

Workshop Five: Street Photography

	Introduction:
001	<p>Photowalking Photowalking is a communal activity of camera enthusiasts who gather in a group to walk around with a camera for the main purpose of taking pictures of things that interests each photographer. Although the term implies the single activity of taking pictures while walking, the more modern use of the term specifically relates to a communal activity of camera enthusiasts. https://en.wikipedia.org/wiki/Photowalking</p> <p>Community Photography Broadly speaking, community photography is what happens when a group of people decides to use photography as a way of communicating about themselves or their concerns. Community photography is about people taking, processing and displaying their own pictures. It seeks to provide an alternative to images which are stereotyped, mass produced, commercially led, and fed to us by a small elite. http://www.dshed.net/digitised/neighbourhood/resources/community_photo.html</p> <p>Community art is for everyone - all ages, races and economic classes. It benefits all of us, including the people who participate, the new group we become and the communities we inhabit. Community art is more than an art class in a neighborhood. It features a series of collaborative art activities led by an artist who animates the process, encourages creative risk-taking and draws participants into leadership roles as the project unfolds. As for the art exercises themselves, there are too many possibilities to even count. Inspired by other artists who've shared their ways with me, I've adapted some of their art games and folded them into the method described here. I didn't invent all of these activities, but simply integrated them into a personal practice that enables diverse people to express themselves, get to know each other and create something beautiful together. http://www.community-photography.com/frame.html</p> <p>This ground-breaking manual is the only guide of its kind in the world for the design and delivery of participatory photography projects with marginalised and vulnerable groups. It is targeted at photographers, development organisations and educational institutions looking to include participatory photography in their work. https://photovoice.org/photovoice-manual/</p>
002	<p>Street Photography Project Street photography projects are important because they help you stay focused when shooting, and help you make more of a statement with a collection of images (rather than just individual images). http://erickimphotography.com/blog/2012/01/24/how-to-start-your-own-street-photography-project/</p> <p>Street Photography Street photography, also sometimes called candid photography, is photography conducted for art or enquiry that features unmediated chance encounters and random incidents within public places. Although there is a difference between street and candid photography it is usually subtle with most street photography being candid in nature but not all candid photography being classifiable as street photography. Street photography does not necessitate the presence of a street or even the urban environment. Though people usually feature directly, street photography might be absent of people and can be of an object or environment where the image projects a decidedly human character in facsimile or aesthetic. https://en.wikipedia.org/wiki/Street_photography</p>
003	<p>Life Through a Lens To provide ordinary people with the opportunity to experience a culture a world away from their own, to broaden their horizons and to develop personally. We promote learning opportunities to underprivileged communities, by encouraging good educational outcomes, healthy lifestyles and inspiring the confidence in people to build their own brighter futures. http://www.bastiram.org/life-through-the-lens-a-participatory-photography-project</p>
004	<p>People Watching</p>

	<p>People watching or crowd watching is the act of observing people and their interactions, usually without their knowledge. It involves picking up on idiosyncrasies to try to guess at another person's story. This includes speech in action, relationship interactions, body language, expressions, clothing and activities. Eavesdropping may accompany the activity, though is not required.</p> <p>https://en.wikipedia.org/wiki/People_watching</p>
005	<p>Digital Storytelling</p> <p>Creative Narrations is a social change consulting collaborative specializing in multimedia support and capacity building in digital storytelling. Bringing together narrative, technology, and community building, we help you document the voices and images of change that you see every day.</p> <p>http://www.creativenarrations.net/who</p> <p>Community engagement in digital storytelling involves sharing the “universal” human experience. This social phenomenon reveals the power of the individual voice to influence positive change.</p> <p>https://librarydigitalstorytelling.wordpress.com/what/</p>
006	<p>Participation</p> <p>An innovative photography project for the neighbourhoods of Tranmere and Birkenhead has been launched. The A41 Project aims to provide resources and remove the barriers in getting involved in photography, allowing participants to document the effects of income inequality on communities along the A41 road.</p> <p>http://communityactionwirral.org.uk/new-photography-project-launched/</p>
007	<p>Cardiff People</p> <p>A new photography project documenting people on one Cardiff resident's route to work hopes to reignite a feeling of community spirit.</p> <p>http://www.theguardian.com/cardiff/2010/nov/02/photography-project-tom-ashmore-cardiff-people</p>
008	<p>Participatory Photography</p> <p>Fotosynthesis uses participatory photography and research to support social cohesion and give a voice to individuals and communities in the United Kingdom and abroad.</p> <p>http://www.fotosynthesiscommunity.org.uk/</p>
009	<p>Generating & Sharing</p> <p>Photography is a highly flexible tool that crosses cultural and linguistic barriers, and can be adapted to all abilities. Its power lies in its dual role as both art form and way to record facts. It provides an accessible way to describe realities, communicate perspectives, and raise awareness of social and global issues. Its low cost and ease of dissemination encourages sharing and increases the potential to generate dialogue and discussion.</p> <p>https://photovoice.org/vision-and-mission/</p>
010	<p>Representation</p> <p>PhotoVoice runs projects worldwide that work with underrepresented groups to help provide a voice through photography. #photovoice #participatoryphotography</p> <p>https://twitter.com/PhotoVoice</p>
011	<p>Street Photography</p> <p>Yes, everyone is a Street Photographer now and as an approach it receives a lot of well deserved criticism. There are an awful lot of images presented as Street Photographs that have fallen a long way short of any truthfulness, unity or coherence but let us not lose sight of the diamond in the rough because the surrounding rough is getting rougher, the diamond is becoming more and more precious.</p> <p>http://nickturpin.com/category/street-photography/</p>
012	<p>Street Photos</p> <p>A creative blog about daily street photography around us, various techniques, inspirations and works.</p> <p>https://dailystreets.wordpress.com/</p>

