

perth centre for photography

Educational Learning Resource



THE HUMAN RIGHTS EXHIBITION PROJECT VISUALISING UNIVERSALISM

Curated by Katrine Bregengaard

-

RIGHTFULLY OURS, RIGHTFULLY YOURS:
VISUALISING INDIGENOUS HUMAN RIGHTS
Curated by Glenn Iseger-Pilkington and Donna Oxenham

Acknowledgements

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We would also like to thank Mr Barry McGuire for his Welcome to Country and to the Dhu and Roe family for allowing us to share Ms Dhu's story.

Finally, we would like to acknowledge not only the Whadjuk Noongar peoples from the Perth area, but to also acknowledge the other traditional owners participating in the exhibition.

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About the Exhibition

The Human Rights Exhibition Project draws together two bodies of work that invite the public to consider and reappraise historical and contemporary human rights issues.

Visualising Universalism

Visualising Universalism, curated by Katrine Bregengaard investigates the archive of the *Human Rights Exhibition* organised by UNESCO in 1949. The original exhibition was designed to travel to multiple locations, disseminating the content of the Universal Declaration of Human Rights, 1948.

Today, the moral language of 'human rights' appears so natural to our contemporary sensibilities that we rarely question its history and universal applicability. However, an inquiry into the UNESCO *Human Rights Exhibition* reveals that the international propagation of a novel moral language proved a significant challenge. At the time of the adoption of the UDHR, the idea of human rights did not yet imply a given moral vocabulary; this had to be invented. Thus, an eclectic organising committee—comprising bureaucrats, intellectuals and architects—sought to embellish the abstract idea of human rights with tangible visual content implying a universally shared, progressive history.

Taking a step back from an advocacy approach to human rights, the *Visualising Universalism* exhibition interrogates the universalizing logic behind this early attempt to spread human rights by foregrounding the process of defining and staging the content of what was then an entirely novel moral conception. The current exhibition invites its viewers to critically reconsider the many foundational myths that present human rights as self-evident, universal and natural.

Rightfully Ours, Rightfully Yours: Visualising Indigenous Human Rights

Curated by Donna Oxenham and Glenn Iseger-Pilkington, this exhibition interrogates assertions of, and infringements upon Indigenous peoples' human rights (historically and in the here and now) through the presentation of powerful imagery and creative practice, emergent from Indigenous Australian peoples and communities.



Curatorial Essays

VISUALISING UNIVERSALISM

UNESCO's Human Rights Exhibition, 1949-1953

By Katrine Bregengaard

Visualising Universalism is a re-display of the world's first Human Rights Exhibition, organized by UNESCO in 1949. The exhibition traveled the world with the purpose of disseminating the Universal Declaration of Human Rights adopted by the UN the prior year. As a visual medium organised in accordance with the 30 articles of the UDHR, the historic exhibition provides its contemporary viewers unique insights into how the Declaration's abstract legal principles were first visualized and propagated in the aftermath of the WWII.

Determined to capture 'hearts and minds' of the global public, UNESCO seized upon the medium of photography as a universal language capable of spreading ideas across political, religious, and geographical frontiers. The portable exhibition Album contained 110 images exploring themes such as slavery, education, worker's and women's rights, and illustrating a utopian narrative in which human rights were the outcome of a shared progress. Despite the attempt to depict human rights in a global and inclusive visual language, however, the universalism that informed the exhibition remained distinctly European.

Revisiting the historical exhibition also presents an opportunity to examine the ways in which the meaning and imagery of Human Rights has changed over time. While the visual field today tends to depict human rights through their violations in efforts to document atrocity and injustice, the 1949 exhibition focused on imagery's ability to project visions of a global community and a peaceful future for humanity. This contrast encourages its viewers to critically reconsider the contemporary notion of Human Rights as self-evident and universal.

The display features the full contents of the original traveling Human Rights Exhibition Album, together with photographs of its installation exhibits set up in Haiti, Luxembourg, Japan, Thailand, Germany, Brazil, and Italy. The current exhibition further features a projection of photographs, archival quotes, and recordings from the inaugural 1949 Paris exhibition, that carves out the underlying tensions of the first attempt to visualise Human Rights as a new universalism.

