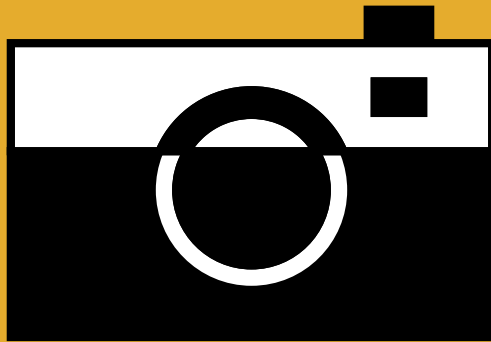


Erasmus+ **study book**



**WORLD IN FRONT OF THE CAMERA
ROARING, EMOTIONAL, DELIGHTFUL**



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



Erasmus+
study book

**WORLD IN FRONT OF THE CAMERA
ROARING, EMOTIONAL, DELIGHTFUL**

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**World in front
of the camera –
roaring, emotional,
delightful**

We live in a world progressing fast and what is new today will be part of the past tomorrow. That's why we need professional and highly skilled photographers. Organizations need talent with special skills to differentiate themselves from their competitors and the number of vacancies for "high-skilled" labor.

We want to give the students and teachers a wider view of photography internationally. This project offers not only a chance to share methods and ideas, but also to give all the partners the opportunity to meet together for inspiration; also to take photos in environments which are not possible in their own school situation. This project gives our students and teachers a good opportunity to show our competitiveness in the international labor market. Experience from previous mobility projects shows that students who have an opportunity to participate in these activities, have wider skills and have broadened their minds in the photography business and culture in Europe. This strategic partnership will be the next step in the popularization of this area of study.

Photography is a profession, which is very popular with many candidates competing for few placements. That is why it is important to demonstrate its attractiveness to the public outside our school.

Each partner will act both locally and regionally, developing internal and external actions, developing awareness campaigns, workshops, focus groups and by promoting other initiatives such as professional fairs or competitions.

www.erasmusphoto.org

Partners



Belgium

Artevelde University College, is a member of the Ghent University Association and offers a wide variety of study programmes in the fields of business, teacher training, communication and media, healthcare and social work. The 'Graphic and Digital Media' department is located on the campus in Mariakerke where almost 850 students are enrolled in the professional bachelor of Graphic and Digital Media. They are daily working with 50 lecturers and staff members to enhance their expertise in the crossmedia environment by training, research and services. We have students in several specializations: Cross Media Design, Graphic Media Management, Multimedia Audio Visual Design and New Media Development.



Slovakia

Secondary vocational school Handlova is focused on IT, graphics, business and trade, electrotechnics and mechatronics. The education is given for students at the age from 15 to 20. This school participates in many local, regional and national competitions in which the students are often successful. The school takes part in many projects connected with education.



Estonia

Tallinn Polytechnic school is one of the oldest technical schools in Estonia, established in 1915. In our school there study more than 1400 students. We mainly teach technical specialities (electricity, automatics, IT) and the newest department is Media department (photographers, multimedia and printing technology and TV operators).



The Netherlands

ROC A12 is a Regional Education Centre (VET) in the eastern part of The Netherlands, it has over 6,000 students. The school offers a wide range of trainings and courses, among which Economy and Administration, Technology, Care and Welfare, Catering, Tourism, Wellness, Security and Sports. The school has a Christian identity. ROC A12 aims to educate students and develop talents by providing them with a wide perspective. International orientation plays an important role: our motto is "Broaden your horizon" in every possible way.



Latvia

Vocational Education Competence Centre "Riga School of Design and Art" is a tuition-free institution of secondary vocational education with a mission to provide a high quality art and design education and prepare students to become creative and competitive top-class professionals who will be in demand on the international labour market.

WORKSHOPS

More teaching material and additional information
can be found on the Virtual learning environment:
www.zssha.edu.sk/photoproject/

The power of colour



Introduction to the influence of colours in our daily lives. By exploring the colour wheel, the students define the ideal colour palette to use in a poster. They look for a set of fonts that matches with the design and combine both in an attractive poster/moodboard on the PC, which can be used to announce a photo exhibition.

Goals

Students learn to choose the appropriate colours for a visual with text and images on a printed product, an online service, ... in order to create an attractive and outstanding composition for e.g. a photo exposition.

Outcome

An attractive moodboard by using tips and tricks explored and tested during the workshop.



Step by step

1. Start by explaining some theory:

- a) the 3 essential elements needed to see colour;
- b) interpretation of the visible spectrum;
- c) the working of the eye.

2. Students perform individually some colour tests on pc:

- a) the Ishihara colour test > check the colour blindness;
- b) the Munsell colour test > check the colour shading and the colour blindness.

Browser: Chrome

Web address: <http://xritephoto.com/cool-tools>

Assignment: arrange the colour patches in the correct order within 8 minutes (2 min/row)

> Enter gender and age into the application

> A perfect view is less than 20 mistakes

3. Teacher presents the students with the optical colour illusions and defines them.

4. Students in small teams receive some packaging materials, created by brand owners. They discuss about the colours used on the packaging and brainstorm about better suggestions.

5. Students learn different meanings of a specific colour in different cultures.

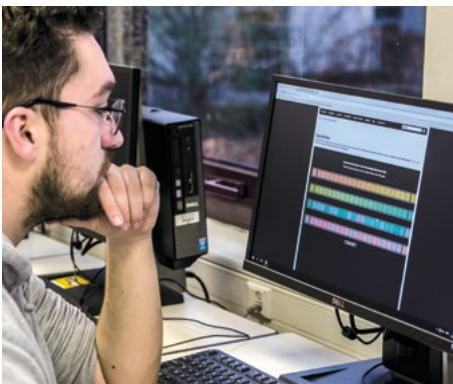
6. Students learn to choose the right colour for a photo design by taking the target group into account.