013	<p>Telling Stories Through Pictures</p> <p>In 2013, as part of the community security project, we launched an innovative new participatory photography project. After a two-day training workshop on how to tell stories through pictures and how to get the most out of a camera, 25 participants from a cross-section of communities in the project locations were loaned cameras to document their lives, particularly their own local safety and security concerns.</p> <p>http://www.saferworld.org.uk/resources/view-resource/971-bangladesh-ndash-participatory-photography-project</p>
014	<p>Rich Stories</p> <p>There's a difference between photography and visual storytelling. You can easily take a photograph, but not all photographs tell rich stories. https://dailypost.wordpress.com/2014/07/31/visual-storytelling/</p>
015	<p>Leicester Photography Groups</p> <p>Leicester Peoples Photographic Gallery</p> <p>https://www.facebook.com/groups/leicsphotogroup/?fref=ts http://www.leicesterpeoplesphoto.co.uk/</p> <p>Leicester Lo-Fi</p> <p>We're a small group of Leicester based photographers that embrace the traditional aspects of photography by using old film cameras, toy cameras, pin holes, alternative processes and darkroom printing etc. We hope to have regular meet ups to swap ideas, take pictures, make prints, set projects and hold exhibitions.</p> <p>http://www.leicesterlofi.co.uk/</p>
016	<p>Locality</p> <p>Belfast Exposed has over 20 years' experience delivering photography projects with communities across Northern Ireland. Whether building new skills or community capacity, we design our projects side by side with community partners to enable creativity and critical thinking, where the camera becomes a tool for driving and documenting change. http://www.belfastexposed.org/community_photography_and_projects</p>
017	<p>Identity</p> <p>Staying Power: Photographs of Black British Experience 1950s-1990s, is the culmination of a seven-year collaboration between the V&A and Brixton's Black Cultural Archive. Over the two locations it features 118 images by 17 artists. The exhibition shares the name of the famous book by Peter Fryer, Staying Power: The History of Black People in Britain (1984). But while Fryer's landmark work was largely concerned with slavery, colonialism, immigration and racism, this exhibition is different. Racism, insofar as it features, is merely one element of the historic backdrop. Instead the focus is on images of the ordinary lives of black Britons – those of African and Caribbean heritage – in the UK. Like the conversation with my friend back in 1988, it makes you question what it is to be black and British.</p> <p>http://www.theguardian.com/artanddesign/2015/feb/08/black-experience-photography-community-v-and-a</p>
018	<p>Story</p> <p>What began as a new assignment for a fourth-year psychology seminar turned into a community project that asked students and local youth to photograph what stressed them out. "[PhotoVoice] can create awareness of social issues, and this project was really about starting a conversation among the students and among faculty at Ryerson," said Day. "The goal was to learn about someone who might have come from a different background or had a different life experience than you."</p> <p>http://www.ryerson.ca/ryersontoday/data/news/2015/06/20150617-community-based-photo-project-asks-students-what-stresses-you-out.html</p>
019	<p>Memory</p> <p>The everyday through photographs and video, focusing on my emotional and personal relationships with friends and family. These unguarded and meditative moments trigger a sense of universality of the bonds of friendship</p>

	<p>and family and simple moments in life. I rely on image sequence to create elusive narratives that reference the passage of time. Through the documentation of unfolding moments with those I am close to, I blur the line between staged and real experience – echoing the uncertainty and elusiveness of memories themselves.”</p> <p>http://photographyblogger.net/memories-of-the-everyday-photography-project-by-lauren-marek/</p>
020	<p>Community Memories</p> <p>The ‘My Community My Memories’ photography project will run over four Wednesday afternoons in July. It gives people a chance to reminisce about the local community in the past, to explore both the past and the present through photography, and to share their memories and experiences.</p> <p>http://www.ceartas.org.uk/news/2013/06/dementia-photography-project-my-community-my-memories/</p>
	References: