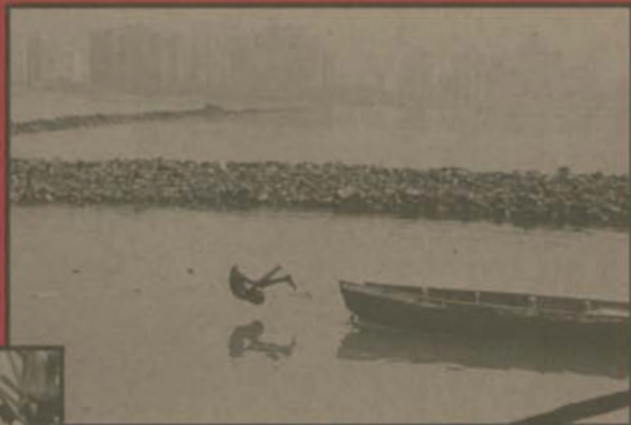


Landmarks of a New Generation



USER'S MANUAL

THE GETTY CONSERVATION INSTITUTE



"Sure, things change because the

future is constantly

changing. But everything has a

past, of which a little tiny bit has to

be kept."

Alejandra España Natera, age 14,
Picture Mexico City



Landmarks of a New Generation

User's Manual



THE GETTY CONSERVATION INSTITUTE

MISSION STATEMENT

THE GETTY CONSERVATION INSTITUTE

The Getty Conservation Institute works internationally to further the appreciation and preservation of the world's cultural heritage for the enrichment and use of present and future generations.

The Institute pursues an interdisciplinary approach and sustainable solutions to heritage preservation, and allocates its resources strategically for maximum leverage. To advance the philosophy and practice of conservation, the Institute generates and explores new ideas, undertakes projects in research and applications, fosters continuous learning internally, shares its knowledge base worldwide, and establishes alliances and partnerships to promote public awareness and community involvement in safeguarding the world's cultural heritage.

The Getty Conservation Institute is part of the J. Paul Getty Trust, a private operating foundation dedicated to the visual arts and the humanities. Through a museum, five institutes and a grant program, the Getty provides opportunities for people to more fully understand, experience, value, and preserve the world's art and cultural heritage.

COVER PHOTOS:

Top right: Jessica Karman, photo of Ennis Beley, age 13, *Picture LA*;
Left: Raul Herrera, age 18, *Picture LA*;
Right: Nicole D'Souza, age 18, *Picture Mumbai*;
Bottom: Osofu Washington, age 16, *Picture LA*

BACK COVER PHOTOS:

Left: Nyouma Komaté, age 12, *Picture Paris*;
Center: Mathieu Benza Wagner, age 13½, *Picture Paris*;
Right: Anitha Balachandran, age 17, *Picture Mumbai*

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Youth and Preservation

*Miguel Angel Corzo, Director
The Getty Conservation Institute*

Some years ago we were concerned about how young people understood cultural heritage and decided to get some advice on ways in which young people relate to their history, symbols, public spaces, and the multiple links that connect us all.

So we went ahead and asked a group of ethnically diverse youth “What is a Landmark?” By doing this, we expected to get a fresh look at what constitutes a place of cultural or historical importance, and some insight into values less known or appreciated.

The results were of a different scale, and overwhelming: young people showing us with powerful images, new words and unheard of concepts, that places matter.

In a world of constant change, these voices forcefully indicate that we should all be committed to the places that act as our geographical touchstones, that give us a sense of community, and bind us together in awe, pride and pleasure. From the outset of the study, I knew it had potential and vision. A new sense of joyful urgency for cultural conservation was emerging.

During the last four years, we have undertaken “Landmarks of a New Generation” projects in five cities around the world: Los Angeles, where it all started, Capetown, Mumbai, Mexico City and Paris. The GCI projects have spawned other independent initiatives such as *Picture Delaware* in the United States, *Picture Salzburg* in Austria, and *Picture Sydney* in Australia.

In each city we have seen the enthusiasm and excitement that these projects can create. “Landmarks” brings together young

people, community leaders, public officials, artists, conservation authorities and families, in a common effort.

The process has created a new sense of identity and understanding not only among those who have actively participated in it, as was to be expected, but among all those who have seen their work, particularly the numerous audiences who have enjoyed the exhibitions.

Today, I am convinced that "Landmarks of a New Generation" can have a significant impact on the conservation of world heritage cities, as a practical tool to raise community awareness, political support and assemble corporate and private resources, much needed by the administrators and conservators of cultural patrimony.

For the city public official, particularly of a historic city, and specifically for a mayor of these highly demanding places, "Landmarks" constitutes a commitment to, and a dialogue with youth, as well as a way of ensuring that the importance of investing in our cultural treasures is on the discussion agenda.

Press coverage has been astonishing: newspapers, magazines, television and radio get a

good story by portraying young people analyzing their context with a fresh and critical eye, while creating art at the same time. We have to remember that "Landmarks" is the voice of our children, telling us what they want for their future. And who could be against that?

The perception of our past is constantly confronted by the demands being made by our future. We have to convince others that by securing the sustained development of historic cities, we are bettering our future: improving the quality of our day to day life and enriching our spiritual nature, which is as important as our natural environment.

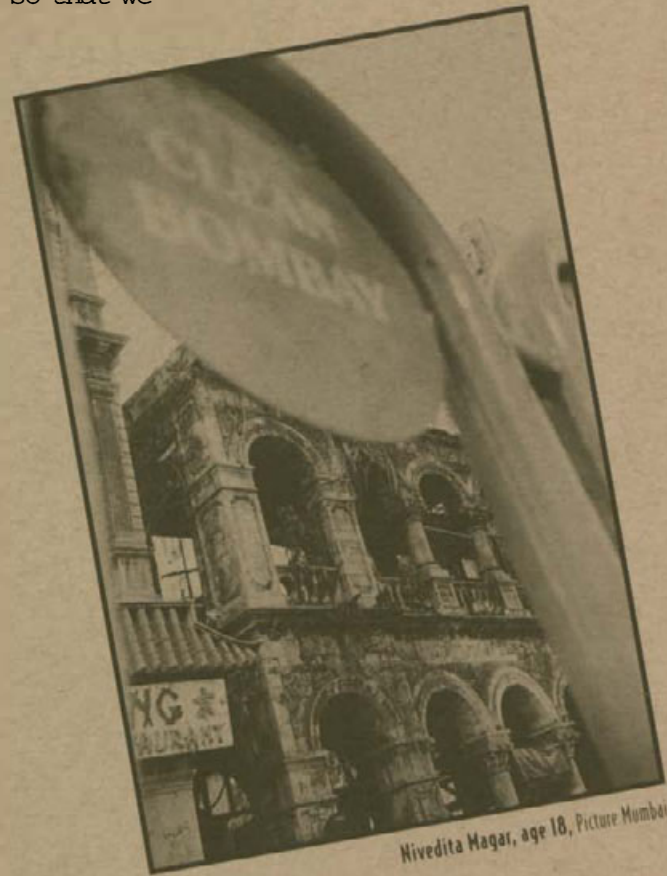
This manual has as an objective, to present a practical method for creating other "Landmarks" projects around the world. Its intended audience are mayors, public officials, and others who want to strengthen community participation and involvement in the conservation of their historic heritage.