7. Students learn the importance of the psychology of colours by using specific colour charts.

8. Students upload an image on <https://colour.adobe.com/nl/create/colour-wheel/> in order to get some colour inspiration. The web application outputs RGB values, which they can use in their moodboard.

9. Students look for a suitable font on <https://www.myfonts.com/> to use in their poster design.

10. Students have to present their printed poster/moodboard for the photo exposition.



Pre-visualisation exercise for better (landscape) images



As a (landscape) photographer, we do not always have the right circumstances to make the perfect images. The light can be dull, the moment of the day is not ideal, the weather conditions are not as wanted. This does not have to hold you back exploring a certain area or landscape for image opportunities on a later date. Pre-visualisation is the skill to imagine the 'to be taken' picture in your mind. A database of imaginary pictures should make your photography more efficient when the conditions are perfect. You do not longer have to decide on camera position, the angle of view, foreground, background, framing etcetera, as all these decisions had been made in your mind long before this moment. The described exercise is to be executed in pairs of two students (uneven numbers can be arranged for) but can be explained to the entire group of students at once.

Goals

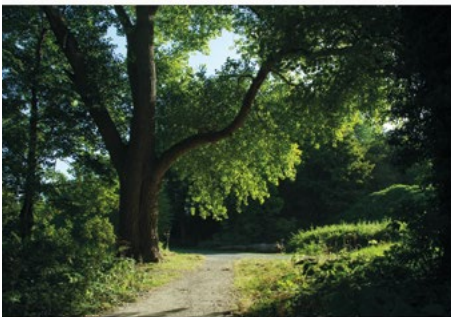
Make students think about all parameters that define a picture. Make students aware of the many decisions we make in the execution of a picture. Learn students to look better, to look more into detail, to imagine a picture before making it.

Outcome

The exercise will result in picture pairs, every student will make its own picture and a picture described by someone else. The amount of information given to the colleague-photographer will define how much similarity there will be in the pictures.



Explaining the exercise to a group of students somewhere in the field (left) © cvo KISP – Cody Watson



Some resulting image pairs: © different students from cvo KISP, Gent, Belgium

Step by step

1. Introduction about pre-visualisation. Pre-visualisation is the ability you have as a photographer to 'foresee' a picture before you (are able to) make it. This is based on your ability to imagine conditions, composition, camera settings, postproduction without the help of your camera, while in the field.

2. Explanation of the first part of the students' task (they are not divided into pairs yet): Go out individually in the area around you, without camera gear, and look for a picture. Try to imagine as many details from the (pre-visualised) picture as you can. Then come back.

3. When all students have returned, split the group up in pairs of students.

4. Explain to the group that they will not have to make their own picture, but explain it to their partner-student, who will make the picture to the explanations given. There is a bi-directional exchange of information. They can use words, sketches ... , to help the other student get a good understanding of where to stand – what lens to use – horizontal or vertical framing – what to exclude from the picture ... etc.

5. Every student makes the picture that was described to him/her first. After that, every student makes his/her own picture.

6. Students compare the images they made to the picture that was made by their peers. They evaluate which details were not well enough explained, which explanations have not been followed, or even which instructions proved to be impossible once on site with camera gear.

7. Conclusion, we often do not really investigate picture opportunities enough beforehand, and we rely too much on last-minute decisions while making a picture. The better we can pre-visualise an intended picture, the quicker we will be able to work when the light conditions are good



Zone system in the digital age



This workshop exists in a series of exercises that will give photography students a better understanding of light metering and photographic exposure. At the end of this workshop, they will be able to evaluate a scene in relation to the dynamic range of their own camera. The exercises will start with a basic understanding of light metering and exposure values, the difference between gray-levels in a evenly lit situation, and the problems that can occur in high-contrast situations. The students will be able to meter an entire scene and judge the feasibility of reproducing the contrast ratios in the scene into a single image. The workshop is based on static subject photography. (architecture, landscape, still-life)

Goals

The students get a profound knowledge of light metering, dynamic range within a scene, dynamic range limits in-camera. They are able to apply advanced light metering techniques to ensure a good exposure from the first image.

Outcome

From the exercises the students will be able to indicate the 'clipping limit' for their own camera and how to apply this knowledge in photographing a high contrast scene.

Step by step

1. Group discussion: What is dynamic range? What is the dynamic range of digital cameras? What is the dynamic range of YOUR camera?

2. Exercise 1:

A: Question, what should a histogram from a grey-card image look like?

B: photographing a grey card.

3. Analysing the histogram. Is the histogram in the middle-gray area? Is the histogram a single line? Are the RGB histogram channels identical?

3. Exercise 2: photographing a white surface, a black surface, add a grey card.

4. Analyse the histogram, discuss the results.

5. Make a -5 to +5 bracketing series of a slightly structured surface.

6. Develop the bracketing series to a 0 metering result in a RAW developing application.

7. Analyse the developed images. (Underexposure limit – overexposure limit)

8. Define the clipping limit (overexposure limit) for every camera.

9. Look for a high-contrast scene (interior or exterior), define a middle gray area and meter different shutter speeds in other areas of the scene (spot metering).

10. Brief explanation about the zone system.

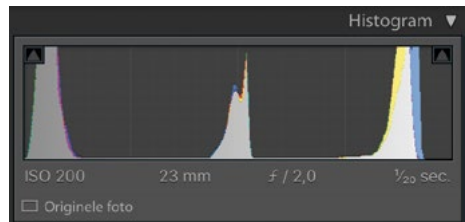


Image and histogram of a grey card, a white surface, a black surface



-5 to + 5 bracketing series for camera dynamic range test, before and after developing



High contrast scene final image after adapting exposure settings and development.

11. Match the shutter speeds metered to the zone scale from Ansel Adams.

12. Compare the zone systems limitations to the dynamic range resulting from exercise 5-6-7-8 – calculate if the scene’s dynamic range matches the camera dynamic range.

