

**OPEN  
EYE  
GALLERY**

# **A STAY AT HOME PHOTOGRAPHY TOOLKIT 2**

Creative Workshops and Activities  
for families and young people to do  
at home.

We hope you are all okay, keeping well and safe at home at this time. We thought we'd send you some creative photography activities to have a go at using any camera you can access — whether this is a digital camera, iPad or a smart phone.

You can share your images with us by tagging @openeyegallery on instagram, email andy@openeye.org.uk or simply keep for yourself.

Enjoy!

# RAINBOW FAMILIES

Becky Warnock

## Resources Required

Family Photos

Magazines

Scissors

Glue

Paper



A collaging activity to make together

Take photos of each of your family members.

These could be your parents, guardians, siblings or chosen family.

You could take a photo on your phone and print them especially for this activity, or find an old one you don't mind cutting up.

Why not find an old magazine and take people from there?

Cut up everyone's image, and remake a collage from each of the sections – my hand with your arm, my legs with your belly?

You can add in bits from the magazine too – where would you like to go? The beach? Ice skating?

When you are done, stick them on your fridge as a fun family portrait. Or send it in the post to a loved one who seems far away!

Have fun!

# COLOUR WALK



- On your daily walk, take your camera and pick a colour.
- Whenever you see that colour take a photograph.
- At the end of your walk look through the photographs you have captured and select your favourite 5.
- Once you have selected your 5 photographs, caption them using the exercises on the next page.
- If you're not able to leave the home, pick a colour and photograph objects around the home that are that colour.

# CAPTION

Use the following techniques to help you write captions:

## SENSE POEM

I HEAR... I TOUCH...

I SMELL... I FEEL...

I TASTE... I SEE...

## STARTER QUESTIONS

WHEN? WHAT?

WHERE? HOW?

WHO? WHY?

## ALTERNATE QUESTIONS

What do you see?

How does it make you feel?

How is this related to your own life?

What does it remind you of?

What is the first thing you notice?

Who is in the picture?

How would you describe this photograph to a person who could not see it?



# A DAY IN THE LIFE OF...



- Every hour take a picture of whatever it is you are doing. Record your actions, experiences and emotions.
- Whether it is eating your dinner, playing a game or reading a book make sure you capture it.
- When you've taken your picture, record your time and make a caption e.g working from home 10:04 am. You can use the diary on the next page.
- Once you've captured your images, make a selection of 6 images that best tell the story of your day.

# DIARY

00:00

01:00

02:00

03:00

04:00

05:00

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17:00

18:00

19:00

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21:00

22:00

23:00

# EMOTION SELFIES



Portraits can capture many emotions. Can you create the following emotions and capture them in a selfie:

**HAPPINESS**

**ANGER**

**SADNESS**

**ANTICIPATION**

**SURPRISE**

**JEALOUSY**

**LONELINESS**

**FEAR**

**DISGUST**



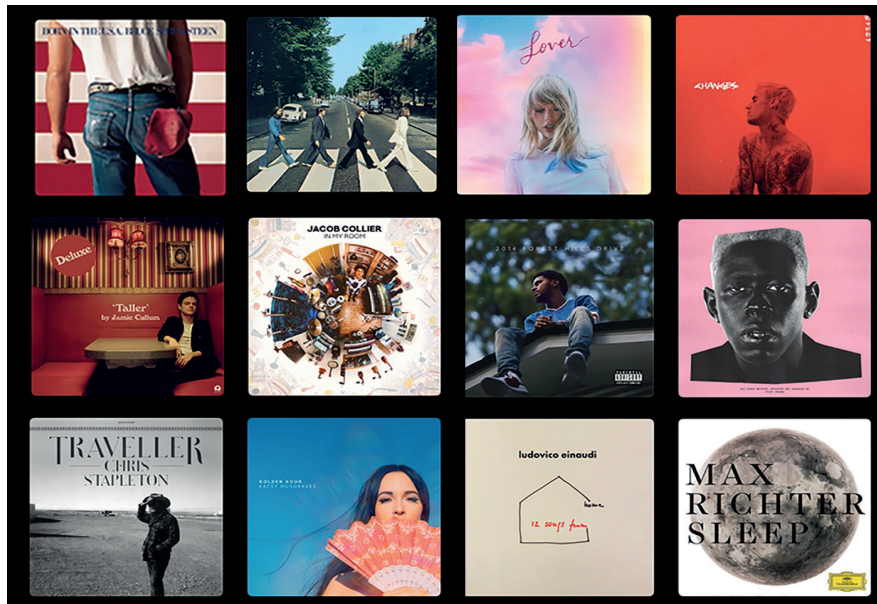
# THROUGH AN ANIMAL'S EYES

See the world through an animals eyes. Imagine you're the following animals and capture 5 photographs from their view.

