



# EDUCATOR'S GUIDE

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# PART 1

# INTRODUCTION

This Guide is part of the “#NarcissusMeetsPandora: young people’s portrait on social media” project (#NmP). The #NmP is a collaborative project aiming at developing a set of innovative arts-based tools to work digital competences and social inclusion in schools and non-formal education institutions, with an open and creative approach.

Therefore, #NarcissusMeetsPandora aims to develop digital skills and social engagement, by providing high-quality skills for stimulating the reflection and creative expression, working directly with young people’s digital portraits, starting from an intrinsic habit to develop a critical and efficient pedagogical experience.

## 1. PURPOSE AND TARGET GROUP

**What is this Guide’s purpose & who is it for?**

This Guide intends to assist teachers/youth educators in the planning and implementation of arts-based workshops with teenagers/ young people.

## 2. PROJECT AIMS

Our approach is **not one-size-fits-all**. Every single teacher/youth educator has a unique situation and different student body they are trying to reach.

One of the Guide’s key principles is that **young people and communities can bring important resources for the workshops and, as such, actively listening, explicitly valuing, and intentionally acknowledging their ideas and thoughts is crucial and can act as important stimulators**. Similarly,



teachers/youth educators will have their own purposes and needs. Therefore, although we believe that the arts-based workshops can have a main subject, each workshop usually connects to different main subjects: **knowledge is not static in itself**.

For more information about #NmP project, follow the link to the [framework](#).

### 3. GUIDES FOR SETTING THE CONDITIONS FOR THE WORKSHOPS

Below you will find some tips to conduct a workshop to help you with planning, preparation, and implementation (actually doing it). In addition, once you're done, it's important to follow up with participants to get feedback on the workshop, so you can improve it the next time.

#### **Making direct connections with young people's personal lives helps to engage them in the conversation/topic:**

Genuinely listening to what young people have to say and allowing them to share their personal lives helps them to be actively involved and fosters deep learning, as concrete examples are connected to abstract thinking. By providing strong connections with the challenges adolescents face in their daily lives, they will be constantly engaged in the discussion: how has this topic impacted their lives, how have they acted in such circumstances, what have they learned from that experience, is there any memory of their lives that this image makes them think of? Do they share images on social media? What kind of images, and for what purpose?

#### **Values and knowledge guiding decision-making**

- › Be aware that young people may belong to and identify with **several cultures, simultaneously**. The way they participate in their cultures is fluid and dynamic, and often context-dependent.
- › It is important that educators and teachers become **familiarized with their students' educational and cultural values and needs**.
- › Actively identify, explicitly value, and intentionally acknowledge the **resources that young people and communities bring**.
- › Become aware of the issues surrounding **young people's identity development and their use of social media** (e.g., hybrid reality, self-representation, social comparison).

- › Become aware of the **opportunities and threats** social media pose for young people (e.g., legal literacy-related issues such as privacy, manipulation, expression, association, access to the Internet).

#### **Connecting the workshops with the contexts'/ participants' characteristics and needs:**

In order to better set conditions for the workshops, it is crucial to attend to the contexts'/ participants' characteristics and needs, whether it be through the actual workshops' design, through building partnerships and connections with local entities, or through reflecting about one's own preconceptions and behaviours.

#### **Integration in the context**

- › Connect and integrate #NmP project's objectives and activities with the the local curriculum.
- › Connect the workshops with ongoing activities and local interests.

#### **Team-building**

- › Build on local partnerships.
- › Build on and empower interconnections (communication and collaboration) among families, school/organisation and extended communities.

#### **Self-reflection**

- › Become aware and understand one's own preconceptions, prejudices, stereotypes and discriminatory behaviours: adapt one's behaviour to new cultural environments (e.g., avoid verbal and non-verbal behaviours which may be viewed as inadequate by people from different cultural backgrounds).

## DESIGNING THE WORKSHOPS

Youth can be engaged by simply asking for their reactions to the images:

For example, What thoughts and feelings does this image provoke in you? What is the first word that comes into your mind? What things do you notice/like?

Use follow-up questions to encourage youngsters to reflect more deeply about the issue (e.g. “what makes you think that?”, “is there any other reason you can think of?”...).

Allow enough time to listen to their ideas; silence can be a powerful tool in such case.

### *Inquiry-based & Project-based*

- › The workshops should include **cycles** of stimuli - exploration/inquiry - discussion, analysis, thinking, trying out... and - sharing/ disseminating.
- › **Open**: optimize individual/group choice, autonomy and agency.
- › **Stimulating**: invite youth to try new solutions, to think of new ideas, and to interpret the familiar material in new ways.
- › **Meaningful & relevant**: encourage young people’s **critical thinking on diversity & inequalities** (question the “normal” standard, challenge and deconstruct stereotypes).

### *Space & Time*

- › Provide enough time for free expression, exploration, try-outs, group work and discussion, wondering, thinking...
- › Organise the space to optimize autonomy and movement, and clear it from distractions.

**How to engage youth in meaningful discussions?**

Arts can be a very rich starting point for starting a discussion; they are open, allowing different interpretations; they are provocative, most likely provoking a reaction from the audience; they are

creative, most likely bringing something new and innovative, which encourages new angles of approaching/looking at common issues.

### *Stimuli & Materials*

- › Bring stimulating/motivating **visual references and local meaningful references**, but take into account learners’ prior knowledge and the eventual need to build bridges between the two.
- › Use **open-ended and provocative visual narratives** as starting points to enhance students’ agency, and promote multiple venues for problem solving and try-outs.

**The working methods and strategies can be diverse:**

It is important to allow young people to explore the materials and resources in different ways, so that they can potentially find the most suitable one for them. Within this process, it is crucial to take into account each youngster’s perspective, characteristics and needs, in order for the workshop to be appealing and easier to engage.