13. Define the optimum shutter speed to prevent highlight clipping and optimise shadow detail.

14. Execute the exposure and re-evaluate the results after RAW-development.



High contrast scene metering with shutter speeds



High contrast scene zone matching

Human-Centered Design in Photography



We applied the design methodology Human-Centered Design (HCD) to photography. The two workshop moderators are IDEO-certified trainers in Human-Centered Design, and they made a special adaptation of their workshop for this group of students. The students were divided into international groups and each group got a topic that has to do with healthy living in Belgium, e.g., food, transport or sports. Since most of the students are not familiar with Belgian society, they needed to empathise with their target audience in order to understand where the most interesting or representative photos could be taken. Using HCD methods, the students went out on the streets to interview people, and upon return used their information in a brainstorm session to generate photo ideas. In the remainder of the day, the students went back onto the streets to turn their ideas into photos.

Goals

The students learn how a Human-Centered Design process can help them understand target groups they are unfamiliar with to generate ideas for interesting and representative photographs. As photographer they will often encounter demographics they know little about, and our workshop helps them empathise and create ideas.

Outcome

Apart from the intermediary products (results of interviews, results of the brainstorm), at the end of the workshop each group produced a series of photographs within their assigned theme about a topic they were unfamiliar with at the beginning of the day.

Step by step

1. Dividing the students into international groups and giving them an assignment topic. The local students were instructed to act mostly as a translator and information provider, and to not steer the idea generation too much.
2. Creativity exercise. The students were asked to present their neighbour using a drawing based on a short interview. This gets them into their creative mindset.
3. Theory on human-centered design. This teaching material can be found on the Virtual Learning Environment platform.
4. Explanation of the challenge of today.
5. Exercise to practice interviewing techniques – students interview each other.
6. Making a plan for their interviews on the street: who to interview and what to ask? Students ‘work big’ using flipcharts and large papers. Workshop moderators coach the groups.
7. Students go out in groups to conduct interviews.
8. Upon return, the students ‘download’ their learnings with their group on posters and flip-charts. They explain what they have learned and what they found interesting. Workshop moderators walk around and coach the groups.
9. Analysis: the students cluster topics and try to identify interesting themes. Workshop moderators walk around and coach the groups.
10. Brainstorm: the students come up with photo ideas, where they try to build on each others ideas. The most interesting ideas get expanded upon with the group: what and who do they want to photograph, in which setting, where to find them, etc. Again, workshop moderators walk around and coach the groups.
11. The students go out again, to shoot their photos.
12. At a later stage in the week, the students processed and developed their photos, and turned them into an exhibition.





Diffraction awareness. Large depth of field versus Diffraction limitations



Photography students are often unaware of the optical effect of diffraction, causing a reduction in image sharpness beyond a certain aperture setting. In this workshop we explain briefly what diffraction is, what the cause of diffraction is and how it needs to be interpreted on a practical level. Every student will conduct the same test with its own gear, since diffraction is Sensor-size/Pixel-density related. The test consists of doing a series of test images and develop them afterwards in Adobe Lightroom (or a similar application). This test will provide a visual feedback on what the best range of apertures is to be used with a specific camera. It will help students understand the considerations to be made, when using small apertures. Material needed for this workshop: camera and lens, tripod, a subject with fine detail (eg. a text document), the ability to develop the raw images from the test (computer with RAW editing software).

Goals

Create awareness about diffraction and learn students that fully closing down the lens aperture to create large DOF (Depth of Field) does certainly not produce the sharpest images.

Outcome

The test will visually indicate which aperture produce optimal results and from which aperture on, the image sharpness is affected. Each student can define an "ideal range of apertures" for his/her camera.

Step by step

1. Group discussion: What is the best aperture for shooting large depth of field scenes? Often students will choose to fully closed apertures for optimum DOF.

2. Ask if students are familiar with the phenomenon and the theory about diffraction

3. Theoretical explanation of the concept of diffraction

4. Explanation of the diffraction test to be performed, explaining the practical requirements for reliable results.

5. Every student performs the test, resulting in a series of images of the same subject.

6. Showing and explaining the development part of the test, with the help of a series of images that have been either prepared by the teacher up front, or a series that have been retrieved from one of the students.

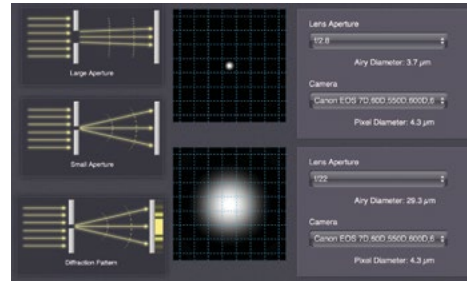
7. Explaining how to analyze the visual results.

8. Every student performs the image development as shown in 6.

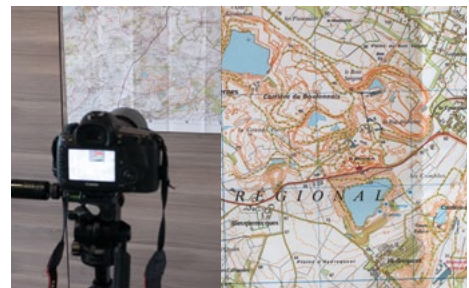
9. Every student analyzes the results in order to define a 'optimum series of apertures' for his or her camera.

10. Show different 'DOF calculation aids' to students to show that they can

calculate the minimum needed aperture for the wanted depth of field. Then learn them to determine the diffraction limitations of their own camera and how they can decide to use the optimum aperture in a particular situation.