The twenty -first century is upon us, with its new opportunities and challenges. Other "Landmarks of A New Generation" projects can help us build a bridge between generations as well as between centuries.

THE PLAN

"A landmark shows us the way so that we don't get lost."

Vinit Chauhan, age 17,
Picture Mumbai



Nivedita Magar, age 18, Picture Mumbai

What is a *Landmarks* project?

Why should I start one?

Is my community suitable?

These are some of the basic questions to think about as you begin to plan your project. **In this chapter** we have provided some general information and ideas to help you formulate your own answers.

The Plan

What Is A Landmarks Project?

Imagine eight to ten young people, ranging in age from nine to eighteen, unleashed upon a city to photograph what they regard as significant landmarks. The Getty Conservation Institute has tried just this approach in five *Landmarks* projects, beginning in 1993 with *Picture LA: Landmarks of a New Generation*, and continuing with *Picture Cape Town*, *Picture Mumbai*, *Picture Mexico City*, and *Picture Paris*. Spin-off projects have already occurred in Chicago, Delaware, Salzburg, and Sydney. Many more will hopefully follow with the publication of this manual.

"It has been a **cathartic experience** for all of us who have been involved in bringing this project **to fruition**. The process is as **powerful** as the product."

Anil Rao, Project Coordinator,
Picture Mumbai

These projects have been highly successful, and it has become clear that there is an opportunity for the *Landmarks* concept to take on a life of its own. The purpose of this manual is to provide both general guidelines and step by step instructions for doing your own project.

We can tell you a lot about the *Landmarks* projects we have organized, but every one is different, and yours too will be unique. What they will share is a common vision and, on the practical level, a methodology and end products.

The actual photography phase of a *Landmarks* project typically takes about 12 weeks, within a total project time span of approximately a year from start to finish. The end result is a selected set of photographs presented to the public in a book and an exhibition. A project video and Web site may also be used to disseminate your project's message to the broadest possible audience.

Why Should I Start One?

The *Landmarks* concept can benefit your community in the following ways:

- An increased sense of pride, self-respect, identity, and belonging to the community.
- Increased appreciation for the legacy of the past and its link to the contemporary cultural landscape.
- A sense of caring and shared responsibility for protecting the cultural habitat.
- Increased awareness of the needs and opportunities for preserving landmarks.
- An outstanding educational opportunity for everyone to learn more about history, culture, and society by studying neighborhood and public landmarks.
- Strengthened community ties and increased tolerance for differences by emphasizing the value of cultural diversity.
- Promotion of cultural tourism.
- Establishing partnerships among individuals, private corporations, foundations, and government agencies.
- Empowering youth to express their views in a constructive endeavor.
- Providing opportunities to the photographers to win scholarships, jobs, or other forms of recognition based on their *Landmarks* work.

Landmarks is also an eminently feasible project for a city of any size to take on. All that is required are a few dedicated, enthusiastic people to get a project off the ground. This is the kind of project that has a long-term positive impact on lives. It is also an endeavor with huge public appeal which can be tapped to support the goals of the project.

Is My Community Suitable?

Every community is suitable, from major cities to smaller towns, neighborhoods, or even individual schools and communities. In fact, everything about the project can be sized up or down according to your resources: the area photographed, number of participants, variety and quality of end products, and consequent costs.

"When you **destroy** a landmark, you destroy some of other **people's history.**"

Sabrina Paschal, age 14,
Picture LA



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THE PEOPLE



Nivedita Magar, age 18, Picture Mumbai

"You keep friends
by loving them, and
places by
remembering
them."

**Rodrigo Vargas García, age 10,
Picture Mexico City**

2

While the overall concept is a simple one, a *Landmarks* project requires a te
the number of people involved; there are certain roles
that have to be filled in order for the enterprise to be a
success.

In this chapter we describe the profile and
responsibilities of the people who make a *Landmarks*
project happen. These are meant to be general
guidelines; one person may fill multiple roles, and many
of the details are at the discretion of the organizers.

The People

Project Director

The Project Director is responsible for formulating the overall vision, focus, and time-line for the project and seeing it through to completion. As the executive in charge, he/she selects and contracts the key management and creative design people (Field Director, Book Editor and Designer, Video Producer, Exhibit Designer, Public Relations Specialist), makes the final selection of photographs and commentary, and determines the content, style, and tone of the products.

The Project Director also determines the overall budget and develops detailed budgets for each activity and product based on cost breakdowns submitted by each member of the management/design group. The Project Coordinator is responsible for tracking the budget under the Project Director's supervision.

The Project Director is also responsible for establishing partnerships with individuals and organizations, if desired.

Project Coordinator

The Project Coordinator acts as an information center and chief manager throughout the project. He/she works closely with the Project Director and makes sure the project stays within budget and on schedule.

This is a demanding job that includes developing and managing itemized budgets, tracking expenses, and making payments for all aspects of the project, including photography, book production and distribution, video (and Web site) production, exhibition, and publicity.

The work also entails developing and managing a detailed timetable for each activity and product, and

supervising the Field Director, Video Producer, Editor/Designer/ printer, Marketing/Public Relations Manager, Exhibit Designer, and Web Site Designer.

The Project Coordinator also collects caption information on all final images; liaisons with the exhibit venue personnel, supervises the production of certificates, gift packages, invitations, announcements, and other copy as needed; and arranges permits where required.

All of these duties add up to a significant and uninterrupted time commitment for the duration of the project.

Field Director

This is the single most important influence on the outcome of the project. The Field Director is typically a professional photographer who selects the photographers and Field Assistants and works with them on a daily basis, teaching the basics of photography, gathering commentary from the participants, and managing the entire process of shooting, developing, critiquing, and proposing candidate prints for the final selection. Successful Field Directors may best be drawn from the ranks of young, street-smart photojournalists.

Much of the Field Director's work takes place on weekends, meeting with each photographer to critique the ongoing work. The best profile for a Field Director is someone with boundless energy and enthusiasm for the project and an ability to help young people see through the camera without imposing their personal vision of subject or style. It is essential for the Field Director to let the group

work freely, though some degree of influence is inevitable. This is truly a labor of love. Other responsibilities include documenting the project in a journal, collecting the photographers' comments and biographies, and collaborating with the Video Producer and Editor.

The Field Director's time commitment is a total of about five weeks over six or seven months, from selecting photographers and planning the shooting schedule to final layout and design of the book.

Photographers

The *Landmarks* projects that the Getty Conservation Institute has undertaken have involved school-age youths, aged 9–18. The subtitle of each book, *Landmarks of a New Generation*, emphasizes this generational parameter. Another essential concept is the notion of diversity. We selected photographers from diverse socio-cultural and ethnic backgrounds, as well as from a broad geographic distribution within city limits. No knowledge of photography or particular background of any sort is required. In our experience, some of the most expressive images were produced by some of the youngest participants who had never shown any particular interest in art or photography. The only requirements are a time commitment of one or two days a week for 12 weeks, enthusiasm for the project, and parental support.

Needless to say, the *Landmarks* concept can easily be extended to other groups, from college-age to senior citizens. It would be interesting to run a

school-age project concurrently with a senior citizen project and compare results in the end.

Field Assistants

Field Assistants are vital to the success of the project. In addition to acting as chaperones and drivers, they are a general support system for the young people—collecting commentary to accompany the pictures, keeping journals to document the shoots, and logging and issuing rolls of film. They should be energetic, outgoing, and relatively youthful themselves in order to establish open communications with the photographers. If they have knowledge of photography, they must be careful not to impose their views.

During the twelve weeks of shooting, the Field Assistants need to be available for one or two days each weekend, plus time for meeting with the Field Director and providing caption information. Some follow-up debriefing time will be needed when shooting is completed and a first cut of photographs is made.

Editor/Book Designer

The book is produced by an editor and a designer working in close collaboration. In a small team, the Project Director or the Book Designer may act as the Editor. The selection and layout process involves close collaboration with the Field Director at the start.

The Editor is responsible for organizing the final selection of images, commentary, and essays

into book form; creating front and back material as needed; and supervising proofreading.

This process is critical to the end result of the project and leads directly into exhibition design. The Editor's duties begin after photography is completed and run through the end of the book production cycle—about 4–6 months total.

The Book Designer (if different) works in close collaboration with the Editor and Project Director to make sure that the design, layout, style and emphasis of particular elements correspond with the mission of the project. Overall, the design should underline the quality of photographs and commentary as unique statements—as landmarks—otherwise you may end up producing an unremarkable scrapbook.

Exhibit Designer

The exhibition need not be a copy of the book, although following the same sequence of images and quotes will make the work easier. The Exhibit Designer should feel free to curate the exhibit depending on the size of the budget, and the limitations and opportunities provided by the venue. Some photographs may gain by being blown up or printed smaller than the others, for instance, and the distribution and placement of quotes may be dictated by the space, lighting, and other factors. The key issue is to keep the frames, graphics, and typography clean and simple, and not to overwhelm the photographs with design.

The Exhibit Designer is also responsible for the design, fabrication, rental of equipment,

installation, dismantling, and transportation of all elements of the exhibition. If you plan to travel the exhibit, the designer should make sure that the displays are conceived and manufactured with that in mind.

Web Site Designer

A Web Designer may be hired to create a World Wide Web site for the project with links to conservation, photography, arts, exhibitions, and other related sites. This can be done any time after the book layout is finalized.

The Internet is a different medium than either a book or an exhibit and should be designed with that in mind. The Web Designer can be very creative in the use and organization of the material, both images and text. Depending on the available budget, the Web site can be built in a very distinctive way to attract a large target audience. The Web Designer should work with a copy writer to edit available text into a shape that is suitable for this medium, and to create additional copy as desired.

Video Producer

The Video Producer is in charge of directing and producing a short documentary for screening at the

exhibition. The video adds another dimension and may bring a fresh and different perspective to the project. It is essential to keep the focus of the video on the photographers and their landmarks rather than on any particular artistic vision. The Video Producer should be identified fairly early in the project, but shooting does not begin until the photography is completed and the first cut of photographs has been made.

The video is typically shot over a period of one or two weeks; plan on about six weeks total work including editing.

Public Relations Manager

Because needs and agendas vary widely, every *Landmarks* project will handle public relations quite differently. However, the services of a professional, plus a PR budget, can go a long way to disseminate the project's message and leverage its influence.

The goal of the Public Relations Manager is to build media interest in the *story* of the project. Responsibilities include creating press kits and contacting media, organizing a press preview of the exhibition, and arranging interviews and book signings with project participants. A public relations campaign can start at the very outset of the project, but should begin no later than four months before the exhibition opening.



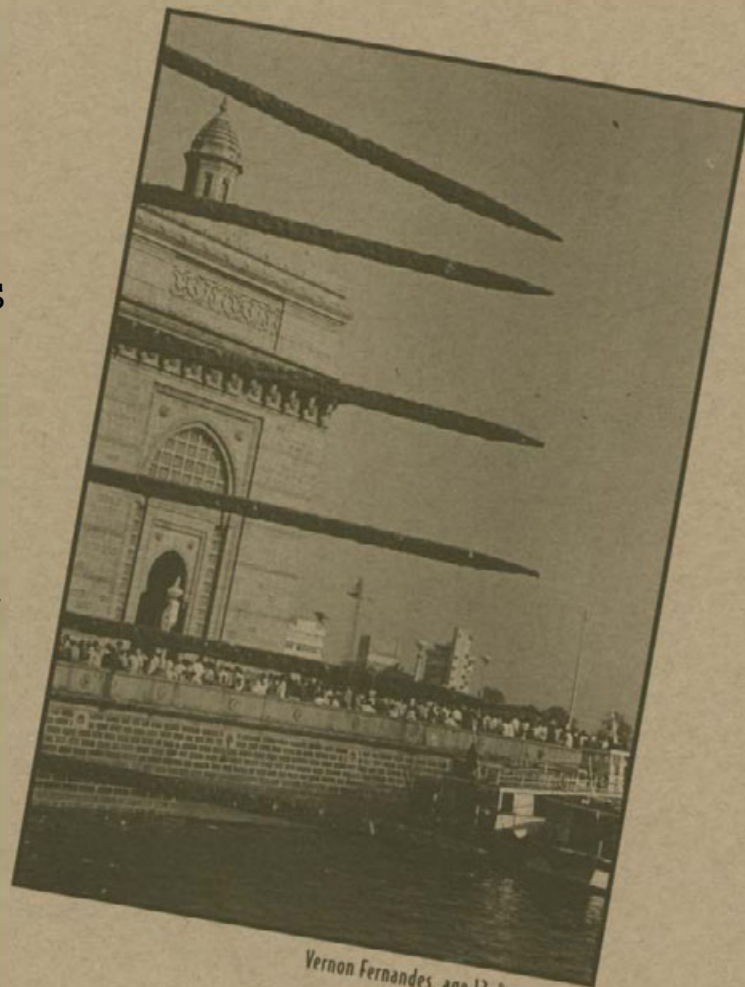
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THE PRODUCTS

"Without
landmarks
there would be no
history... Without
history, what do
you have to
look back
on?"

