entitled ‘self-confidence’” can be combined with the composition card “Photograph from below to above (worm’s eye view)” – there is no “right” or “wrong” interpretation. The game ends with the last photograph – the players meet again in a designated area and reflect on their discoveries as a group. What is my impression of the world/community I live in – before/after: Have I developed trust to a place I used to fear, or is it the other way around? Did something catch my eye as a photographer that I never have noticed before? etc.

A nice variation to this game is using colorful chalk and/or the Fresh Peaces Stickers for which a template is included below (simply print them out on regular self-adhesive paper and cut out). The participants can then leave traces of peace in all the places they have photographed and ignite fresh peaces everywhere (cf. the project concept). The results can be developed into a community/city documentation that can be used for analysis and/or an exhibition.

Tips for success: Participants should absolutely write their names on their own camera with a waterproof pen. The first two photos should be of themselves to make identification after development easier. In general, 800 ISO uses a dominant light ratio (most one-time use cameras have this type of photosensitivity). It is recommended to take doubles of each theme in case some photos do not turn out.

3. City documentation: An exhibition

We suggest to close the photo rally with an exhibition. The group should meet one or two weeks afterwards to view and sort through the photos. If participants played the “traces of peace” variation, it would be meaningful to also visit the places again and look for remaining traces. A map labeled with places of peace can be drawn up as part of the exhibition: the trails and traces of peace will then be photographically and topographically visualized. This map of peace will reflect the experiences of young people in the community and offers the possibility to formulate needs and wishes for change.

In order to decide which photos to exhibit, it is important to consider how the photos will be sorted. The game has been designed so that each picture can be organized by theme. For example, an exhibition based on the motive cards could group all photos in the category “Photograph a place where you feel courageous.” The community documentation should display every participant’s perspective without emphasizing a particular one.



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RVP-501 FUJIFILM RVP 3 RVP-501

TAKE A PHOTO OF SOMETHING FRESH.



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100'4M 3 FUJIFILM RVP 3 RVP-501

RVP-501 FUJIFILM RVP 3 RVP-501

TAKE A PHOTO ENTITLED "SELF-CONFIDENCE".



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RVP-501 FUJIFILM RVP 3 RVP-501

TAKE A PHOTO OF A SITUATION OF CONFLICT.



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RVP-501 FUJIFILM RVP 3 RVP-501

TAKE A PICTURE ENTITLED "CLOSENESS".




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RVP-501 FUJIFILM RVP 3 RVP-501

TAKE A PICTURE OF AN ITEM WHICH YOU ASSOCIATE WITH PEACE.




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RVP-501 FUJIFILM RVP 3 RVP-501

PHOTOGRAPH SOMETHING UGLY SO THAT IT LOOKS NICE.



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RVP-501 FUJIFILM RVP 3 RVP-501

TAKE A PICTURE OF SOMETHING FUN.



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RVP-501 FUJIFILM RVP 3 RVP-501

TAKE A PICTURE OF A PERSON YOU TRUST.



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RVP-501 FUJI RVP 3 RVP-501

TAKE A PHOTO OF A PLACE
WHERE YOU
EXPERIENCE PEACE.




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105-4AN © dAJJ ITTJ RVP-501

RVP-501 FUJI RVP 3 RVP-501

PHOTOGRAPH A PLACE
WHERE YOU FEEL
COURAGEOUS.




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RVP-501 FUJI RVP 3 RVP-501

TAKE A PICTURE OF A PLACE
WHERE YOU
EXPERIENCE INSECURITY.




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RVP-501 FUJI RVP 3 RVP-501

TAKE A PHOTO OF A PLACE
WHERE YOU FEEL
AT HOME.



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TAKE A PICTURE SHOWING
NOTHING BUT A PATTERN OF
COLOURS




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100-4000 C 4/10 1/125 100-4000

RVP-501 FUJIFILM 3 RVP-501

COME VERY CLOSE
TO THE MOTIVE
(CLOSE-UP).




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100-4000 C 4/10 1/125 100-4000

RVP-501 FUJIFILM 3 RVP-501

TAKE A PHOTO OF A PERSON ON
WHICH ONE SEES ONLY THE FACE
AND A PART OF THE BODY (POR-
TRAY). TAKE CARE THAT THE BACKGROUND
DNESEN'T INTERFERE WITH THE MOTIVE



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100-4000 C 4/10 1/125 100-4000

RVP-501 FUJIFILM 3 RVP-501

TAKE A PHOTO OF A SCENE
INVOLVING A FEW PEOPLE.



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100-4000 C 4/10 1/125 100-4000

RVP-501 FUJIFILM 3 RVP-501

TAKE AN ANGULAR PHOTO.




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RVP-501 FUJIFILM 3 RVP-501

PHOTOGRAPH FROM ABOVE
TO BELOW
(BIRD'S EYE VIEW).




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100-4000 C 4/10 1/125 100-4000

RVP-501 FUJIFILM 3 RVP-501

PHOTOGRAPH FROM BELOW TO
ABOVE



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RVP-501 FUJIFILM 3 RVP-501



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100-4000 C 4/10 1/125 100-4000

DOCUMENTATION SHEET OF: _____



Enter a brief Information for every picture:
 which Motive Card did You use and did You apply
 a Composition Card?

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