Theory about diffraction, images taken from <https://www.cambridgeincolour.com/tutorials/diffraction-photography.htm>



test setup + sample image. (Image courtesy Ludwig Desmet, map detail © www.ign.fr)



Image results after reducing to an extremely small crop in development. Upper left f/2.8 lower right f/32

Photography with decalcomania art



Creative processing of the photography by using the art technique decalc. Introduction of the decalc as the technique used not only in painting but also in graphic arts. Making of the decalc. Taking the portrait which will be processed by Photoshop to the final photo together with decalc.

Goals

The students learn how to use Photoshop and the art technique decalcomania for the creative photography.

Output

Portraits in various positions, decalc on the drawing paper, creative photo processed in Photoshop





Step by step

1. Introduction of the technique decalcomania art and its use in PC graphics, introduction with a lot of examples. Dividing the students into groups, 3 students in each group.

3. Brainstorming – creativity exercise, the teacher gives 3 various shapes for each group, for example triangle, oval and circle. Students work together and create an interesting drawing by completing these shapes. The students present their work. This gets them into their creative mindset.

4. Each group prepares material for decalc – drawing paper A3 or A4, plastic film or glass, colours for decalcomania, concrete design for decalc on the plastic film (it is not necessary).

5. Making of decalc – students apply colours onto prepared plastic film with the image, on the plain plastic film or on the glass and make the impression on the drawing paper. They can use various colours which are applied to the various directions and with various thickness. Decalc could be sketched in.

6. In the meantime students take their portraits, they help each other. It is necessary to use fantasy and take portraits in various situations with properties.

7. Students scan the dry decalc into computer. They process portraits in Photoshop and crop some part of decalc which will be used together with the portrait for creative photography.

8. They print their posters.





Magazine cover – Me and my world



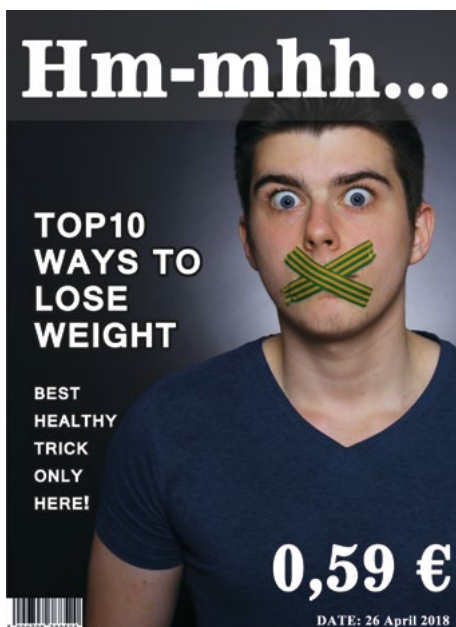
Creative processing of the students' own portraits in Photoshop for the magazine cover. Taking the portraits on black and white background. Making the magazine cover.

Goals

The students learn how to make magazine cover in Photoshop and express something about themselves from their point of view. They learn how to take a creative portrait.

Output

Magazine cover, portraits



Step by step

1. Presentation of the examples of magazine covers and talk about various tips and tricks how to create a magazine cover (photo processing, script...)
2. Brainstorming – creativity exercise, students think about what they like and dislike and sketch something what they like or don't. They present their sketches and introduce themselves. This gets them into their creative mindset.
3. Dividing the students into groups, 2 students in each group. If it is possible and students are creative enough, they can make a styling for their mates, help them with make-up, hairstyle or with outfit.
4. Students take portraits on the black background and after that on the white background. Students help each other and they have to use fantasy.
5. After photo shooting they choose the best photos, process photos in Photoshop – crop them, add contrast, brightness...
6. Students prepare design and create the final magazine cover.
7. They print their posters.



Create your own motto



Taking photos of some buildings, trees, traffic signs, stones..., which are in the shapes of the letters, processing photos in Photoshop and creation of the motto in English language or in other languages as well. Creation of the final poster with proper background.

Goals

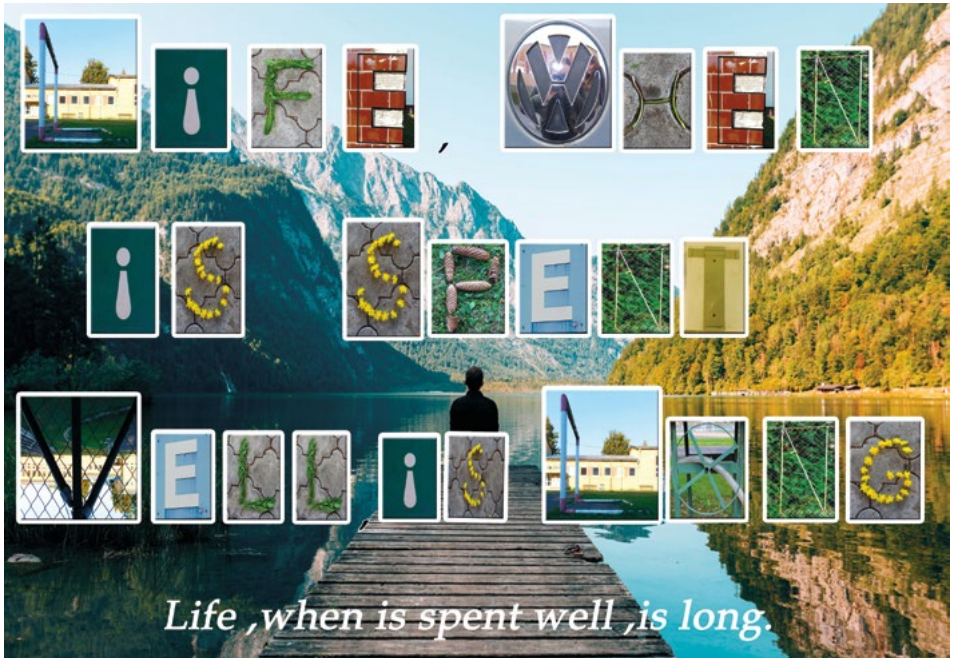
The students learn how to use Photoshop in the creation of the creative photography. They learn how to find letters in the nature and create their own motto.