* Visualising Universalism is part of the research initiative The Human Rights Exhibition Project based at The Institute for the Study of Human Rights, Columbia University, New York.

Rightfully Ours, Rightfully Yours: Visualising Indigenous Human Rights

By Glen Iseger-Pilkington

In a world that appears to be in a state of flux, with divergent and some would say regressive voices around race and culture demanding the attention of the masses, it is timely for us as members of an Australian community to reflect upon our own histories and realities, to take a moment, individually and collectively, to think about where we have come from, where we stand, are finally, where we are going.

Rightfully Ours, Rightfully Yours: Visualising Indigenous Human Rights interrogates our histories and looks to assertions of, and infringements upon Indigenous Peoples' Human Rights both historically and in the here and now. It brings to recent imagery and works of art, aiming to challenge and evoke a broad spectrum of emotion.

Together, contemporary art and photo-journalism unpack Indigenous human rights from Indigenous perspectives, placing emphasis on the devastating impacts of infringements of these rights, and on the immeasurable cultural, social and political results of fiercely defending and enacting Indigenous human rights.

Through the presentation of recent contemporary works which respond to or embody significant events or attest to our rights to representation, voice, culture, country and kin the exhibition will examine that which furthers the rights of Indigenous peoples, alongside the mentalities, hindrances, and traumatic events that continue to cause great harm, grievance, anguish and violence upon our communities.

This exhibition shares with you, the realities of Indigenous life and our histories, in all of its complexity. We hope that in viewing it, you are able to recognise the beauty, humanity, concern, sadness, pride and determination of our people, from across Western Australia, and across our nation.

Our homes and our Country, our recent shared histories and our humanity connect all of us; our stories are not separate, but interwoven narratives, cultures and worlds that we are still learning how to navigate together.

About the Resource

This educational resource has been developed to assist teachers and students when exploring the exhibition, *The Human Rights Exhibition Project*, comprising of two individual exhibitions; *Visualising Universalism* curated by Katrine Bregengaard and *Rightfully Ours, Rightfully Yours: Visualising Indigenous Human Rights* curated by Glenn Iseger-Pilkington and Donna Oxenham.

The resource material includes the following:

1. Background information on the exhibitions, some of the artists featured and the themes that are discussed throughout the exhibitions.
2. Contains information on basic photographic elements, principles and techniques. The information can be used to discuss works and analyse images in terms of how they are creatively constructed.
3. Contains photographic projects that can be completed within the classroom. All projects aim to satisfy key learning outcomes of the WA Curriculum Framework and Learning Areas.

This resource is to be completed in conjunction with the online virtual tour, which can be found via this link: <http://davecarson.net/panotour/Perth%20Centre%20of%20Photography%20Tour.html>

General Capabilities

Literacy

Information and Communication Technology Capability

Critical and Creative Thinking

Personal and Social Capability

Ethical Understanding

Intercultural Understanding

Cross-Curriculum Priorities

Aboriginal and Torres Strait Islander histories and cultures will allow all young Australians the opportunity to gain a deeper understanding and appreciation of Aboriginal and Torres Strait Islander histories and cultures, their significance for Australia and the impact these have had, and continue to have, on our world.

Sustainability will allow all young Australians to develop an appreciation of the need for more sustainable patterns of living, and to build the capacities for thinking and acting that are necessary to create a more sustainable future.

Learning Areas

English

Humanities and Social Sciences

Technologies

The Arts

For more information visit School Curriculum and Standards Authority www.scsa.wa.edu.au

Background information on the exhibition

Visualising Human Rights? How do photographs argue for human rights?

By Jane Lydon

In our war-torn world, photographs of distant suffering play a key role. Susan Sontag famously argued that ‘without photographs, there is no war’- meaning that we require such proof to be convinced of distant events. There is no doubt that such images have tremendous power, serving as witness to atrocity, heartbreak and injustice: history shows that photographs have always effectively crossed differences of nationality and culture. Following WWII in particular, the horrors of war were effectively conveyed via photography, giving photojournalism enhanced status in an ever-more visual global mediasphere.