- Ant
- Bird
- Giraffe
- Dog



# ALBUM COVER



Create your own album cover to the following genres:

- Country
- Classical
- Hip-Hop
- Jazz
- Metal
- Pop
- Rock

Give your Album cover a name

Top Tip - if using a camera on your phone, make sure to set it to square mode for the perfect shot!

# RECREATE AN OLD IMAGE



- Find an old photograph. It could be from a family album or an image you find online.
- Make a note of what you see in the image e.g who's in it? where was the picture taken? how was it taken?
- Try to recreate the image
- You can ask your family member to model or you could cut out the old image and add to the new.



# FORCED PERSPECTIVE

Rachel Mason

Create visual illusion photographs, where something seems a different size or has a new perspective because of how you shoot it on your camera. Think about the photos you have seen where people position themselves to look like they are holding the Leaning Tower of Pisa. This can be done inside the house or in the garden, using family members and toys as props. Use your imagination to create your own scenes and stories, here are some examples to get you started:



## Scenario 1

Place a toy close to the camera, ask a family member to stand further back until they look the same size on your camera. Direct them to look towards each other and pick a fighting pose. Make it look like they are ready for combat!

## **Scenario 2**

Create a line of toys with a gap in the middle. Ask a family member to sit down further away until they are the same size as the toys. Direct them until they slot in the gap and look like they are in line.

## **Scenario 3**

Hold a family member in your hand by standing close to the camera yourself and ask another person to stand further away until they are small enough to fit on the palm of your hand. Make sure they are lined up correctly.

## **Scenario 4**

Place a mug close up to the camera. Ask a family member to sit further back until their head lines up to the top of the mug, so it looks like their head is popping out.

## **Scenario 5**

Don't get trod on! Ask one or more family members to stand further back so they look small on the camera, with their hands up like they are protecting themselves. Ask an adult to place their foot close to the camera, where it is big enough to look like the foot is about to tread on all the children.

## **Scenario 6**

If you have some chalk, you can draw different props on the pavement such as balloons, weights, flowers, a car, a robot or a city, or any of your own ideas to create your own scene by lying down on the pavement with your drawings.



# A ROOM WITH A VIEW

Robert Parkinson

Choose one window as your subject for this project. It can be any that you have easy access to. This could be your favourite view, or you could challenge yourself by using a window you don't often look out of. All these tasks can be performed on multiple occasions but for your first time we suggest you choose one per day.

## Workshop Task 1 - One Viewpoint

After choosing your window to photograph from, attempt to make images from all the tasks from the check list below.

- Your favourite part of the view
- Photograph from the same position ten times
- Set your camera focussed on one object and photograph ten times
- Make images of the light passing across the landscape. How do the shadows change over time?
- Take a step back and photograph the domestic environment surrounding the window
- Focus your camera on an area where people or animals come into view. Photograph everything that passes



## Workshop Task 2 - Dissecting the Landscape

A great way to start deconstructing your landscape is to focus on themes that may not necessarily sound too important. In doing so we 'reset' our trained eye from the 'extraordinary' to the 'ordinary' landscape. We can start to appreciate parts of the view which may have been disregarded subconsciously. Photograph the themes below.