Output

Photos of various things done outside as well as inside and which represent the letters. Final poster of the motto.

Step by step

1. Presentation of the examples of creative photography.
2. Dividing the students into groups, 3 or 4 students in each group.
3. Brainstorming – creativity exercise, students think about the motto and talk to their mates about it. They explain their choice and discuss. This gets them into their creative mindset.
4. Each group chooses one motto. They take photos – inside or outside. These photos represent the letters in their motto. For example trees, buildings, traffic signs, flowers, etc. Students help each other and they have to use fantasy.
6. After photo shooting they choose the best photos and process them in Photoshop – crop, add contrast, brightness...
7. Students prepare design for the final poster and create the motto using prepared letters. If they want, they can translate the motto into other languages.
8. They print their posters.



Creative photography and graphic tablet



Creative processing of the photography by using a graphic tablet. Taking the still images of flowers, fruit, ... or photos of separate things (castle, tree, clothes...) which will be processed by Photoshop to the final photo.

Goals

The students learn how to use Photoshop and the graphic tablet in the creation of the creative photography.

Output

Still images or photos of separate things, creative photo processed in Photoshop.



Step by step

1. Presentation of the examples of creative photography made by the graphic tablet.
2. Brainstorming – creativity exercise, students sit in the circle and the teacher gives the drawing paper A3 to the first student. He/she draws something on the paper and gives it to his/her neighbour. He/she draws something... etc. The last student completes the drawing. This gets them into their creative mindset.
3. Dividing the students into groups, 2 students in each group. Each group prepares material for taking photos – still images or other things for photo shooting. Students help each other and they have to use fantasy.
4. After that they scan photos into computer.
5. They process portraits in Photoshop by using graphic tablets.
6. They print their posters.

Emotions in nature



Authors: Elin Hein, Liis Sinitamm, Ester Kaul, Anette Välling

Nature can be a good source of inspiration and practicing creativity skills. The idea of the task is to create different pictures that represent different emotions (e.g. fear, anger, surprise, sadness, disgust and happiness). Students are guided to think out of the box and use only nature in their pictures, but when in trouble, people can also be used as models. This task is important to a nature photographer because it helps to notice nature from different angles and not just to find beautiful places and take pictures, but to start thinking about the emotion behind the picture. Creating emotions behind your pictures is an important thing in photography.

Goals

The main goal of the assignment is to start thinking more abstractly and out of the box. Also to think more about the emotion behind the picture and just practice one's photographic skills.

Output

Students (as a group of 6 people) will make 6 different pictures representing 6 emotions and present their pictures to the whole group.



Step by step

1. First teacher discusses the whole idea of the assignment with students. Pictures shown below can be used as an example of describing the assignment. Students are encouraged to use less different objects in the picture and make more abstract photos. Different techniques (longer shutter speed etc.) can also be used to make pictures more interesting.

2. Then students are guided to go to nature (forest, park etc) and to look around and try to find different things in nature (plants, landscapes) meanwhile thinking about how they make a viewer feel about - what emotions they give to you.

3. Then students should make at least 6 pictures that represent 6 different emotions (e.g. fear, anger, surprise, sadness, disgust and happiness). For making the pictures students can use any type of camera. In every picture, there should be some natural element.

4. After making the pictures students should be able to describe their pictures in detail, how and why their pictures are connected with the emotions they picked.

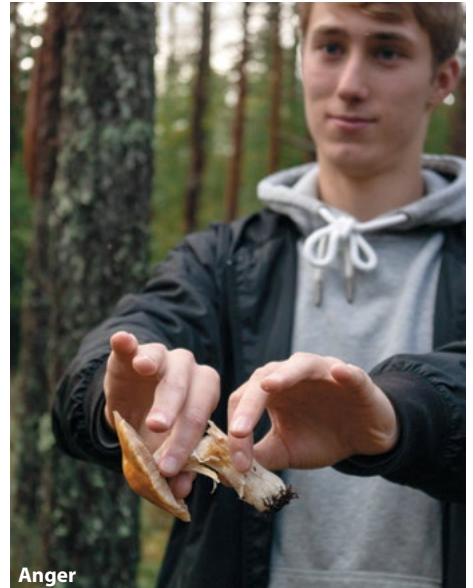




Anger



Anger



Anger

Capturing nature using different angles



Authors: Tiina Oja, Mark Drõgin, Liis Saarepere, Helga-Liisa Oselin, Loore Ly Mahla

Nature photography tends to put a stronger emphasis on the aesthetic value of the photo more than other photography genres, such as photojournalism and documentary photography. Thus choosing the right angle that make your images seem stronger and pop out is crucial in nature photography. Participants first observe the nature around them and then choose one meaningful object from their surroundings to take pictures of using different angles and varying depth of field.

Goals

Students see and practice how they can make their photo more interesting when shooting from different angles and using different depth of field (DOF). Moreover they need to discuss which angle and DOF is best for your object practicing their communication skills.

Output

Students have chosen 1 picture out of the 6 that they took that has the best angle and DOF in their opinion. Students present their work to other groups and describe why they chose that specific picture.