The 1949 Human Rights Exhibition

In December 1948, at the end of the Second World War, the United Nations proclaimed the Universal Declaration of Human Rights (UDHR). This radical new framework was developed with strong participation from Australia. At this utopian historical moment, the UN’s cultural arm, UNESCO, decided to draw on the ‘universal language’ of photography to explain human rights to the world, and a ground-breaking exhibition was held in Paris in 1949. The Human Rights Exhibition sought to create a sense of a universal humanity and a shared global culture through picturing “unity in diversity”. A new visual strategy of “struggle” was created, revealing violence and atrocity, alongside a more harmonious vision of a global, universal culture and history.

After the Paris show, hundreds of portable albums were sent out around the world – including twenty to Australia. These contained fold-out posters, and were designed to allow local exhibitions to be mounted – and indeed, at least two such exhibitions were held in Australia in 1951- one in Brisbane and one in Adelaide. The images were roughly divided into fourteen themes, and the text narrated rights as the culmination of human progress, conceived in global terms, explaining that ‘the illustrations mark the stages along the road leading from the cave-man . . . to the free citizen of a modern democracy’ (UNESCO 1950, 5). But even in Australia, a proudly modern, mature, nation, there was to be less enthusiasm about actually implementing some of these rights. During the late 1940s and 1950s official support shifted to very qualified acceptance of measures such as the International Covenant on Civil and Political Rights (ICCPR) and the International Covenant on Economic, Social and Cultural Rights (ICESCR), due to restrictive domestic attitudes toward the rights of immigrants, women and Indigenous people. Some would argue that these remain unresolved challenges for Australia – particularly the profound disparity that remains between black and white life expectancy, health, education, employment and incarceration.

RORY

Since at least the eighteenth century, the strategy of revealing the violation of human rights has been integral to humanitarianism. Some scholars argue that rights are only visible in their violation: according to this logic, it is by viewing atrocity images that show the violation of human rights that we come to understand what those rights are. For example the injustice of owning – and mistreating- other human beings was expressed by the British anti-slavery movement’s logo, the kneeling, shackled black slave surrounded by the words ‘Am I not a man and a brother?’

However, such images are not straightforward in their effects. The kneeling slave also rendered the black passive, begging, needing to be saved by the compassionate white – rather than asserting his or her rights as a fully human being. Such images may disempower their subjects, showing them as abject, distant or even less-than-human. These

tensions have continued to bedevil such images. In Australia, many advances in the status of Aboriginal Australians have been prompted by revealing atrocious conditions and ill-treatment. One of the most effective critiques of Aboriginal treatment during the 1950s was a film *Their darkest hour* (1957) made by West Australian MP William Grayden about Ngaanyatjarra people in the Warburton Ranges area, on the south eastern fringe of the Gibson Desert. This film included graphic, shocking imagery of ill and malnourished Aboriginal people that successfully mobilised public concern across Australia and overseas well into the 1960s, contributing to a growing international concern with racial discrimination. Specifically, it is credited with fuelling a wave of public support for the Aboriginal rights movement, which eventually led to the successful 1967 referendum to empower the Commonwealth in Aboriginal affairs.

Yet today, its subjects and their relatives resent the film's shameful exposure of their lives and question the benefits that have ensued for them personally.

Aboriginal people now demand control over their own representation. Since the 1930s they have used photography to assert a strong identity, demanding change on the basis of rights, not pity.

The Bicentennial was a turning-point that forced the nation to acknowledge Indigenous dissent, as protests and marches literally demonstrated their demands. Visual symbols such as the 1972 Tent Embassy, a stroke of media genius, could not be denied.