Osofu Washington, age 16,
Picture LA.



Vernon Fernandes, age 12, Picture Mumbai

3

In this chapter we describe the primary end products of a *Landmarks* project. Every project has several essential elements and several optional ones. The main products of the GCI projects have been books, exhibitions, videos, and Web sites, all based on the images and commentary created by the photographers. Billboards, calendars, t-shirts, posters, and postcards have also been produced. Ultimately, however, the most essential element is the concept itself. One could even imagine a class of schoolchildren engaged in this enterprise without cameras and photographs, just by discussing what are the places in their community that they would never want to see disappear.

The Products

Photographs

At the core of every project are the photographs of the landmarks themselves. What photography brings to the endeavor, aside from obvious visual appeal, is the ability for each photographer to share his or her vision with the group and with the outside world. We have learned that the camera is an easy and natural tool for young people to think with and to see with. The result, for the cities that have participated so far, has been a series of unique historical records of a place and time.

The final selection of photographs is the result of an intensive screening process, whereby thousands of photos are narrowed down to about 75 that are enlarged for publication and exhibition. Because the photographers typically have little or no photography experience, it is important

to allocate a lot of film to experimentation and learning. Not surprisingly, the quality of the photographs tends to improve markedly as the youths gain confidence and experience with the medium.

Landmarks projects to date have all used black-and-white negative film. There are several reasons for this:

- It has a “historical” quality, in line with the project’s goal of bringing attention to the value of heritage.
- It adds a degree of uniformity and cohesiveness to the project.
- It allows inexpensive contact prints to be made in large quantities.
- Color can distract from the focus of the subject, unless the photographer has very good technique.

One disadvantage is that relatively few photo labs can reproduce gallery-quality black-and-white prints. In the end, any type of film will do, it's entirely up to you.

The result of this process, as we have seen in city after city, is a series of powerful, beautiful, and moving images. These images have the ability to redefine your conception of your community, and of the photographers who created them.

Book

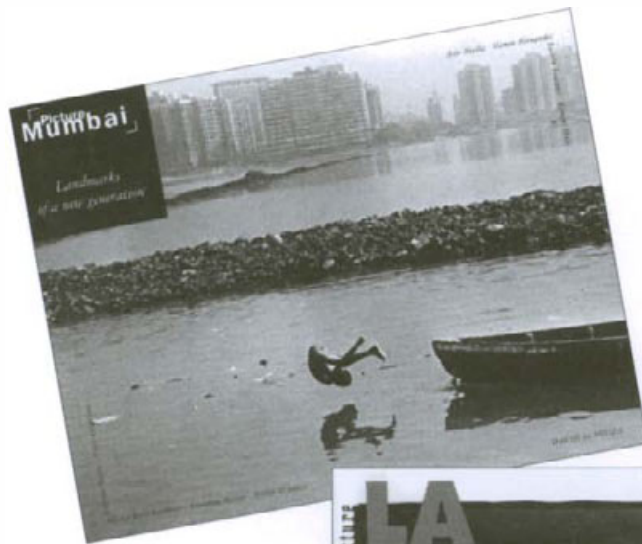
Integral to each of the *Landmarks* projects has been the publication in book form of selected photos with accompanying text. Design and production quality may vary from glossy fine-art book to homemade class project. The key feature along with photo selection is collected commentary from the participants—about the project, about preservation in general, and about individual images. This is a creative and informal process, not a systematic attempt to provide a paragraph of text for every image.

"I think the **simplest places** should be **preserved** because they form an important part of our lives."

Natassja Ybarra Klor, age 14,
Picture Mexico City

Books should include the following basic components:

- Approximately 75 photographs. This provides adequate representation of subject matter when 8–10 photographers are involved. We printed each photo on a separate page; this emphasizes the value of each image as a personal statement by the photographer, and prevents the book from looking like a scrapbook of snapshots. Caption information includes the photographer's name plus a title.
- Commentary. What the photographers have to say about their photographs is as important as the images themselves. The Field Director and the Assistants are responsible for collecting commentary from the photographers that helps explain the subjects they chose to photograph. Commentary should be collected on all work prints that the Field Director selects. It is also very useful to ask each photographer to comment on what is important to them in life in general (as distinct from what they photographed). Some of the most thought-provoking and meaningful comments have been elicited this way. More commentary may be solicited on individual photographs selected for the book.
- Essays. Don't overload the book with a lot of text. It is important to have an introductory overview plus an essay by the Field Director explaining how the photographers were selected and outings were organized. One or more Assistants or an outside contributor



may have additional perspectives to offer. We include selections from the Field Directors' essays on pages 16–17.

- Brief biographies or autobiographies of the participants.
- Color portraits of the photographers by the Field Director, or self-portraits.
- Map of the city, indicating areas photographed and, optionally, where the photographers live.

- List of project participants: Project Director, Project Coordinator, Field Director, Photographers, Assistants, Editor, Video Producer, etc.
- Acknowledgments.

Sample pages from *Picture Mumbai*, *Picture LA*, and *Picture Mexico City* are on pages 18–23.

Excerpts from Field Directors' Essays

"*Picture LA* is a photographic document of Los Angeles in the fall and winter of 1993/94, as interpreted by eight young people with **diverse and unique perspectives**. It is not intended as the definitive word on the city or its landmarks. Ideally, it will inspire further inquiry into what our living landmarks are: the places or events through which we define ourselves and our **communities**. I hope that the viewers of this work learn as much as I did about patient, honest seeing, and about **the worlds** of these eight photographers. I am grateful to each of them for bringing us into their homes, their communities, and their special places."