### *Multimodal*

- › Take advantage of **multimodal strategies, through arts-based methods** applying key concepts of digital, legal and visual literacy.
- › Multiple means for students to be **engaged and express themselves**: visual, auditory, tactile,...
- › Multiple means for teachers/educators to **present information**.
- › Opportunities to reinterpret/transform and to experiment **new angles of approach**.

### *Group work*

- › Foster **collaboration** through group work.
- › Help youth to **listen to others**, to **take others’ perspectives** into consideration.
- › Help youth to **acknowledge and respect** multiple perspectives within democratic participation.

### **Creating a safe environment/Building relationships:**

It is very important to foster learners' reflection, mainly by helping them to think more critically about their own competences and how they are developing. To do so, creating a safe environment, in which learners are allowed to express their values without fears of displeasing or being judged by the educator or peers, is crucial. Furthermore, the teacher's and peers' feedback must be constructive for their learning process. All this involves, of course, the existence of healthy relationships between the educator and the students, and between the students themselves.

### **Building relationships**

- › Acknowledge, value and use youth's own experiences, prior knowledge, needs, motivations..., as starting points and drivers for the activities.
- › Optimize relevance, value and authenticity.
- › Actively listen to youth, with genuine curiosity and interest.
- › Build a positive environment where participants are encouraged and supported to take risks and explore.
- › Help to build bridges between what the participants bring and the materials/activities that are proposed.

## **4. LEGAL, ETHICAL ASPECTS AND DATA PROTECTION**

### **Clearly explain to the participants that they will produce images and for the images produced a consent must be obtained from:**

- › the persons represented and legal Tutors, if applicable;
- › permission to take photos in public spaces like, galleries; museums; schools: theatres; concert halls: institutions should be sought to the people responsible for the space;
- › if participants use other artists' works and images, they should check if consent is needed (e. g. intellectual propriety);
- › normally, we cannot use images produced by others without the permission of their authors unless the work is open source (e.g., Free databases of images);
- › in case of reproductions found in the web from artworks in artist websites; galleries or museums, images need the permission of the artist; the responsible for collection or the museum public relations service.

### **Clearly explain to the participants**

- › Participants have the right to decide if the images produced during the workshops can be stored and shared by others. Please ask participants to sign a consent form (see example in the Appendix);
- › Participants have the right to decide if they want to be photographed;
- › The author of the image is the person who took the picture, and probably edited it. He is entitled to claim the copyrights of the image (© year of production name of author);
- › Authors can choose from many type of copyrights licences. See for example Creative Commons type of licenses (<https://creativecommons.org/about/ccllicenses/>);
- › Everyone has the right to decide where and how to publish his or her images if such images are not offensive or do not cause harm to others (Ethical Principles);
- › If the images are made public in social channels, their authors do not have any control of who can see them, who can remix them and the contexts of their use by others.



## 5. TRACKING THE PROCESS

### How to register the work process?

During the introductions: write down in your diary the date; time, place, number of participants; gender; age, and other facts important about the participants.

Engage one participant in the process and ask him or her to register the significant moments of the workshop (photography or video).

After the workshop, write your notes in your diary, or make an audio or video describing what happened during the workshop.

## 6. COLLABORATIVE EVALUATION

The #NmP project has produced an Evaluation Kit that can be reached at the project's website [LINK](#). The Evaluation Kit aims to assist youth and educators to understand if the competences that the #NmP's workshop activities' aims to achieve are or are not developed. Educators may use their own evaluation tools, the main purpose is to Keep it simple. There are some tools that can

be applied after a workshop activity. Together with your group try to answer to the following questions:

“What went well/ Even better if”

You can also choose to develop, together with your group, a color code, traffic lights, smiles, stars likes, postit, stickers; emojis, between others.

## 7. ANALYSIS AND INTERPRETATION OF IMAGES: MODEL AND EXAMPLES

As the workshop activities of #NarcissusMeets Pandora involves the creation of portraits and the production of images, it is important to know how to analyse and interpret images.

This model here presented aims to assist the analyses and interpretation of images. It is based on 3 steps:

- › APPROACH: the first impressions.
- › ANALYSIS: a more detailed observation taking into account the visual elements and technical aspects.
- › INTERPRETATION: understanding the context; symbols; meanings and purposes of the image, followed by further enquiry about the image title and author.

## APPROACH

- What is depicted (in the first impression)? What is the 'subject', the theme of the picture?
  - Associations and overall impression (linking to own experiences and referring to what has already been seen).
  - Conspicuousness in terms of the effect of this image: irritation, fascination...
  - What can be concluded from the technical data and the information given?
  - What questions arise?
- 

## ANALYSIS

- Description of those observations that are further-reaching and thus relevant.
  - How is the image designed?
    - When taking the picture (e.g. photographer's point of view, staging of the person photographed, photographic section /detail, format, focal length, lighting, axis of action,...)
    - In post-processing (e.g. crop change, format change, filters, corrections, montage, resolution,...)
  - Specific aspects of design (e.g. size, orientation, material/medium [digital/analogue], colours, language of form, composition, contrasts,...).
  - Is the image a documentary photography, or a surrealist alienation, or a caricature, a cult, or does it belong to another genre?
  - Context: In what context is the image shown? Who owns the image (e.g. copyright)?
- 

## INTERPRETATION

- How does context influence meaning?
  - How should the viewer react? What should he do with this picture? Which viewers is the picture aimed at (target group)?
  - Who uses the image for what purpose?
  - How can we make sense of the image?
-

## EXAMPLES

Cindy Sherman, *Untitled #615*, 2019.

[LINK](#) to Photograph



### *Questions for working with this image*

#### APPROACH

- › What do you see? Which gender/sex does this person have? How would you describe the clothes? How would you describe the body language? The background? Is there any connection between the background and the figure?
- › What feelings does this image provoke in you? (E.g. you like it, don't like, it makes you curious, indifferent).