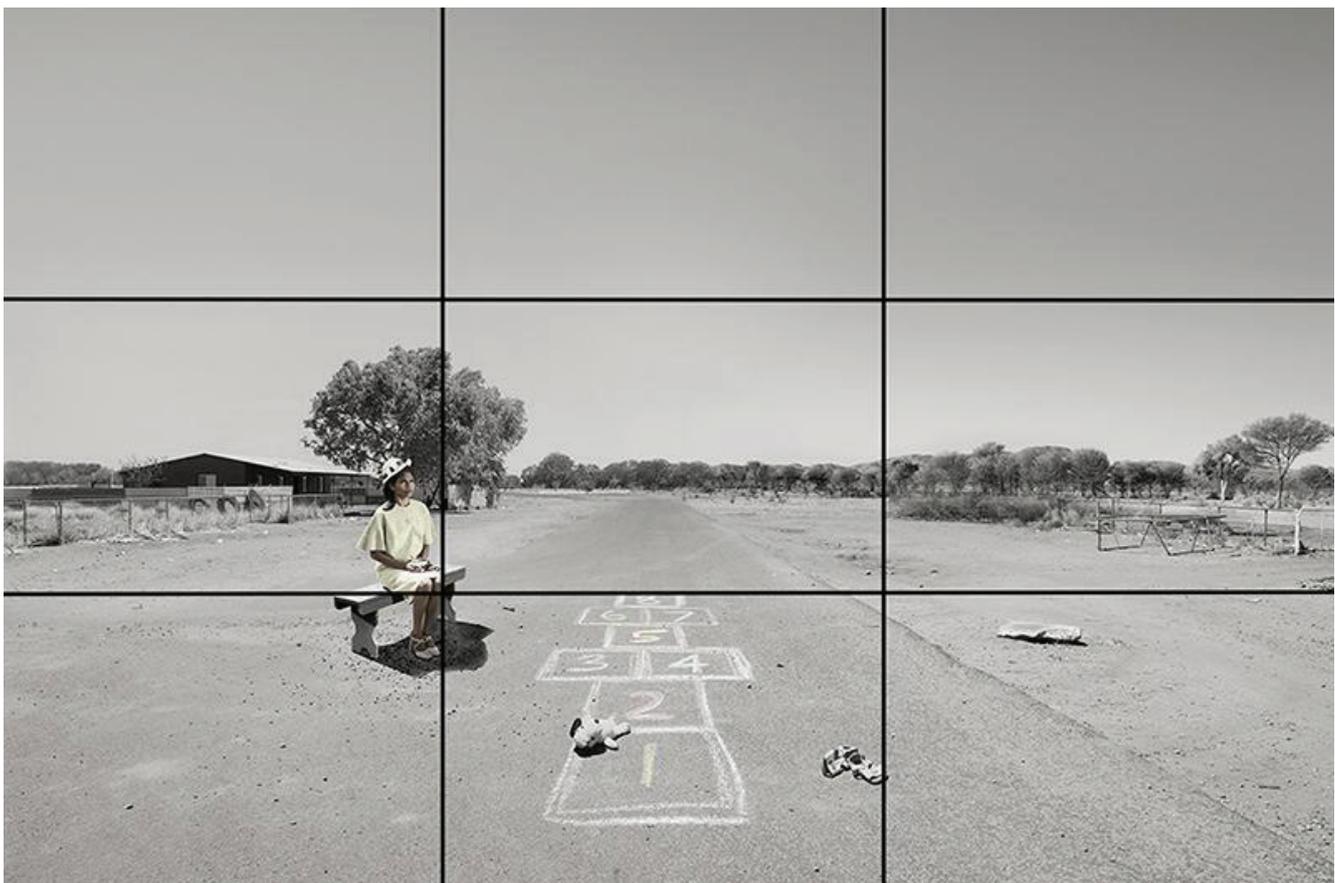
More recently, the case of Ms Dhu, a 22 year old woman who died in custody in the South Hedland Police Station in August 2014 has raised these issues again. Arrested for unpaid fines, she became very ill overnight and died from septicaemia and pneumonia. A Coronial Inquest heard that police officers had believed that Ms Dhu was 'faking', and was shown footage of rough treatment by police. Her family has asked that the CCTV footage of Ms Dhu's final, agonising hours of life be released. So far, this request has been refused by the Coroner. For her family, the grief of seeing their girl die is outweighed by the need to demonstrate the injustice of how she died. Their position echoes that of many visual theorists today: if others are forced to undergo suffering and pain, surely the privileged observer has a moral duty to witness, acknowledge and respond to what they see?

Basic photographic elements and techniques

The following information can be used as a guide when discussing and interpreting photographic works. These compositional elements are widely used by photographers to construct more compelling images and to draw a viewer's attention to the important parts of an image. There are no strict rules when it comes to photography however an understanding of these photographic elements and techniques can be discussed and explored within your classroom to help you better understand the images within the exhibition *The Human Rights Project*.