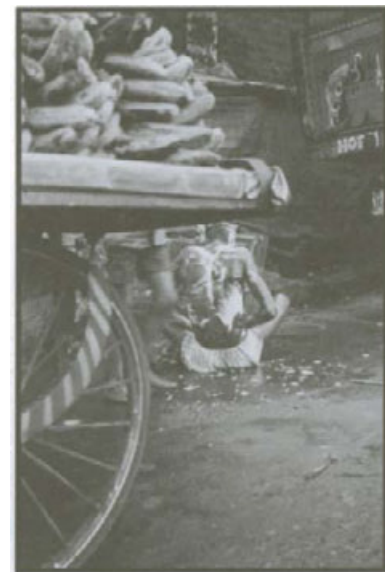
Lauren Greenfield, *Picture LA*



Abbey Fuchs, age 16, *Picture LA*



Dominique Johnson, age 17, *Picture Cape Town*



Nicole D'Souza, age 18, *Picture Mumbai*



Ennis Beley, age 13, Picture LA



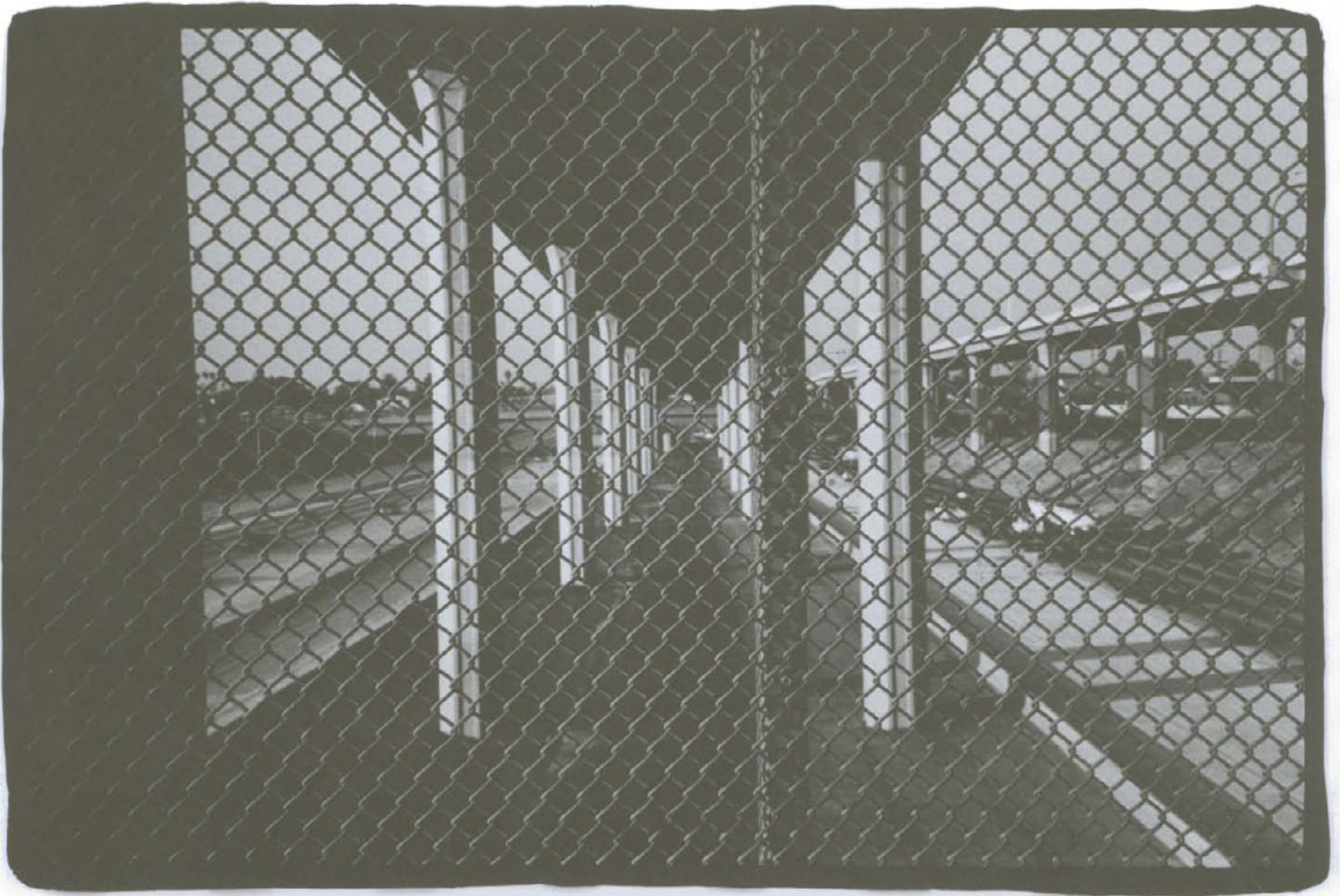
Mathilde Schneider, age 13½, Picture Paris

"It was while we were visiting the Hiddingh Avenue redevelopment (which preserves the walls of a Victorian villa inside an office and shopping complex) that I was given an **insight** into the project as a whole. Percival had wandered off to do some shopping at the nearby supermarket and was lost for several hours. We waited at a café and fell into a discussion about his disappearance, and about the project. As we talked, I realized that ten young people had entered **each other's worlds** and discovered that, all along, there had been only one world—not a Cape Town of buildings and a mountain, but a Cape Town of **people.**"

Gavin Younge, Picture Cape Town

"Mumbai and the **photographers** both have given generously. I asked for ninety and they delivered one hundred and eighty. I got ambitious and asked them for two hundred, they delivered three hundred. I continued to be greedy, ever seeking the leveling-off point. I have been **uplifted, moved, revitalized** at the vast, seething, potential in this surprising, tired old city and more importantly at the humanity exemplified by these fantastic nine young persons. I still have sleepless nights now wondering about nine times one thousand young people there waiting **to be given a voice,** a project, a direction, and a mission."

David de Souza,
Picture Mumbai



Sabrina Paschal
Century Freeway, South Central Los Angeles



Sabrina Paschal
Century Freeway from Imperial Highway, South Central Los Angeles

Curious onlookers are everywhere in Mumbai...when we set up our tripods, we would attract a few and ended up answering more questions than taking pictures.

The streets of Bhuleshwar have always been dirty and crowded, just like many others in Mumbai.

In Mumbai a crowd can include animals too, cats, dogs, cows, bulls...

The subway at Churchgate station is busy, it's sad when children live there, maybe their parents choose to live there; after all, the bigger the crowd, the more the alms.

In the hot sun, I was too tired to get out of the taxi and would rather lazily shoot through the taxi window. I would see children out on the street; the difference was that I had emptied at least four bottles of Pepsi, whereas they had a drink of not so clean water, I had a taxi to sit in, they had the dirty pavement. I was looking forward to a cricket match that was going to be on TV later that evening, they were probably looking forward to a game of marbles. But they were happy and I wasn't.

Bikram Mitra



Anitha Balachandran

Maulana Shaukatali Road, Kamatipura.

Éste es **mi bisabuelito**. Yo me siento a platicar horas y horas con él, y me cuenta sobre la invención de la luz, de cuando pusieron luz en su casa y de cuando vio el primer coche. Nació en el siglo pasado, tiene 98 años. **Él es la historia misma**, no es parte de la historia, sino que él es la historia.