Step by step

1. Teachers discuss with students different possibilities of shooting from different angles and how this affects the outcome of the picture. Basis of understanding the concept of depth of field is also discussed together.
2. Then students are divided into separate groups (the size of the group may vary) and guided to go to nature (different places can be used). Students have to check if they have their camera and specific lenses (zoom lenses are more suitable for this assignment) with them and they also need to know the basics of using them.
3. On the location students need to walk around and find together one more or less interesting object in the nature that they want to start taking pictures of. This can be a tree, scenic lake, an interesting plant etc.
4. Then every student needs to take picture of this object in nature using different angle (e.g. frog perspective, birds-eye view etc,) and playing with depth of field (by controlling aperture) and focal distance (by zooming in or out).
5. After taking pictures students need to show each other the pictures and discuss how our experience of viewing the picture is influenced by the angle that photographer has chosen. Students need to choose one picture that represent best their object.
6. All groups come together after the assignment and show each other pictures that they have taken and explain why they have chosen that specific picture. Teacher is making the summary of the assignment by emphasizing the importance of thinking about choosing the right angle in nature photography

More information:

<http://www.dofmaster.com/dofjs.html>

<https://www.cambridgeincolour.com/tutorials/hyperfocal-distance.htm>

Hyperfocal distance in nature photography



Authors: Katariina Škurinski, Eva Näf, Sofia Pungas, Jefim Štšukin, Teele Raja

As explained by Jim Hamel hyperfocal distance is the closest point related to your object at which you can focus and still keep the furthest edge of your background acceptably sharp. This understanding is important for nature photographer as it allows to understand how close one can focus while still keeping the background sharp. In this assignment, the aim of this assignment is to understand what hyperfocal distance is, how it works and how to use it to take photos with infinite depth of field in the most effective way. To do this, students must use a hyperfocal distance app and present at least one photo with infinite depth of focus along with a description of what is in focus and why.

Goals

The main goal of the assignment is to understand hyperfocal distance well enough to be able to explain it to others and use it when photographing landscape.

Output

Students need to present as a group at least one photo of a landscape where the area behind the subject in focus is infinitely in focus. Students need to explain how they ended up to get the result and what challenges they have faced.

Advanced level assignment

Step by step

1. Hyperfocal distance as a concept is discussed with students and an example is made together with a teacher. During the discussion students are asked to download an app for calculating hyperfocal distance (for ex. DOF Calculator from Google Play).

2. Then students are divided into groups of 3-5 and sent to an outdoors location, where they can practice taking photos.

3. Being on location students need to choose a subject in the foreground that they'll be setting their focus on.

4. Then students should open the app, choose their camera model, aperture and focal length which they feel are correct for the light condition they have and make pictures (Tip: The higher your aperture number and the smaller your focal length, the easier it will be to understand hyperfocal distance in practice). As an example, aperture f/11 and aperture 49 mm were chosen.

Additional information can be found from <https://photographylife.com/landscapes/hyperfocal-distance-explained>

5. After the assignment students come together to discuss their results and difficulties of the process with a teacher.



An example of achieving deep depth of field in night photography by Loore-Ly Mahla

How to keep nature clean?: "Human, the nature's trash"



Authors: Jaana Loopre, Sigrid Järv, Hanna-Liis Vaasa, Mirjam Kase, Seleri Tidor

Nature photography is a possibility to show how beautiful the nature is, but also how harmful people can be to nature. Therefore being a nature photographer, it also means thinking about ethical concerns. One has to remember that nature should not be harmed to get better picture. Sometimes this even means not tagging the specific locations in social media as it attracts other tourists to go to specific endangered places. Thus, the goal of the assignment is to start thinking how a person can be "nature's trash" by making a landscape photo, where one can see humans being damaging towards nature. Students are guided to find something unnatural within nature, which harms it, and add a human factor to it.

Goals

The main goal of the assignment is to practice creative thinking and noticing in nature. Moreover students will learn how not to make 100 random photos, but to really plan and direct models for the photo, in the way they might even do it for a movie. Students will start noticing how humans actually harm nature and understand better how not to do that.

Output

Outcome. Students as a group make more photos, but eventually present only one photo with a story behind it. Pictures can be even presented as an exhibition where prints have made, but also in a simple manner as digital files.

Step by step

1. Teacher is discussing with students how nature photographer should be cautious when being in nature and not destroy what has been created.

2. Then teacher explains the assignment and students are given time to think about their ideas related to the assignment in a smaller group (3-4 students). For example one could think about how people create nature harming activities.

3. Then students are presenting their ideas and with the help of a teachers and other groups ideas are formed to a stronger whole before going to nature.

4. Then all groups are going to the nature to make their pictures. Different frames are made to represent the idea, but every group should only present one picture and a story behind it as an outcome. Scene staging can also be used to give the picture more authority.

5. Students should be guided to plan their work, act as a group and set up the perfect picture (no photoshop should be used).

6. After pictures are ready they are presented to the whole group and discussions are held based on the pictures.



Fiction in Reality



Author: Wim de Leeuw

In my workshop I show students how they can use 'reality' (For example, scenes on the street) to create fiction. Choosing the frame, moment or structure of a series, all these choices affect the story you create as a photographer. For many this is nothing new, but when you use 'documentary' images this can yield a very interesting result. At the beginning of the workshop I show students some examples of well-known contemporary photographers who have made use of this 'fiction'. After this introduction and after I explained the assignment I want the students to think about a theme/subject and use this to create a series of at least 10 images. These 10 images should exist mostly out of unscripted scenes found in daily life (life on the streets of Arnhem). At the end of the workshop I want to meet up with all of the students and discuss each project.

Goals

The students learn how to use photography as a mean to create fiction out of 'reality'. Through their choices in framing, shutter speed, aperture but also through timing and of course through the edit they make. I want the students to know that through photography they can and possibly should be in control of the narrative they create, even when working with an uncontrollable subject.

Output

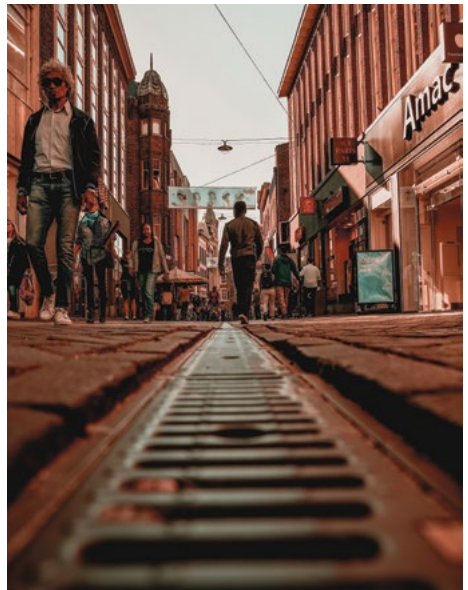
At the end of the workshop each group or individual produced a series of at least ten photographs in which the narrative they set out to capture is clear.