#### ANALYSIS

- › Is it a painting or a photograph? How was the image produced?
- › What color ambience predominates? What light ambience? Which composition?
- › How is the movement suggested? Is it a double exposure photography or post-processed photography?

#### INTERPRETATION

- › Is it a portrait, a self-portrait? Why? Please find out what type of clothes the person is wearing. What does it say about the person?
- › Please find what are the type of landscape in the background, why is it blurred? Why the mirror effect? Why does the sky have so many colours? Why are parts of the background mirrored? Why this choice of colours, light, composition?
- › How should we react when seeing the picture? What does this image mean to you?

#### ENQUIRY

- › Who is Cindy Sherman? How does she work?
- › What you think the title "Untitled #615" mean?
- › Where can one see this image? How does this context influence its meaning?

Lu Chunsheng, I want to be a gentleman, 2000.

[LINK](#) to Photograph



**Questions for working with this image**

**APPROACH**

- › What do you see?
- › What feelings does this image provoke in you? (E.g. you like it, don't like, it makes you curious,
- › What do you feel? What feelings does this image provoke in you?
- › Please choose 5 words to express your feelings about this photo.

**ANALYSIS**

- › What type of photography? Portrait; Documentary? Artistic documentary, Surreal?
- › Describe the situation. How did people get onto the high beams? Or is it a post-processing effect?
- › From where was the shoot taken? How is the perspective of the podiums?
- › Where is/are the focal point? How do you describe the depth of field?

**INTERPRETATION**

- › What is the relationship between the title and the image?
- › What is the impact of the scale of the portraits?

**ENQUIRY**

- › What is the title of the photography?
- › Where was this shot taken? When? By whom? Why?
- › Who is represented in this image? By whom? How? Why?
- › Who is Lu Chunsheng? What topics does this artist usually cover?

## 8. ENGAGE WITH DIGITAL TOOLS

We recommend the educators to try out the proposals of each workshop alone or with friends before implementing it with young people. Of course during the workshop the participants will learn collaboratively, and the educator will learn many things with the group. For example, the educator may ask participants what apps they use to transform their photos, and in group the possibilities of the apps that are already in use can be discovered. If someone does not have a cell phone or photo-editors, the educator can make subgroups of participants so they can share equipments and knowledge.

It is important to take time to explore the cell phone and discover what can be done with the camera, before the workshops.

Turn on the camera in the cell phone. Vertical (portrait) or horizontal (landscape) pictures can be taken. Depending on the place of the camera, different perspectives of the image will occur.

Before taking the picture, choose the place, the light, the settings, add props if necessary. In the case of taking a selfie, a self-timer can be used.

A stage photo can also be taken by installing special objects in a scenario.

After having taken the picture, the educator or the young people can post-process it using a photo-editor application. Normally, cell

phones integrate one basic photo-editor that allows them to crop, rotate or mirror the image to change the light contrasts, balance; the colours and use filters. If the cell phone does not have a photo-editor, a free application in the app store can be downloaded. A computer with an image editor software can also transform the original photograph. Photographers normally save the photos as .raw so, the digital photography will not lose quality, but for social media it can be saved as JPG.

The #NarcissusMeetsPandora has developed a Digital toolkit where several digital tools to develop the arts-based workshop activities can be found.

Please follow the [LINK](#).

The educator may also want to work with other tools:

### Open Source Technical Resources:

<https://digital-photography-school.com/>

<https://www.picturecorrect.com/tips/>

<https://www.creativelive.com/photography-guides/post-processing>

### The Photographers Gallery:

<https://thephotographersgallery.org.uk/learn/social>

# PART 2

# MAIN SUBJECTS AND WORKSHOPS

## 1. MAIN SUBJECTS

For the second part of the Educator's Guide, the #NarcissusMeetsPandora project offers 10 arts-based activities to develop by teachers or educators with students or young people.

The arts-based activities are placed under 4 main subjects:

- › Editing Pictures: image creation & manipulation
- › Privacy: responsibility and safety
- › Citizenship participation
- › Power of images

The selection of these main subjects results from the development of "focus groups" and questionnaires applied to young people from Greece, Belgium, Spain and Portugal. From the implementation of these instruments the #NmP was able to understand some of the main subjects that young people wanted to explore, being because those were the subjects that they wanted to know more of or because the subjects referred to areas they felt to be of major importance for themselves as social media users. Find the Focus Group Guide here ([Focus group guide](#))

The arts-based activities were developed as proposals to engage with these main subjects.

### 1.1. EDITING PICTURES:

#### Description

*"The photographer is not simply the person who records the past, but the one who invents it"*

Susan Sontag (American writer, filmmaker, philosopher, activist)



With the advancement and proliferation of technology, taking and editing pictures are now common acts between people of all ages. When it comes to adolescents, these acts have a different kind of meaning, since they allow them to continuously construct their own identities.

However, creating and interpreting images is not without its risks, one of them being image manipulation. This phenomenon can take on many forms: from a simple filter use, to advanced techniques designed to shift power dynamics, image editing techniques have become more and more sophisticated and, as such, in many instances impossible to identify.

Therefore, since we live in an age where image is crucial, it makes sense to explore the ethics of manipulating images, the purposes of this aspect and the ways young people can critically reflect about the content that is posted online.

## Objectives

Explore the communicative nature of self-portraits:

- › Become aware of how self-portraits enable a person to influence and manage the perception of themselves, by others.
- › Become aware of how self-portraits influence the way youngsters think of/see/reinvent themselves.
- › Become aware of how self-portraits influence the way youngsters reflect on their belonging to specific social groups.

Understand the concept of self-representation on social media:

- › Become aware of the ways online behaviour (e.g., posting selfies) may influence offline behaviour - hybrid reality.
- › Become aware of the stigmatization that can occur (e.g., people whose appearance may be criticized).
- › Become aware of the risks brought to healthy youth development.