**RED**

**GREEN**

**SQUARE**

**YELLOW**

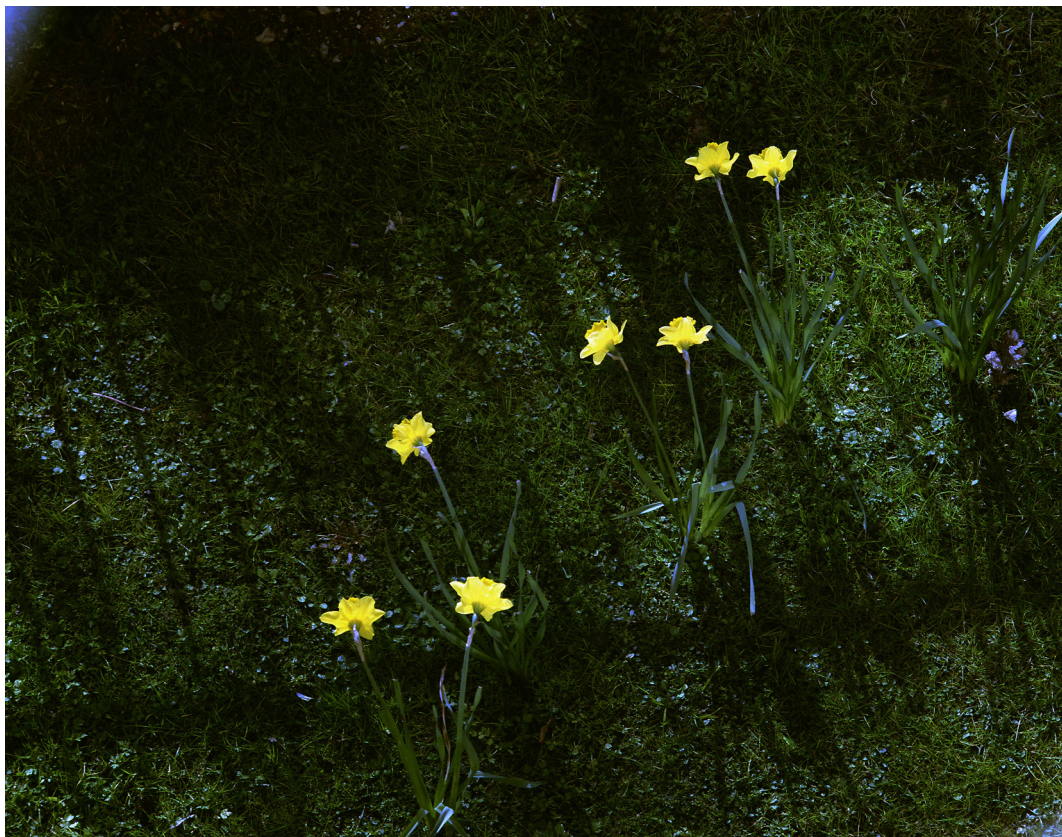
**PURPLE**

**TRIANGLE**

**BLUE**

**CIRCLE**

**CROSS**





## Workshop Task 3 - Reflections

Your window can be used as a tool with photography for experimentation. When looking through your camera you can focus on the reflection to create a self portrait and highlight your domestic surroundings, or even open the windows at an angle to see a different view. Try these below.

- Look through your camera and focus on your reflection in the window to create a self portrait
- Open your window at an angle and focus on the reflection. What can you see in your new view?
- Keep checking back to your window throughout the day. As the light changes it will create reflections on surfaces. Make photographs of these.
- Using a glass object placed on your window ledge, mark photographs through this and experiment with different angles. Images made through two pieces of glass can often create interesting effects.



# ARTIST BIO

Becky Warnock is an artist and organiser whose work engages with the politics of representation and questions of identity; interested in authorship, her practice is rooted in participation and community engagement.

<https://www.bxwarnock.com/>

Rachel Mason is a photographer who uses co-authored, collaborative approaches. She works on long term projects, using visual imagery as a tool for discussion and engagement. The process is what drives the aesthetic of a given project and this process becomes a vital part of the final works produced.

[rachelmasonphoto.co.uk](http://rachelmasonphoto.co.uk)

Robert Parkinson is an artist based in Manchester. His work revolves around social and political themes, the everyday, and cultural elements that shape the people and infrastructure of Britain today. Pedagogy and collaboration is at the core of Roberts practice; he has led workshops across a number of institutes in the UK and is an educator.

Andy Yates - As creative producer for Open Eye Gallery Andy delivers the Schools & Young persons programme, whilst continuing in his own photographic practice. As part of his role he is developing OEG's specialist work with children and young people across the city region including with School groups across Wirral, Cheshire and Chester West and young people across Sefton.

The first part of the paper discusses the importance of understanding the cultural context of the research. It highlights the need for researchers to be sensitive to the values and beliefs of the communities they are studying. This is particularly important in the field of education, where cultural differences can significantly impact learning outcomes. The paper then moves on to discuss the challenges of conducting research in diverse cultural settings. It notes that researchers often face difficulties in establishing rapport with participants and in interpreting their responses. To address these challenges, the paper suggests several strategies, including the use of local researchers and the development of culturally appropriate research instruments. The final part of the paper discusses the importance of ethical considerations in cross-cultural research. It emphasizes the need for researchers to obtain informed consent from participants and to ensure that their research does not cause harm to the communities they are studying.