This is **my great-grandfather**... I sit and talk to him for hours and hours. He tells me about the invention of light, when light was installed in his house, and when he saw the first car. He was born last century, he's 98 years old. **He is history itself**, not part of history, but he is history.

Diego

Es importante conservar las huellas de la historia para conservar nuestra cultura, una tradición, un valor, **porque si no, no sabemos quiénes somos**.

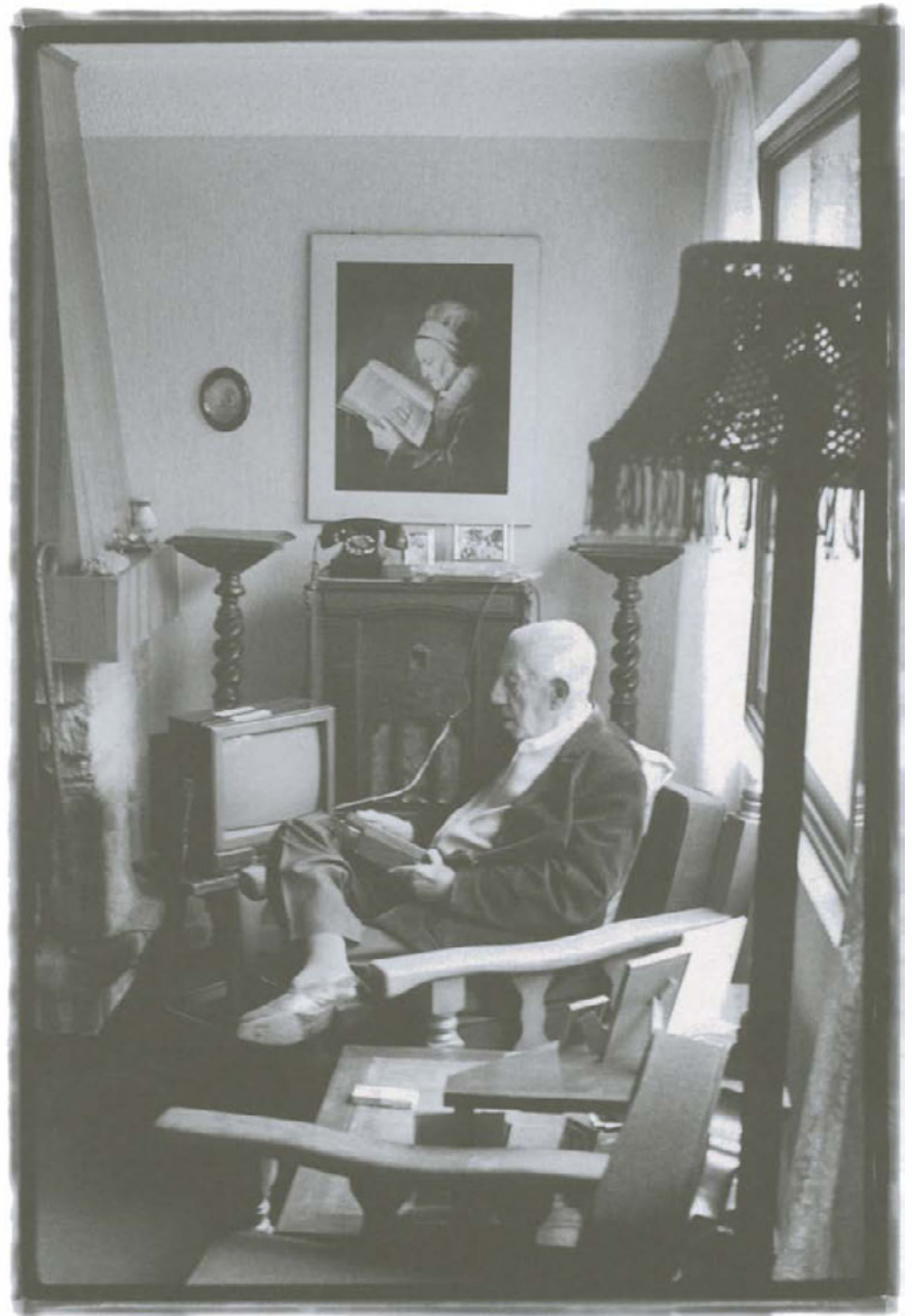
It is important to conserve the traces of history in order to conserve our culture, a tradition, a value, **because if we don't we don't know who we are.**

Casilda

Diego Iñiguez Sosa

Mi bisabuelito My great-grandfather

Ciudad Satélite



Video

A video is a great way to reach a wide audience, and a nice feature to have running as part of the exhibition. The young people who have worked on these projects are extraordinarily engaging and are the best spokespersons for their accomplishments. Videos can also provide valuable context by showing the neighborhoods and places that were photographed.

The Video Producer should get to know the participants about halfway through the project, but begin shooting after photo selection for the book has taken place. This ensures that the video shooting will not influence or obstruct the photography and that some of the final images get included in the video. Things to remember include:

- The video should be 7–10 minutes long (anything longer is hard to view during an exhibition).
- Every producer will bring a different style to the production, but as a documentary, the video should include: 1) brief project overview; 2) introduction to each photographer with some photographs, sound bites, and a look at some of the places they photographed.
- Use original music if possible, or else be sure to get permission for use of recorded music.
- Project videos are clearly optional and are relatively expensive to do well, but you may be able to persuade a local television station to produce a full-length documentary for broadcasting and a short video for screening during the exhibit.

“So many
worlds

in one city!”

Marwaan Manuel, age 16,
Picture Cape Town

Web Site

Like the exhibition, this is relatively easy to design from the book, but may include additional photographs and information with a more complex and interlinked organization. You might want to add a bulletin board for Internet users to start a dialogue about landmarks and preservation. This will require someone to maintain the site by checking the posted messages on a regular basis.

In principle, you should keep the site design friendly and low-tech in order to reach the broadest possible audience. It is the content and the message, not the technology, that will engage visitors and keep them coming back.



A Web site could be designed and hosted by a sponsoring organization or school, or funded for a fixed period as part of the overall project budget.

The first Web site in the GCI series was *Picture Mumbai* www.picturemumbai.com. By fall, 1998, the Getty Conservation Institute Web site www.getty.edu/gci/ will host a master *Landmarks* page with links to all *Landmarks* projects as they come on line.

Exhibition

Although the book is vitally important as a permanent record of the project, the project's emotional culmination is an exhibition of the selected photographs. This serves as a grand finale for all of the participants, whether it takes place at a major public venue or is a simple reception for children and parents in a schoolroom. Plan on holding your exhibition no later than nine months after the end of shooting, when all of the photographers are still enthusiastic and available.

"It is difficult to **look objectively** at a place that has been your **home** for most of your **life**. We often take our landmarks for granted."