Step by step

1. A brief introduction of who I am and what I do as a photographer.
2. Talk about the importance of the narrative that a photographer creates through choices in technique and vision.
3. Show how through these choices reality can serve as a mean to create fiction.
4. Discuss some relevant examples of image-makers that work in a similar manner.
5. Explain the assignment.
6. Ask the students to create their own theme and strategy.
7. The students go out to shoot the images.
8. Come back to review the images made, edit the photos and create a body of work that communicates the theme that was chosen.
9. Discuss the different projects, and monitor if the students have understood the assignment. Not only through the individual outcomes but also by making them participate in critically looking at the works of others.
10. At the end of the day I made a selection of the 40 best images, and also selected the top 3.







Start drawing

(60 min)



Author: Merel Brugman

The students go to work in groups of five. The teachers are behind a photograph that they will describe to the rest of the group. By listening carefully they make a drawing of the story that is told. The students are allowed to ask questions to finish with an accurate representation. The final result is then compared with the photograph.

Goals

By drawing a picture that you can't see you have to use your imagination. At this workshop, students learn how to make a drawing by asking questions. They have to pay attention to design aspects such as: framework, light, composition and perspective.

Output

Several drawings made by the students using only pencil. Just by asking questions they made a composition on paper (A3).



Dutch Light: A close look at the light of the old masters

(60 min)



Author: Merel Brugman

After a short presentation about the old masters, the students go to work. It's the intention that they all have photographed once and have been a model once. The students learn to place the light themselves and to look for a position that match the paintings on the basis of examples. Second-hand objects can be used for the decoration of the model. The final result is a modern remake of an old master.

Goals

Introducing students to the type of light that was used in the golden age by well-known Dutch painters. By using this light in combination with different body postures of the person portrayed, the students make a modern remake of an old painting. By using second-hand attributes they learn to work creatively to achieve a fantastic end result.

Output

Modern portraits created by students inspired by the Dutch golden ages painters like Johannes Vermeer (1632-1675) and Rembrandt van Rijn (1606-1669).





Stories - from photography to animation



Author: Kevin Wassink

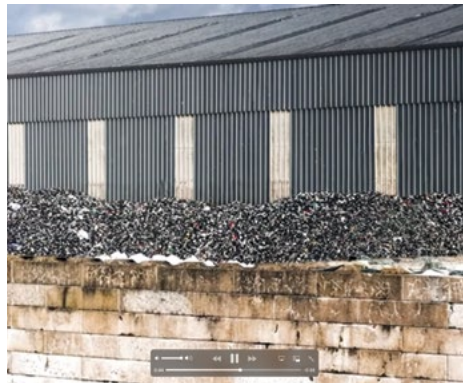
The students will work together to create a scenario, take photographs around a set theme and create a visual moving story with animated elements. Supported by their own voice-over or text-based animation.

Goals

The students will convey a message about an ever changing world in the current climate of health, nature and humanity's role in all of this.

Output

An animated video, made from photographs and cut-out elements of these photographs that give depth and liveliness to the animation. Supported by a voice-over or text animation.



Step by step

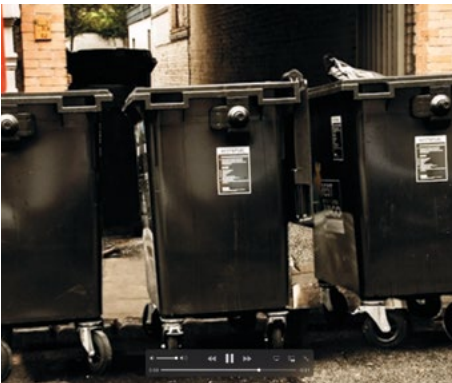
1. The students start with the assignment in their home country and work together to create a scenario based on the themes: Health, Nature and Humanity's role in the ever changing world. The scenario serves as a central message and will guide the project in the type of photography and the subjects that are framed in the photos. (scenario – 200 - 400 words | photographs – at least 50)

2. The groups will choose a selection of their photographs that will be used for the message they want to tell. These photos will be edited in Lightroom to match in color, framing, style and exported to Photoshop. Within Photoshop the photos will be cut into different layers: Foreground, middleground elements and background elements. All these layers are separated from each other so that they can be animated within After Effects or Premiere Pro.

3. Within After Effects or Premiere Pro the students will start to animate the created layers independently. This will create a parallax or 3D effect to the photos and give movement to the story being told. It is important to create a logical and compelling sequence of animated photos to strengthen the message in the story.

4. The final elements to add to the animated video will be music and a voice-over or a text based animation that serves the role of narration. The music is copyrighted and downloaded for the students. The voice-over or text animations will be recorded separately or animated into the end product.

5. The final animated video will be exported to the H.264 format as an mp4 and presented on the final day at the exposition.



Outside in



Author: Inese Verina-Lubina

Whatever is seen from outside, represent a part found inside – we get to know each other through personal style, belongings, clothing and accessories. We introduce ourselves to others, observe and listen, get to know each other and reflect our impressions through portrait photography. We work in teams and collaborate.

This workshop is designed to help participants to get to know each other and environment. The task contains two parts – homework and work on location. Homework includes snapping a photo of ones clothing and bag / pocket content before beginning the day. On location each participant present themselves to others by using photograph they created at home. Task continues as working in international teams and creating different kind of portrait photography of team members accordingly to whats been learned from individual presentations. It is advised to include some elements or accessories in portrait picture from models homework.