RULE OF THIRDS

Imagine an image that is divided into 9 equal sections with two vertical and two horizontal lines intersecting it, as per the image below. This guide suggests that the subject or elements in your image should be placed along these lines or at the points where the lines intersect. Doing so will add balance and interest to your photo and gives the point of interest more strength and movement. It encourages the eye to move around the image instead of heading straight to the centre.



© Michael Cook, *Mother (Hopscotch)*, 2016, Image courtesy of Michael Cook and Andrew Baker Art Dealer

LEADING LINES

Naturally, the human eye will follow lines. Looking at an image is no exception to this. By taking this into consideration, as the photographer, you can influence the way the viewer looks at your image. You can pull them into the picture by drawing their eye to the centre of the image, direct them towards a subject or point of interest or take them on an adventure through a scene. Lines can be diagonal, horizontal, vertical or converging.

LIGHT

Light is the most important thing when it comes to photography. When taking an image always be aware of where the light is coming from and how it is falling on your subject and within your frame. Photographers can also get very creative with light and can make images come alive when playing with shadows and highlights.

SYMMETRY, PATTERN AND TEXTURE

Paying attention to features such as symmetry, pattern and texture in both natural and man-made objects can strengthen the composition and make compelling images. This is especially so when the feature is unexpected. For example, when the light hits a textured surface or subject matter, it can make the two dimensional appear three dimensional.

FRAMING

Natural frames such as trees, archways and windows make for dynamic images. By photographing through a natural frame, you can separate the most important parts of an image and force the viewer to focus on this element.

VIEWPOINT AND PERSPECTIVE

It is important to consider where you, as the photographer will be standing when you're taking a picture. Your perspective can greatly affect the composition of a photograph and therefore influence the way the photograph is read by the viewer. There are many different angles and perspective you can photograph from, so move your body and the camera to explore these. Rather than just photographing from eye level, try photographing from high above a subject, down at ground level, from the side, from the back, from a long way away, from very close. You can even run the camera perspective along a structural sightline, like the ground or a fence.

DEPTH OF FIELD

Creating a sense of depth within your photographs can make your two-dimensional image appear three dimensional or make something that appears flat, more dynamic and interesting. Depth is created by layering objects within a frame. By placing something in the foreground and photographing 'through' it or around it, you are adding depth to your image. Similarly, you can place an object in the background with your point of focus being in the foreground. The human eye naturally recognises these layers and mentally separates them out, creating an image with more depth. This element can be controlled further by using the manual functions of the camera. These are explained in the next section of the resource.

COLOUR

Colours can be used to express human emotions and convey mood. By using colour or taking colour out of a photograph, the photographer can set the tone for their image. Bright light and colours can be harsh and stark whereas subdued lighting or darker colours convey mystery, ambiguity or even create a sinister setting. Bright colours may suggest or convey feelings of happiness and joy. While dark colours can indicate strength, power, seriousness, age or sorrow.

ACTIVITY

As a class, discuss the photographic elements and techniques outlined above. When looking at the images from the exhibition *Rightfully Ours, Rightfully Yours: Visualising Indigenous Human Rights* what photographic elements have the photographers used to communicate their messages? Have they used more than one compositional element? What effect does composition have?

A Background on Photojournalism

The Role of Photojournalism in Delivering Truth Through Media

By Christine Tomás

Before the introduction of the camera, individuals sourced world news solely on written news articles with illustrations. While the first photographs of world events seemed effective at telling stories, the photographic process was lengthy. Exposure times required to create an image, meant that the first war pictures were posed. Readers were left to read articles and see the image as an accompaniment to their imagination, rather than a documentation of reality. As photographic and Internet technologies have progressed, readers are fast becoming immediate observers. While this may allow for us to see events as they unfold, it relies on our own judgment, knowledge and opinion rather than a journalist's view of the world, this technology may have some serious ethical concerns that need to be addressed which are posed in this essay.

The role of a photojournalist is to document global events throughout war, peace, famines and feats, summarising stories into pictures. They allow us to see events rather than rely on our imaginations or illustrations. These photojournalists often put their lives on the line. Photojournalism allows us to see the world "through the eyes of a witness, and get as close to the event or person whilst still maintaining a safe distance". (Sontag, 1977)

Photojournalism has been successful in uncovering human injustices and in some cases, bringing offenders to justice. Many citizens would never have believed the horrors of the Holocaust within the shocking pictures of the concentration camps. Those photos stand as evidence that this event happened. During the Iraq war, photos taken at Abu Ghraib prison, revealed numerous human injustices against detainees and these photographs led to criminal prosecutions.