Examine some of the manipulation issues underlying portraits: connections with arts and today's world:

- › Become aware of how others have used/use portraits for social power.
- › Become aware of techniques used to manipulate images.

## Questions for self-reflection

- › What do I know/what have I experienced regarding taking and editing pictures?
- › What are my thoughts on the ethics of manipulating images?
- › Which messages do I think are the most important to transmit?
- › How can I properly engage with young people and motivate them to explore these issues?

Then, discuss these issues with your colleagues.

## Who is my group

- › Which aspects regarding representation on social media worry my students?
- › What have they experienced so far? How has this topic impacted their lives?
- › How did they think about a problem that came up? How did they solve it?
- › How do I think my group will engage and react to these issues?

## Assessment

Find here the questionnaires to Students/Young people + Teachers/Youth workers. Each workshop as a specific questionnaire; pick up the questionnaire for both beneficiaries' groups, for the corresponding workshop to be delivered.

- › [Questionnaire Students/Young people](#)
- › [Questionnaire Teachers/Youth workers](#)

## 1.2. PRIVACY

### Description

*“There is an absurd intrusion of technology in our lives, we have never been so scrutinized. We are already on the other side of the mirror”*

JP Simões (Portuguese singer-songwriter)



When it comes to digital media, privacy is one of the most controversial topics there are. On one hand, it seems one cannot escape the constant scrutiny his/her data is under - no matter how careful one is when sharing information online. On the other hand, it is true that safety measures can and should be implemented, whether by the individual, whether by the organization (e.g., some search engines pride themselves of not tracking individual's data).

So, although it is not quite clear where the responsibility of private information resurfacing online lies, it seems to be obvious that the “age of forgetting” is over: everything we publish online most likely will stay there permanently. Therefore, this can bring some advantages but, as everything else, it also poses many risks, especially for young people.

In the face of such a dilemma, how should educators help their students get through these hurdles? By teaching them which safety measures they can and should implement; by presenting them the digital world as a context where everything they do is monitored... We, #NarcissusMeetsPandora Team, believe that, of course, technical issues such as the previous ones are extremely relevant. However, and considering the generation gap that exists and tends to increase between educators and young

people, we would say that the best way to help youngsters behave adequately and responsibly on the Internet is to promote their critical thinking - namely, by safely exposing them to situations where they find most difficult to ensure their own safety.

### General Objectives

Explore the concept of privacy in digital contexts:

- › Become aware of the differences between public and private information.
- › Become aware of the dangers of one's online activity being constantly monitored.
- › Become aware of the risks of sharing sensitive data online (e.g., many companies tracking such data, strange people accessing personal information).
- › Become aware of the opportunities sharing personal information online may bring (e.g., career-wise).

Understand what data permanence in digital contexts:

- › Become aware of the fact that, whatever ends up on the Internet, stays on the Internet (and explore such consequences, for example for future job opportunities).

Examine the role safety measures can have in protecting young people from negative consequences of their online activity

- › Become aware of the roles youngsters can have in protecting their own data (e.g., privacy settings configuration, hidden location, contract clauses, stay anonymous online).
- › Become aware of the fact that, sometimes, platforms do not protect minors during their online activities.

### Questions for self-reflection

- › What do I know/what have I experienced regarding privacy on the Internet?
  - › What are my thoughts on the opportunities/threats of posting online?
  - › Which messages do I think are the most important to transmit?
  - › How can I properly engage with young people and motivate them to explore these issues?

Then, discuss these issues with your colleagues.

### Who is my group

- › Which aspects regarding sharing information on social media worry my students?
- › Which safety measures do you think they already implement when they use the Internet?
- › What have they experienced so far? How has this topic impacted their lives?
- › How did they think about a problem that came up? How did they solve it?
- › How do I think my group will engage and react to these issues?

### Assessment

Find here the questionnaires to Students/Young people + Teachers/Youth workers. Each workshop as a specific questionnaire; pick up the questionnaire for both beneficiaries' groups, for the corresponding workshop to be delivered.

- › [Questionnaire Students/Young people](#)
- › [Questionnaire Teachers/Youth workers](#)



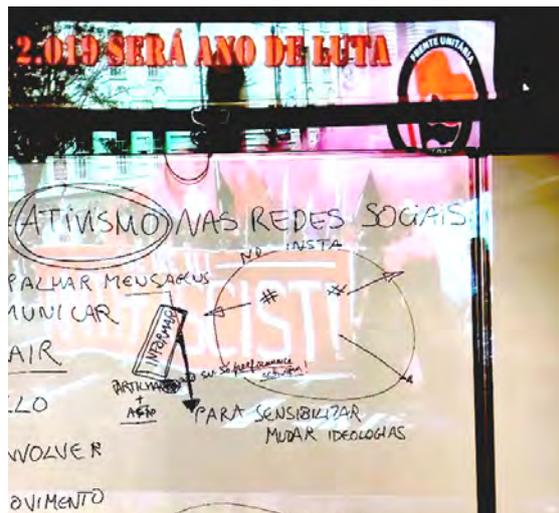
## 1.3. CITIZENSHIP PARTICIPATION

### Description

*"Don't use social media to impress people; use it to impact people."*

Dave Willis (American actor, writer, producer and musician)

Undeniably, social media allows us to participate and voice our opinions concerning different issues of lesser or greater importance to society (depending on one's perspective).



Through such a possibility, a new concept emerged: "online activism." In fact, nowadays, that's how a lot of movements and initiatives start: for example, a single tweet can have wide

repercussions and impact many people in diverse and practical ways.

The questions regarding this issue are: how does one know which information is the most reliable; how can one most impact others (does it depend on the number of followers, the content...?); and how can one determine whether a specific account or messages are authentic?