Andrea Eden, age 16,
Picture Cape Town

At whatever scale is appropriate for your project, it is best to hold the exhibition in a centrally located, easily accessible venue. The GCI projects were exhibited in landmark buildings—Los Angeles City Hall, Cape Town Castle, Prince of Wales Museum in Mumbai, Rufino Tamayo Museum in Mexico City, and so on. Opening ceremonies should include families and friends of the participants, teachers, photographers, art critics, conservation experts, and city officials. You should include public recognition and certificates for the photographers as part of the opening ceremonies; the Mayor's office may wish to provide certificates as well. Be sure to include a press preview where the photographers are available for interviews.

Much of the work involved in creating the book does double duty in the exhibition design. On completion of the book, you will have photographs, commentary to accompany them on wall labels, and information about and photos of the participants. The Exhibit Designer should feel free to draw from these raw materials in a creative way to adapt them to the exhibition space. Many of the *Landmarks* exhibitions have moved to multiple sites, so consider designing for portability. Exhibition components include:

- Introductory panel with a brief text description of the project, and group shot of participants.
- Landmark images and commentary.
- Portraits of the photographers.
- Video monitor with looped cassette tape of the project video, if applicable.
- Place to display and/or sell the books.



Picture Cape Town book signing, top
Picture LA press preview, right

- Guest book for signatures and comments.
- Interior and exterior exhibit signage.
- Invitation cards.
- Press kit.
- Opening reception.

Marketing Products and Publicity

The chief goal of a *Landmarks* project is to increase public awareness and create community ties around the appreciation and preservation of the built environment. The more publicity you can generate, the farther your message will reach. Our experience has been that media are willing participants and are vital in getting the project message out. To go by the example of the GCI projects, you should expect

to get national television coverage, with extensive newspaper and magazine articles.

Both the book and the exhibition need to be publicized in advance, and on a continuing basis, as long as the exhibition is in place and the book is available. Publicity plans should include advance press releases, a press preview, and a formal exhibition opening, as well as special displays in one or more bookstores, book signings, and follow-up media events. For additional options see Chapter 6.

Every product that your *Landmarks* project creates is marketable, including the book, exhibition, video, photographs, and tie-ins such as pins, calendars, posters and postcards. Book sales can offset the costs associated with high-quality book production, and can even generate revenue if properly marketed. Project partners may order copies in advance.

A trickier question is whether or not to offer the photographs for sale, and if so, what to do with the funds received. While you do not want to exploit the photographers or commercialize their work to the point of triviality, you can think about ways to channel funds back to individual participants; into a scholarship fund; or into a fund to develop additional *Landmarks* projects that would serve a meaningful purpose.

Of course, none of this will happen without an appropriate marketing plan and distribution strategy. Project partners may be able to help with marketing as well as providing potential customer pools. You may also want to market products through the project Web site.

THE PROCESS

I. Main Tasks



Nivedita Magar, age 18, Picture Mumbai

"I used to think that a monument was something dead, like the remains of a war or an ancient civilization. For me it was a place I didn't understand, that didn't speak my language. Now, to me, a monument means something that is important, a place or an event in my past that affects my way of life. It makes me the person I am at this moment."

Renée Garro Wong, age 13,
Picture Mexico City

4

While every *Landmarks* project will be different, you may find it useful to look at an overview of the entire process. **In this chapter** we describe the process involved in planning and managing the project, creating each of its products, and disseminating the results. The person responsible for each area is also identified.

For an itemized process and timetable, see Chapter 5.

For a description of the people involved, see Chapter 2.

The Process

A. Administration & Finance: Project Director's TO-DO LIST

A.1. Defining Your Mission and Focus

What is the purpose of your project and who is your target audience? The major *Landmarks* projects to date have been city-wide in both geographical and socio-economic scope. They have involved young adults in selecting and photographing subjects that in their view qualify as landmarks of their personal lives and neighborhoods, as well as designated public landmarks.

This is a proven formula, but you may wish to create a variation of your own, perhaps by emphasizing a particular community, a type of landmark, or a particular age group, and using other media in addition to, or instead of, photography.

Be sure to share a written description of the project philosophy and objectives with the Field Director, Video Producer,

Editor/Book Designer, Exhibit Designer, Website Designer, and Marketing/Public Relations Manager.

Exercise: Take some time to write out the mission of your project in your own words. Define the scope of the project as well—will it be city- or region-wide or smaller?

A.2. Developing an Overall Budget

There is no clear answer to how much a *Landmarks* project costs, partly because prices for goods and services vary considerably around the world, and partly because almost everything about the project can be scaled to your budget.

At its most minimal, a *Landmarks* project consists of young people, their ideas, and a collection of photographs on a wall. You may locate volunteers to manage the project, and find partners for specific expense items: cameras, film, printing, book, video and exhibit.

The budget is developed by the Project Director and administered by the Project Coordinator. The process may start by setting a limit for the project as a whole, with rough amounts allocated to each product. The Field Director, Book, Video, and Exhibit designers should then research and submit estimates for unit costs (cameras, supplies, printing costs, etc.). These will help determine the number of participants, length of project, amount of film, quality and number of gallery prints, number of books to be printed, the scale of the exhibition, and whether or not to do a video and Web site.

On page 29 is a table showing the main budget items for a *Landmarks* project.

Exercise: Determine how many of the budget lines above will apply to your project. Cross off the ones that do not. Can any of the goods and services be filled by donations and volunteers? Estimate the total budget amount for your project and allocate portions to each of the main headings above.

A.3. Determining a Project Time Line

It is important to define a limited time period for your *Landmarks* project in order to keep the photographers focused on the outcome. A reasonable time frame is one year from the time you recruit the Field Director to the exhibition, as follows: two or three months for organizing the project, selecting participants, scheduling, and budgeting; three months for the actual photography; and six or seven months for design, production, and launch of the book, video, and exhibition.

If you want to tie your exhibition to a special event, work backward from it to plan your activities. Remember that you may need to work around school vacations, holidays, and exams. See Chapter 5 for a sample timetable and checklist of things to do.

Exercise: Working around known milestones such as the school calendar, draft a rough schedule for your project from inception to final exhibition.

A.4. Creating Partnerships

The Project Director may wish to create partnerships for the project. Government agencies, private corporations, foundations, educational institutions and individuals are all possibilities. Partners can share costs and help disseminate the project to a wider variety of audiences. They, in turn, will gain visibility through the products of a project that has a youthful and very positive image.

A.5. Selecting a Field Director

Perhaps the most critical step in the whole process is the selection of a Field Director. Be sure to spend adequate time with them explaining the mission and objectives of the project. After work begins, stay in touch with the Field Director and check on the photographs periodically to make sure the project is on the right track. The Field Director's scope of work or TO-DO LIST is outlined on page 30. This list should be used for planning a Shooting Schedule.