Photographs due to their emotional nature often serve as proof when words are not enough to convince. It was the shocking nature of the Abu Ghraib torture pictures that was the necessary proof of torture and abuse of human rights, even though the International Red Cross had earlier reported the torture. (Chouliaraki, 2013) The photos personalized the abuse for readers rendering the previously reported events as reality.

Suggested Further Reading

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7. Newton, Julianne, *The Burden of Visual Truth: The Role of Photojournalism in Mediating Reality*, Routledge; 1 edition (October 3, 2000).
8. Sontag, Susan. 1977. *On Photography*. New York: Dell.
9. Sontag, Susan. 1977. *Regarding the Pain of Others*. New York: Dell.
10. Wells, Liz, *Photography: A Critical Introduction 4th Edition*, Routledge; 4 edition (June 20, 2009).
11. Wolf, Michael. 2011. "A Series of Unfortunate Events." <http://photomichaelwolf.com/>.

Photographic Principles & Techniques

Understanding the technical principles of photography are just as important as the compositional elements. To read and understand photographs, these techniques should be practised and explored. By gaining a basic understanding of the manual functions of a camera you will be able to manipulate exposure and focus, all while improving the imagery you produce.

These principles and techniques should be explored as a class before completing the learning material. .

Photography is all about light (exposure). Allowing light to come into the camera and shutting off the light, makes your photograph. Think of this in terms of an equation:

Photography is:

E: Represents correct exposure

$$E = I + T$$

I: Represents the intensity of light (this is known as aperture)

T: Represents the time allowed for light to expose the image (this is known as shutter speed)

Correct Exposure is finding the balance between the aperture (the amount of light that enters the lens) and shutter speed (the amount of time the shutter stays open)

Aperture

1. As you move between large and small aperture controls the diameter of the lens iris increases (opens wider) and decreases (closes narrower), therefore allowing more light or less light to enter through the lens.
2. The sharpness (or depth of field) of an image – smaller apertures allow for greater distances within a photograph to remain in focus (more of your image will be in focus), whilst larger apertures reduce the distance in which an object remains sharp (you select one aspect of an image to be in focus).

Shutter Speed

1. Shutter Speed is the speed in which the mirror (shutter) opens and closes. As you move between a slow and fast shutter you allow more (slow shutter) or less (fast shutter) light in.
2. A fast shutter speed will allow you to freeze a moving object or subject in an image. A slower shutter speed will create, motion blur, creating a sense of speed or movement.

ISO

1. ISO is an indication of how sensitive film or the digital sensor is to light. The lower the number, the lower the sensitivity of the film or sensor and the higher the number, the higher the sensitivity of the film or sensor.
2. A higher ISO is usually used in darker situations to get a faster shutter speed. The higher the ISO, the more grain or noise that will appear in your image. Film grain and noise can be used as a creative photographic technique as it makes images appear 'grungy'.

TECHNICAL ACTIVITIES



Consider the portrait, *Portrait of Charles Perkins riding home on the bus*, 1963 by Robert Macfarlane. It is very clear that there are other people on the bus with Charles Perkins, however he is the only person or subject matter in focus. Has the photographer used a small or large aperture? What suggests this? Where does your eye focus?

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Look closely at this image. The photographer has been able to maintain focus in the foreground, midground and background of the image so the viewer can clearly see the important aspects of the image. How has the photographer been able to maintain this? Where does your eye focus when looking at this image?

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Depth of Field: There are three ways to alter the sharpness in a photograph.

1. Change the aperture (The F. Stop control on your camera).
2. Change the distance between you and the subject (depth increases as the distance between you and the subject increases).
3. Change the lens (a wide angles lens increases the depth in a photograph whereas a telephoto lens reduces the depth in an image).

Go through old magazines or newspapers and find images where large and small apertures have been used to manipulate the focus. As the viewer, how does this affect the image visually?

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If you were the photographer, when would you use a large aperture, making the entire image focused and when would you use a small aperture, selecting only one portion of the image to be in focus?