### General Objectives

Explore the opportunities social media provide for activism

- › Become aware of how marginalized individuals/communities can use social media in their favour (e.g., to gain confidence, receive acknowledgement).
- › Become aware of how social media can allow connections between different social groups (thus helping to promote tolerance, empathy).
- › Become aware of how young people from different backgrounds may come together through social media, with a common goal (social cause).
- › Become aware of the quickness a social issue can be broadcasted worldwide.

Examine the negative phenomena associated with online activism

- › Become aware of the risks of artificial/unauthentic messages/persons (performative activism).
- › Become aware of the risk of young people getting information from unreliable sources (fake news, misinformation).

### Questions for self-reflection

- › What do I know/what have I experienced regarding online activism?
- › What are my thoughts on the opportunities/threats of online activism?
- › Which messages do I think are the most important to transmit?
- › How can I properly engage with young people and motivate them to explore these issues?

Then, discuss these issues with your colleagues.

### Who is my group

- › Which aspects regarding online activism worry my students?
- › What have they experienced so far? How has this topic impacted their lives?
- › Which social causes interest them the most?
- › How did they think about a problem that came up? How did they solve it?
- › How do I think my group will engage and react to these issues?

### Assessment

Find here the questionnaires to Students/Young people + Teachers/Youth workers. Each workshop as a specific questionnaire; pick up the questionnaire for both beneficiaries' groups, for the corresponding workshop to be delivered.

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- › [Questionnaire Teachers/Youth workers](#)

## 1.4. POWER OF IMAGES

### Description

*"I have learned that images have the power to educate, honor, humiliate, and illuminate."*

David Doubilet (American underwater photographer)



In the midst of the complexities of social media, there seems to be a common ground that captivates the audience: images. They tend to be the main focus of social media platforms, mainly due to their ability of capturing the viewer's attention. Furthermore, in an increasingly globalized society, images are given even more relevance, since they are understandable by people all over the world. Finally, when it comes to some of their advantages, it can be said that images register better in memory than other forms of expression, such as large texts.

However, in terms of potentially negative effects, images on social media can be associated with the pressure of meeting the followers' expectations, especially since it is impossible to please each and every person. So, also important would be to understand how to support people whose images get negative feedback from others.

### General Objectives

Explore the role of images as forms of expression:

- › Become aware of how young people use images to represent themselves and what they believe in
- › Become aware of the feedback young people can receive after publishing an image
- › Become aware of how images are widely used on social media
- › Become aware of how powerful images can be in today's digital world

- › Become aware of the copyrights issues associated with publishing images

### Questions for self-reflection

- › What do I know/what have I experienced regarding image publishing online?
- › Which messages do I think are the most important to transmit?
- › How can I properly engage with young people and motivate them to explore these issues?

Then, discuss these issues with your colleagues.

### Who is my group

- › Which aspects regarding publishing images worry my students?
- › What have they experienced so far? How has this topic impacted their lives?
- › How did they think about a problem that came up? How did they solve it?
- › How do I think my group will engage and react to these issues?

### Assessment

Find here the questionnaires to Students/Young people + Teachers/Youth workers. Each workshop as a specific questionnaire; pick up the questionnaire for both beneficiaries' groups, for the corresponding workshop to be delivered.

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## 2. WORKSHOPS

### 2.1. WORKSHOP CHART

MAIN SUBJECT	WORKSHOP	KEY WORDS	DIGITAL SKILLS	DURATION
EDITING PICTURES	Contemporary Portrait & Self-representation	Portrait Identity construction Stereotypes Manipulation	Level 1 - basic use of digital tools	medium
	Photo-maskerade	Portrait Selfies Beauty standards Choice	Level 3 - learning of new digital tool	short
	Imagine Photo	Portrait Information Interpretation fragments	Level 2 - creative use of digital tools	short
PRIVACY	Photo Booths	Selfie Privacy Personal identity public image	Level 2 - creative use of digital tools	short
	Photo Portrait's sOn-demand	Power of choice Portrait of other	Level 2 - creative use of digital tools	short
	Video Portraits	Public / private contexts Live portrait	Level 3 - learning of new digital tool	long
CITIZENSHIP PARTICIPATION	Activism on social media	Activism Common good Engagement Community Empathy Tolerance	Level 1 - basic use of digital tools	medium
	Stop, look and listen	Become aware Cultural values	Level 3 - learning of new digital tool	long
POWER OF IMAGES	Mythology and the Digital Era	Narcissus myth Pandora myth Values	Level 1 - basic use of digital tools	medium
	The Photonovel	Collective identity Narrative Communication Community	Level 3 - learning of new digital tool	long

## 2.2. WORKSHOPS

### EDITING PICTURES

#### 1. CONTEMPORARY PORTRAIT & SELF-REPRESENTATION

##### Workshop description

To raise awareness about identity construction and self-representation in life and social media through examples of portraits in contemporary art. To raise awareness about the manipulation underlying portraits with the intention of strengthening and empowering the message. To cultivate critical thinking regarding identity stereotypes. This workshop has two parts:

- a) Discussion regarding these issues;
- b) Hands-on group activity on identities.

##### Workshop questions to main subject

- › Are your portraits all the same?
- › What stories do your portraits tell?
- › What will your next portrait be about?

#### 2. PHOTO-MASKERADE

##### Workshop description

This workshop aims to encourage youth to share their ideas about culture related to beauty standards and to try out to have a voice for a broader audience. Questions the ability and power of people to make choices about portrait image and selfies. Aims to raise awareness about manipulation in digital contexts and visual self-representation on social media. This workshop combines

plastic expression techniques with digital manipulation technologies.

##### Workshop questions to main subject

- › What beauty standards do you follow?
- › How and why do people transform their own image?

#### 3. IMAGINE PHOTO

##### Workshop description

Images and the information that we see and deal with, on the internet, are only partial or fragments of something. Images and texts are always interpretations that vary according to the person who produces them and the person who receives them. Starting with a text that describes an image, the workshop challenges the participant to reconfigure that image through photography. What was misinterpreted? What is left unsaid? These are the questions we face every day when we communicate with others, but we also have to remember to ask these questions when we receive information and images on-line.