Goals

Main goal is to get to know each other, be creative and challenge themselves into creating original portrait photography in limited time. Trying something new and experimenting with medium is more important than trying to do it in the right technique.

Output

Each team (as a group of 5 people) will deliver 20 pictures. Team member creates individual portraits of other 4 team members (each submitting 4 pictures). In final exhibition each homework will be presented with 4 different portraits of homework's author.

Step by step

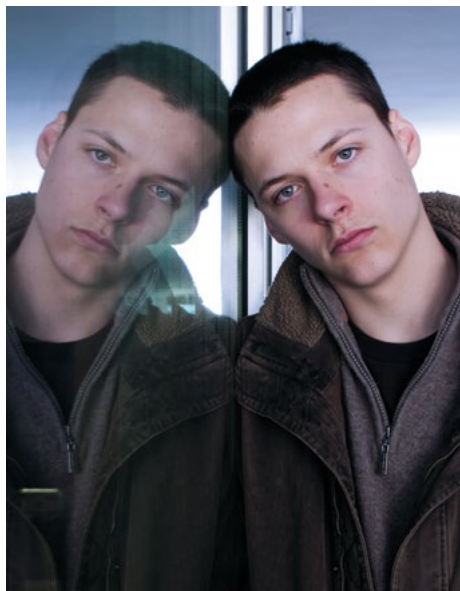
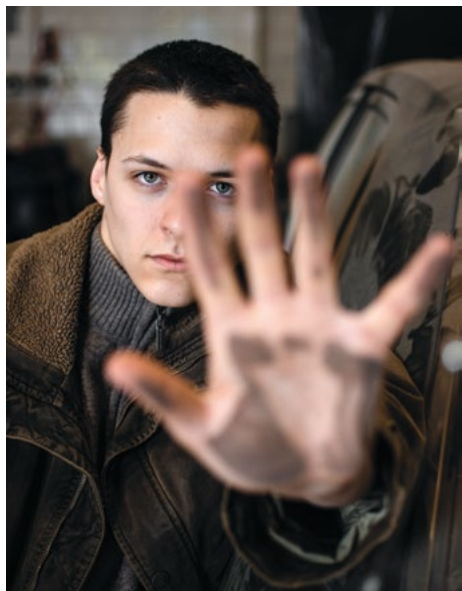
1. Introduction. Teacher introduces the task and gives short presentation with inspiring examples of diverse kind of portrait photography and encourages participants to experiment.

2. Teaming up. Participants group in five international teams – single team has one member of each participating country.

3. Presentation. Participants present their homework and themselves to others within teams.

4. Brainstorming and time planning. Participants brainstorm and agree on teams work organisation and time planning.

5. Execution. Teams work on shooting the photographs. It is allowed to choose location freely. Each team has time to use studio.







Long light techniques



Author: Martins Vanags

This workshop will be an ultimate experience in darkness with occasional grasps for light, created by us and our imagination. With a little help from some lightning equipment, of course.

By using long exposures, intentional camera and lens movements we will be recreating the birth of Earth itself – from darkness into the light. We will become both actors and directors of this performance, learning to tame the light and to direct it into the future.

Goals

The challenged techniques will include matches and candles, pocket torches, LED lights, digital image projector with still and moving images, analog projector with old film slides from parallel dimensions, flash bursts, phone screens, color filters, glass prisms and maybe even Sun itself. We will create light, direct and capture it by using camera.

Output

To save this performance in History of Light, we will postprocess the images and print them on paper.

Step by step

1. Introduction. Teacher introduces the task and gives short presentation about the light's role in the creation of photography.

2. Teacher shows examples and explains tips and tricks of making them.

3. Teacher shows different light creating objects that can be used during the workshop.

3. Students prepare dark space where the process will happen. And try out different settings together with the teacher.

4. Creative part of the workshop. Students are divided in groups and each student has to choose an emotion that represents their group and capture it in a photograph.

5. Students chose the best 3 pictures each and show them to the teacher.

6. The teacher gives a feedback about the photographs and suggests options for postprocess and editing.

7. The students process the photographs and submit their series of 3 photographs.







Superheroes



Authors: Gatis Vanags, Klara Grundsteine

During the workshop students have to transfer their idea to a horizontal surface – photographs are made from a high point facing the ground. The result is a new reality in which people can fly and lift heavy objects – pretend to be superheroes. Students create their own fantasy world full of adventures. The ground - asphalt, grass, floor - is used as a background on which students can create the necessary environment using paper cutouts, textile, chalk etc. The students become the fantastic heroes of their newly made world and have to tell a little tale of adventure in their photo series.

Goals

The students learn to create a fantastic scenery using basic materials and become models in this environment. Learn to use the language of photography to tell a story without words.

Output

Students work in groups.

Each group creates a photo series (6 – 8 photographs) – a story about superheroes



Step by step

1. Introduction. The students are introduced to the assignment and the theme. The teacher shows examples of photographs made using a similar method.

2. The presentation is followed by a discussion about possible problems in creation of this kind of photography.

3. Students are divided in groups (3-5 people in each group).

4. Students discuss the theme in their groups. They create new superheroes or use some that are already known and create a story. They chose some key situations in the story, that will be represented in the photographs. They are suggested to draw some sketches.

5. Students create the accesories that will be used in their compositions. They can use paper, cardboard, textile or anything they can find around or think of to prepare their fantasy world.

6. The students prepare costumes and apply make-up if necessary.

7. The students choose the spot on the ground and prepare the background that will be used for their photo series – draw with chalk on the asphalt, create shapes from other materials, use the already existing elements on the surface (parking lines, darker spots on the asphalt etc.)

8. Some students from the group dressed up in costumes take place in the newly created scenery on the ground.

9. The photographs are made from a high spot or using ladder.

10. All the scenes for the story are made by changing the positions of models and the accesories creating the scenery.





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