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CREATIVE BRAINSTORMING

Before proceeding with the below activities it is important you plan ahead! Go through the below outline for each in class activity and get creative!

Statement of Intent	<p>Clearly identify what the goal of the project is.</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p>
Investigation	<p>Use various research techniques to collect examples of what you wish to achieve both theoretically and visually. Comment on your research. Why do some things work and others do not?</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p>
Planning	<p>This idea generation phase is critical to establish how you wish to execute your idea. Based on the findings in your research, what methods will you use to achieve your outcomes? Are there any other ways you can try?</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p>
Production	<p>After careful consideration and planning you are ready to take the images required to meet the brief.</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p>

Evaluation	<p>A critical self-assessment of your final work: What elements of your project worked? What didn't work? What could you try next time for an even better result?</p> <p>.....</p>
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In Class Activities

These activities are to be completed in the classroom after taking a close look at the exhibitions and completing the exhibition resource material.

Year 4-6

Where you are in your school?

Complete a 'documentary style' series of photographs around your school community. Choose a theme to focus on and explore this theme photographically. Remember the photographic techniques used in documentary photography.

As a class, discuss and brainstorm the interesting and unique characteristics of your school environment. Try to depart from the way in which your school has been photographed in the past and tell a different story.

A Day in the Life Of...

Complete a 'documentary style' series of photographs following the theme *A Day in the Life Of...* Choose an important person in your life and follow them with your camera for a day, creating a visual diary. Print out all the photographs and make a book adding in words to tell your story.



Year 7-9

Where you are in your school?

Complete a 'documentary style' series of photographs around your school community. Choose a theme to focus on and explore this theme photographically. Remember the photographic techniques used in documentary photography.

As a class, discuss and brainstorm the interesting and unique characteristics of your school environment. Try to depart from the way in which your school has been photographed in the past and tell a different story.

The Self Portrait Project. Who am I?

This day and age is saturated with photographs so much so that it is often referred to as the age of the selfie. These 'types' of photographs are not unfamiliar to us. However, the photographic self-portrait dates to the 1800s.

A self-portrait can be very powerful. It can communicate significant messages, make strong statements and be very informative. Portraits that convey a mood and evoke feeling are memorable.

Create your own memorable self-portrait. Using Brenda Croft's artworks in *Rightfully Ours, Rightfully Yours* as inspiration, create an artwork that defines your culture and who you are as a person. Make sure you think about your intention with the photograph, what do you want it to say? How will expressions, location, light help convey your intended mood.

Once you have taken your photograph, download it to the computer and print your image out onto an A3 page. Use text, newspaper clippings or other photographs to manipulate and add to your self-portrait.



Year 10-12

Where are our Human Rights?

The *Human Rights Exhibition* sought to create a sense of shared global culture through picturing “unity in diversity” – Jane Lydon.

After viewing the exhibition *Visualising Human Rights*, choose one of the articles represented in the exhibition. Think about the world we live in today and how this clause has been adopted by your own society. Have we embraced the articles outlined in the Universal Declaration of Human Rights or have these ideologies been ignored by modern society? Create a series of six images that communicate or comment on human rights today. You can choose to take a photojournalistic approach or employ contemporary art techniques to create your series.

The Self Portrait Project. Who am I?

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Gallery Education Sheet

Year 4-6

What themes are explored throughout the two exhibitions? (Circle correct answers)

SPACE HUMAN RIGHTS PEOPLE MOUNTAINS ANIMALS HISTORY SPORTS CULTURE

The photographs all have one thing in common. What do you think it is?

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Find your favourite photograph in the exhibition, *Rightfully Ours, Rightfully Yours: Visualising Indigenous Human Rights*. Write its title and the artists name below.

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Describe what is happening in the image. What can you see?

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Is the image black and white or is it colour?

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How does the image make you feel? Why does it make you feel this way?

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Gallery Education Sheet

Year 7-9

Make a list of the themes or subject matters addressed by the photographers in both exhibitions.

Choose a theme from the exhibitions that interests you. If relevant, write down the photographer's name and title of the image or series. Describe the subject matter of the image/s. What photographic techniques has the artist used to convey feeling and emotion? (e.g. tone, use of colour, composition). How does this image make you feel? Why?