This workshop aims to give competences for surviving in the ocean of information on the Internet!

##### Workshop questions to main subject

- › Is it possible to fully describe a portrait through words?
- › Do the context elements in a portrait condition the way we think about the person?
- › Did you know that digital images are made by coded information and that AI can generate portraits of people who don't exist?

## 1. PHOTO BOOTHS

### Workshop description

This workshop questions the ability and power of people to make choices about their own portrait image (selfies). Thinking about self-representation in different contexts (online and offline) and thinking about privacy issues when publishing portraits. Entering 3 different photo booths, either being the photographer or the photographed, participants are challenged to think about issues of privacy, personal identity, and public image.

### Workshop questions to main subject

- › When you make a selfie, do you think about whether it's going to be a public or private image?
- › How can your portrait help raise awareness of a social problem?

## 2. PHOTO PORTRAIT'S ON-DEMAND

### Workshop description

To question people's ability and power to make choices about their portrayals of other people. The importance of thinking about who we are going to portray, how and why, before making the photograph. Realizing that the photographic portrait can be more than a copy of what the person looks like and that each one of us have the right to decide about our own image. This workshop establishes commitments between the photographer and the person portrayed.

### Workshop questions to main subject

- › What decisions does the photographer have to make when taking a portrait?
- › Do you think a portrait can help us get to know a person's ideas and life?
- › Do you consider a person's right to their own image when you take their picture?

## 3. VIDEO PORTRAITS

### Workshop description

The photographic portrait allows us to represent ourselves in public and private contexts in our daily lives. Sometimes the barriers between public and private are blurred, giving rise to uncomfortable situations. In this activity we will create a live portrait. We will go through a set of activities in which visual narration, through photographic images, is combined with sound, through musical fragments and / or ambient sounds. The com-

ination of languages will allow for collective creations around urban landscapes and urban cultures, constructed from the double dimension of individual and collective.

### Workshop questions to main subject

- › Do you portrait yourself in every daily action? Why?
- › Can a private on-line shared image become public?

# CITIZENSHIP PARTICIPATION

## 1. ACTIVISM ON SOCIAL MEDIA

### Workshop description

This workshop deals with Activism on the internet and the idea of common good. It aims to establish collaborations and connections between team members and engagement with a local community. It reinforces the notion of empathy and tolerance and reinforces the internet as a place to look for the other rather than an only narcissistic place. This workshop promotes discussion and work in pairs to create a poster for a campaign.

### Workshop questions to main subject

- › Have you ever used your pictures to raise awareness about a relevant and common issue for people in your local community?
- › How can your portrait be a voice for a broader audience?
- › What are your ideas about performative activism?

## 2. STOP, LOOK AND LISTEN

### Workshop description

This activity aims to encourage youth to look at their surrounding environment and to others' way of living. To be aware about their own culture and what they and others value in their routines: food, places - how much is similar and varying. This workshop promotes group work to create a short video with moving images and sound. It provides youth with digital technologies that will help them to move in the digital world with confidence and responsibility.

### Workshop questions to main subject

- › What kind of daily routines do you share on social media?
- › Do you think that everyone has the same chance to represent their habits on-line?
- › Representing and sharing different habits can promote empathy between people?

# POWER OF IMAGES

## 1. MYTHOLOGY AND THE DIGITAL ERA

### Workshop description

Starting from the myth of Narcissus and Pandora, this workshop deals with the power of images. When we talk about a “myth,” we talk about a fascinating story that can be interpreted in various ways, in different contexts, always in a fresh way that seems to hold a secret regarding contemporary life. The participants will discuss the message of these two myths in a creative and critical way. Then they will get inspired to create their own artwork.

### Workshop questions to main subject

- › Who is afraid of technology?
- › Is there any advice coming from the myths to us today?
- › How can myths inspire art? Can you create a new artwork based on the myths of Narcissus and Pandora?

## 2. THE PHOTONOVEL

### Workshop description

To experiment how photography can represent a common and shared collective identity. The power of images to communicate narratives, using mostly portrait pictures. Using photonovel format to tell meaningful stories for a group or a community. In this workshop, after analyzing the format of the photonovel, we will propose to the youngsters to make their own photonovel, but experimenting with the concepts of linear and non-linear, or with themes and concepts not traditionally used in the photonovel format.

### Workshop questions to main subject

- › Do you think all communities have the same opportunity to represent themselves on the internet?
- › Do you think it's important to use social media to raise awareness about the difficult social issues facing certain communities?

# APPENDIX

## DECLARATION OF CONSENT PHOTOGRAPHS OR OTHER IMAGES

I, the undersigned, hereby consent to the use of my likeness, biography, picture in photographs made by.....  
During....., as well as in publicity concerning the same.

[ ] I consent to the use of my name in connection with the photographs, and I also allow ..... not to use my name, as appropriate]

[ ] I do not consent to the use of my name in connection with the photographs].

I declare being a major and that I have the full right to make this declaration of consent.

In the event that I am a minor, this declaration of consent will be made by the entitled parent or guardian.

I understand that I

[ ] will not be entitled to receive any payment

[ ] [have received full] consideration for the use of details related to my person as set forth above, in the photographs pursuant to this declaration of consent. (*Name*) shall have the sub-licensable and worldwide right to use my details as set forth above in relation with the photographs, in any manner whatsoever. The use may include, but is not limited to, editing, duplication, licensing, distribution and incorporation in other works, in whatever form (e.g. hard copy or electronic), such as posters, publications, web sites, films or videos, and their unrestricted use, without any obligation on the part of (*Name*) to seek any further authorization by the undersigned.

Signature: ..... Name: .....

Date: ..... Place: .....

## LEARN MORE

### EXTRA WORKSHOP REFERENCES & RESOURCES

#### EDITING PICTURES

##### THEORETICAL RESOURCES

Journal article regarding the past and present of digital image manipulation:

<https://citejournal.org/volume-5/issue-3-05/social-studies/digital-image-manipulation-a-compelling-means-to-engage-students-in-discussion-of-point-of-view-and-perspective/>

Online article presenting a project that explored the process of several teenagers retouching their own photos until they were “social media-ready”:

<https://www.insider.com/selfie-harm-photo-series-rankin-asks-teens-to-edit-photos-until-social-media-ready-2019-2>

Video discussing the problems with photo manipulation:

[https://www.youtube.com/watch?v=hVlcy-bBZu4&t=1s&ab\\_channel=GCFLearnFree.org](https://www.youtube.com/watch?v=hVlcy-bBZu4&t=1s&ab_channel=GCFLearnFree.org)

##### ARTISTIC RESOURCES

###### What is a portrait?

*Tate portrait:*

<https://www.tate.org.uk/art/art-terms/p/portrait>

<https://www.nationalgallery.ie/art-and-artists/exhibitions/past-exhibitions/zurich-young-portrait-prize-2020/what-portrait>

<https://www.metmuseum.org/blogs/teen-blog/2016/portraits>

*Selfie-harm project*

<https://news.artnet.com/art-world/rankin-selfie-harm-1457959>

<http://www.visualdiet.co.uk/selfie-harm/>

###### Narcissism and social media

<https://www-2018.swansea.ac.uk/press-office/news-archive/2018/excessivepostingofphotosonsocialmediais-associatedwithincreaseinnarcissism.php>

*Museum of the Ionian University:*

<https://museum.ionio.gr/en/learn/pandemic-creativity/>

##### Digitally manipulated photographs

*Maintaining Composure*

An Interview with Tamiko Thiel | unthinking . photography:

[https://www.researchgate.net/publication/281827307\\_Image\\_Manipulation](https://www.researchgate.net/publication/281827307_Image_Manipulation)

*MANIPULATION - Photography*  
[weebly.com](http://weebly.com)

##### Discussion topic on beauty standards

<https://photoworks.org.uk/the-many-faces-of-self-care-marissa-chen/>

*A study on “Photographic Representation of Women in the Media:*

<https://www.ojcmt.net/download/photographic-representation-of-women-in-the-media-a-case-study-of-the-post-5709.pdf>

*“On Female Representation” by Susan Meiselas:*

<https://www.magnumphotos.com/theory-and-practice/susan-meiselas-on-female-representation/>

##### About the artists

*A study on self-representation in art, focus on five artists. Rembrandt, Francis Bacon, Robert Mapplethorpe, Cindy Sherman, and Nan Goldin:*

[https://www.researchgate.net/publication/331126308\\_The\\_Artist\\_the\\_Image\\_and\\_the\\_Self\\_Representation\\_in\\_Rembrandt\\_Bacon\\_Mapplethorpe\\_Sherman\\_and\\_Nan\\_Goldin](https://www.researchgate.net/publication/331126308_The_Artist_the_Image_and_the_Self_Representation_in_Rembrandt_Bacon_Mapplethorpe_Sherman_and_Nan_Goldin)

[Douglas Gordon | Nacional Galleries of Scotland](http://DouglasGordon.com)

[Photo @ ORLAN OFFICIAL WEBSITE / SITE OFFICIEL D'ORLAN](http://Photo@ORLAN.com)

[Cindy Sherman - Cindy Sherman - Berlin – Sprüth Magers \(spruethmagers.com\)](http://CindySherman.com)

[The ‘Real’ Cindy Sherman - ArtReview](http://TheRealCindySherman.com)

## LEGAL RESOURCES

Right to the protection of one's image - understanding the legal framework applicable to the protection of one's image through the European Convention of Human Rights

*"The right to the protection of one's image is thus one of the essential components of personal development. It mainly presupposes the individual's right to control the use of that image, including the right to refuse publication thereof ..."* - (von Hannover v. Germany (no. 2), Grand Chamber judgment of 7 February 2012, § 96)

Can we talk about image rights? - understanding how these are framed under different legislations

*"[The concept of private life includes elements relating to a person's right to his or her image, and that the publication of a photograph, without the consent of its owner, even if this act is devoid of any specific aim, constitutes an interference under Article 8 of the [European Convention [of Human Rights]]" - Giorgi Nikolaishvili v. Georgia (Judgment of 13 January 2009, [121])*

## PRIVACY

### THEORETICAL RESOURCES

Study concerning teens' social media use and the platforms they use the most

<https://www.pewresearch.org/internet/2013/05/21/teens-social-media-and-privacy/>

Video exploring the aspects of sharing information online:

[https://www.youtube.com/watch?v=sMLVkBxke20&ab\\_channel=MAPPINGAwarenessCampaign](https://www.youtube.com/watch?v=sMLVkBxke20&ab_channel=MAPPINGAwarenessCampaign)

Video with teens sharing their thoughts on oversharing and digital footprint:

[https://www.youtube.com/watch?v=ottnH427Fr8&ab\\_channel=CommonSenseEducation](https://www.youtube.com/watch?v=ottnH427Fr8&ab_channel=CommonSenseEducation)

### ARTISTIC RESOURCES

The Photographers Gallery:

<https://thephotographersgallery.org.uk/learn/social>

#### On privacy concerns

<https://www.reputationdefender.com/blog/privacy/top-five-social-media-privacy-concerns>

[https://www.researchgate.net/publication/300335107\\_Security\\_and\\_Privacy\\_Issues\\_in\\_Social\\_Networks](https://www.researchgate.net/publication/300335107_Security_and_Privacy_Issues_in_Social_Networks)

Link to the project "Young people's Guide to Self Portraiture"