Compare and contrast the mood in both exhibitions. How does this differ between the two?

The exhibition *Rightfully Ours, Rightfully Yours: Visualising Indigenous Human Rights* has been curated to include both photojournalistic photography and artistic photography. Find an example of each of these styles and list the titles of the artworks below. Do the two styles differ? Is one photographic style more powerful than the other?

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Which exhibition had a more powerful impact on you? Explain.

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Gallery Education Sheet

Year 10-12

Make a list of the themes or subject matters addressed by the photographers in both exhibitions.

By comparing the two exhibitions, do you think human rights have evolved over time? How?

This is the opening image to the exhibition *Visualising Human Rights*. The image shows Adam and Eve standing to the side of the globe. The image of the earth is there to represent peace and universal value, overcoming old demarcations in favour of a new global connection. Think about our globe today. Do you think we have reached the global connection that this image suggests?

Select a theme from the exhibition *Visualising Universalism*. How has this theme been represented visually? Describe the subjects used to depict this theme. Do you think this is still relevant today? Look for a real life example of this theme being put in practise.



Describe what is happening in this image. Do you know the subjects in the image? Does the image look as though it has been set up or shot in the moment? What makes you think this?

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Why is it so important and culturally significant to Australian history?

What is your favourite image in the exhibition *Rightfully Ours, Rightfully Yours: Visualising Indigenous Human Rights*? Write the title of the photograph and explain what you like about it.

Look closely at your favourite image and identify the following:

4. What is the subject of the photo?

5. What themes are conveyed?

6. Does this image take on a photo-journalistic or contemporary art style? What elements in the photograph suggest this?

7. Is this image a portrait or a landscape?

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8. Comment on the depth of field (focus) of the image, how does this change the mood of the image?

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9. How does this image make you feel?

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Photography Glossary

Aperture

The size or diameter of the opening in the lens. Aperture is the size of the opening in the lens. Think of the lens as a window—large windows let in more light, while small windows let in less light. A wide open aperture will let more light into the image for a brighter photo, while a smaller aperture lets in less light. Aperture is measured in f-stops; a small f-stop like f/1.8 is a wide opening, a large f-stop like f/22 is a very narrow one. Aperture is one of three camera settings that determine an image's exposure, or how light or dark it is. Aperture also affects how much of the image is in focus—wide apertures result in that creamy, unfocused background while narrow apertures keep more of the image sharp.

Depth of Field

This is the area around the focal point where the photograph is still in focus. The larger the depth of field the more area around the central focal point will be sharp or 'in focus'. The depth of field is adjusted by the camera's aperture settings.

Exposure

The amount of light that is received by the recording material. The photograph's exposure is determined by the camera's aperture and shutter speed settings.

Focus

This is what the camera is pointing at when taking a picture. For a DSLR, it is literally what can be clearly and sharply seen in the depth of field. The larger your F stop (f1.8) the less will be in focus. There are also different type of focusing modes, such as Macro, which is when something is very close up, auto-focusing which lets the camera focus for you and manual-focusing which enables you to do all the focusing.

ISO

Film speed rating expressed as a number indicating an image sensor's (or film's) sensitivity to light. The higher the number, the more sensitive and faster the sensor (or film) is. Although traditional cameras don't have a specific ISO rating, digital cameras do as a way to calibrate their sensitivity to light. ISO is equivalent to the older ASA.

Most digital cameras have ISO ratings of about 100, and can be 'extended' far beyond this base rating in order to capture sharp imagery under lower lighting conditions. When shooting at higher ISO levels, image quality begins to suffer in terms of sharpness levels, noise, contrast, and added "graininess."

Sensor

The recording medium for digital cameras. The sensors are made up of pixels. The more pixels, the higher resolution of photo the camera can take.

Shutter Speed

The length of time the shutter remains open when the shutter release is activated, most commonly expressed in fractions or multiples of a second.

White Balance

The camera's ability to correct color cast or tint under different lighting conditions including daylight, indoor, fluorescent lighting, and electronic flash. Also known as "WB," many cameras offer an Auto WB mode that is usually—but not always—quite accurate.

Perth Centre for Photography

Educational Learning Resource

pcp.org.au

info@pcp.org.au