<https://www.npg.org.uk/whatson/self/home/>

### Examples of artworks comping image and sound:

*Nan Goldin*

[https://ubu.com/film/goldin\\_life.html](https://ubu.com/film/goldin_life.html)

*Robert Wilson Video Portraits:*

<http://www.robertwilson.com/video-portraits>

<https://www.youtube.com/watch?v=IIDq0TIPHwo>

<https://www.youtube.com/watch?v=Md-WjgFpB5A>

<https://www.youtube.com/watch?v=o7nGqOSmoOk&list=PLL3enevoe5R6NL9DI5ZBM7KN2VjOWhs8i>

<https://www.shanghartgallery.com/galleryarchive/artist.htm?artistId=36>

### LEGAL RESOURCES

#### COPPA (Children's Online Privacy Protection Rule)

imposes certain requirements on operators of websites or online services directed to children under 13 years of age, and on operators of other websites or online services that have actual knowledge that they are collecting personal information online from a child under 13 years of age. In the following link you can find information on parental consent, confidentiality and security, safe harbor provisions, etc.

<https://www.ftc.gov/enforcement/rules/rulemaking-regulatory-reform-proceedings/childrens-online-privacy-protection-rule>

Youth, privacy and online media - understanding the legal framework protecting privacy and its importance for youth when they interact and engage online

*“Individuals have a right to privacy not only in the private domain but also when acting in the public space, ‘as a kind of private sphere which is inherent in the individual person and which accompanies the person when moving about’ [12]. Not least in the context of social media platforms it is important to bear the right to privacy in public spaces in mind. The right to privacy relates to individual control, and not necessarily to a private intimate realm.”*

The rights of children and young people on digital platforms - understanding how to empower children and young people to wide protection scope that they have including their **right to privacy**.

*“[Children and young people are entitled to] protection against invasion of privacy and anything that can be detrimental to the child’s integrity or reputation. Children also have the right to special protection of their privacy and their personal data, especially when it comes to targeted advertising or collection of data from services targeted specifically to children.”*

## CITIZENSHIP PARTICIPATION

### THEORETICAL RESOURCES

Article exploring the topic of youth’s collective activism through social media:

[https://www.researchgate.net/publication/259669989\\_Youth\\_collective\\_activism\\_through\\_social\\_media\\_The\\_role\\_of\\_collective\\_efficiency](https://www.researchgate.net/publication/259669989_Youth_collective_activism_through_social_media_The_role_of_collective_efficiency)

Video exploring the issue of youth activism around the world:

[https://www.youtube.com/watch?v=6NaqdvSphaU&ab\\_channel=BBCMonitoring](https://www.youtube.com/watch?v=6NaqdvSphaU&ab_channel=BBCMonitoring)

Article discussing the topic of performative activism:

<https://www.youthfriendly.com/blog/slacktivism>

### ARTISTIC RESOURCES

The Photographers Gallery:

<https://thephotographersgallery.org.uk/learn/social>

For activism on social media:

<https://www.allchangearts.org/projects/connect-360>

<https://secure.avaaz.org>

<https://www.bbc.com/news/world-us-canada-53273381>

Cinema and video on social issues:

UbuWeb Film & Video:

[Nazim Djemai - La Parade De Taos \(2009\)](#)

UbuWeb Film & Video:

[Larissa Sansour - Run Lara Run \(2008\)](#)

UbuWeb Film & Video:

[Frédérique Devaux - K3 \(Les femmes\) \(2003\)](#)

### LEGAL RESOURCES

Young people’s participation and civic engagement - understanding that young people have the right and shall be granted the opportunity to actively participate in societal matters that are relevant to them, including through social media and online fora

*“The right of young people to participate and be actively involved in all spheres of life needs to be supported by legislative and policy frameworks, and accompanied by the necessary budget allocations to support sustained and institutionalized participation by young people.”*

Youth Digital Activism - understanding how the right to actively participate online led to strong youth activist movements but also how many young people still face oppression for their active citizenship engagement online

*“Millions of youth still need reliable, open access to the Internet, not just for political purposes but also to meet their educational and economic needs. This does not mean providing free Facebook access. Free and open access to the whole Internet also means continuing to combat online censorship and mass surveillance activities around the*

*world, as these undermine political expression. Finally, this also means continuing to support efforts to address oppression online, including those undertaken by Women, Action, and the Media (WAM!) to audit Twitter’s harassment reporting mechanisms and to recommend changes.”*

## POWER OF IMAGES

### THEORETICAL RESOURCES

Article exploring the history of the digital image:

<https://medium.com/@tinascweiger/the-digital-image-history-use-in-social-media-and-its-power-to-influence-249a2e0d0d1c>

Article concerning the importance of images on social media:

<https://medium.com/@onlinelogomaker/why-images-are-so-important-to-social-media-b9411dd678a8>

### ARTISTIC RESOURCES

The Photographers Gallery:

<https://thephotographersgallery.org.uk/learn/social>

A social media experiment:

<https://abcnews.go.com/Health/consented-facebooks-social-experiment/story?id=24368579>

Discussion on what is a photo novel:

<https://necsus-ejms.org/the-photo-novel-a-minor-medium-by-jan-baetens/>

[https://elpais.com/cultura/2018/01/08/babelia/1515414579\\_173485.html](https://elpais.com/cultura/2018/01/08/babelia/1515414579_173485.html)

### LEGAL RESOURCES

*Ten photos that changed how we see human rights*

*“[V]isual images have played an important role in defining, contesting, and arguing on behalf of human rights. Photographs are a crucial way of disseminating ideas, and creating a sense of a shared humanity – but they can also justify arguments for conquest and oppression.”*

*The power of images even when they are not shared or disseminated*

*“The European Court of Human Rights has expanded the reach of privacy rights by ruling that a photographer breached someone’s privacy just by taking a photograph, even though that photograph was never published.”*



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[www.narcissusmeetspandora.eu](http://www.narcissusmeetspandora.eu)