For a sample Shooting Schedule see below, B.7.

MAIN BUDGET ITEMS FOR A *LANDMARKS* PROJECT

Photography: **AMOUNT**

Professional Fees, Equipment/Supplies, Liability Insurance, Daily Expenses
(Food/Transportation/Clerical), Processing, Printing (Work Prints and Gallery Prints)

Video:

Professional Fees, Production, Duplication, Packaging

Book:

Design Fees, Production, Marketing

Exhibition:

Design Fees, Fabrication, Installation, Catering, Dismantle, Storage, Touring

Publicity:

Press Kits, Advertising, Press Preview

Web Site:

Design Fees and Maintenance

Contingency:

10%

TOTAL

FIELD DIRECTOR'S TO-DO LIST

- ✓ Provide a detailed budget estimate for all aspects of photography: camera equipment, film stock, tripods, film processing/contact sheets, work prints, gallery prints, daily expenses (food, transportation, telephone, mail, office supplies and services, and insurance).
 - ✓ Select eight to ten youths, and up to three adult Field Assistants.
 - ✓ Obtain parental and school permission for the youths' participation.
 - ✓ Train the photographers in basic photographic skills.
 - ✓ Plan each photographer's weekly outings to shoot in their own neighborhoods—always accompanied by the Field Director, a Field Assistant, or a parent/guardian.
 - ✓ Plan group outings to designated public landmarks. Make your selection from among famous buildings, or sites, outdoor sculpture, parks, bridges, museums, libraries, schools, market places, religious monuments, streets, or even whole neighborhoods.
 - ✓ Collect commentary from the photographers on the project and on their photographs, directly and through the Assistants.
 - ✓ Each week, print a selection of images from each participant's work. Choose particularly strong images plus others that are interesting but need improvement. Identify each work print by photographer's name, subject matter, and location, and attach any verbal or written commentary that seems particularly interesting.
 - ✓ Review contact sheets and selected work prints with each photographer every week. Use the critique sessions to improve the photographers' skills in the ability to see and to better express themselves.
 - ✓ Shoot a color portrait of each photographer for inclusion in the book and exhibit, plus a black-and-white group shot that includes yourself, the Project Director, and Field Assistants as well.
 - ✓ Collect biographical information on each participant for the book.
 - ✓ In consultation with the participants, select approximately 200 work prints from which the final selection will be made. Write the contact sheet and negative number, the photographer's name, and the location and subject on the back of each workprint. Attach signed release forms where applicable.
 - ✓ Collaborate with the Editor/Book Designer on selecting images and commentary for the book, including an image suitable for the cover.
 - ✓ Write a brief essay describing the project and the participants.
 - ✓ Supervise the production of gallery prints.
-

A.6. Contracting Project Personnel

In addition to contracting with the Field Director, the Project Director is also responsible for selecting and contracting with the Video Producer, Editor/Book Designer, Exhibit and Web site designers, and Public Relations Manager. The day-to-day management of the contracts is provided by the Project Coordinator.

Each contract should spell out the legal names and addresses of both parties, Scope of Work and types of deliverables, Time Schedule (contract start and end, and milestones), Budget (fees and expenses), method and schedule of payment, type of currency, insurance coverage, and other clauses pertinent to your needs. See below for some elaboration on two particularly important issues: liability and intellectual property.

A.7. Addressing Liability and Intellectual Property Issues

Liability

Even with all possible diligence by project staff, accidents are a possibility. The Field Director, Assistants, and photographers need to be covered against bodily and property damage, and against causing damage to others during the course of the project. It's not hard to imagine a ten-year-old climbing a tree to photograph a cat and landing on someone's car on the way down! If any of the project participants do not have adequate coverage personally, consider purchasing limited term liability insurance for them. Be sure to address liability issues in your contracts.

Contractual agreements will be different for each *Landmarks* project, but it would be reasonable for your organization to obtain an agreement with the Field Director to release your organization from liability for damage or injuries incurred in the course of the project. The Field Director should be responsible for selecting and contracting the Field Assistants, and making sure that they, too, have adequate coverage. Finally, the contract should also spell out the Field Director's responsibility for obtaining signed liability release forms from the parents or legal guardians of the photographers and for ensuring that minors are supervised by adult Assistants when photographing in the field.

Intellectual Property

Each sponsoring organization will have its own guidelines and interests regarding legal ownership of the photographs. The simplest model is for you to retain copyright, but to grant it freely to the photographers and the Field Director if there are opportunities for publication. This way you control the material and have a chance to decline unsuitable offers for use or publication. Remember that many of your photographers are minors who have entrusted you with their work, so you want to be sure the images are reproduced in appropriate ways. For more about marketing photographs and other products, see the discussion in Chapter 3.

If these guidelines are more or less acceptable to you, make sure your contract with the Field Director spells them out. The list of issues to cover would include:

- Your organization retains legal ownership of all work produced during the course of the project, namely, negatives, contact sheets, work prints, and gallery prints; and all copy;
- Your organization may at its discretion reproduce these images and texts in any number, form, and media as appropriate, including books, exhibitions, videos, Web sites, and CD-ROMs;
- Your organization and the Field Director will credit each other in publications wherever possible;
- Directly, or with the help of the Assistants, the Field Director is responsible for obtaining releases from all subjects whose photographs may be published, if, that is, the subject is easily recognizable;
- The Field Director is responsible for obtaining releases from the parents or legal guardians of the photographers, assigning all rights to the images and commentary to your organization.

See item, B.5, for examples of parental permits and liability and copyright release forms.

B. Photographs: Field Director's TO-DO LIST

B.1. Developing a Detailed Photography Budget

The Field Director researches the costs of products and services required for the photography phase of the project, and develops a detailed budget for approval by the Project Director. Professional fees are determined by the Project Director. See page 34 for checklist of photography budget items.

B.2. Developing and Printing Photos

Because processing film, and printing contact sheets, work prints, and especially gallery prints, are among the largest expense items of the project, you will want to shop around supplies and photo laboratories to get a good deal for a large amount of work. Ideally the same photo lab will be used for contact sheets, work prints, and final gallery prints, but this does not have to be the case. The lab needs to keep good records so you can be sure of tracking each roll against its logbook entries.

Gallery prints for GCI projects were produced on 28 × 36 cm. (11 × 14 in.) paper. These are expensive, and you will need three or four full sets: one for the printer (to be returned to you for your archives); one for the exhibit; one to divide up among the photographers, and, if feasible, another one for the Field Director.

Exercise: Determine how many sets of prints you will need. How large do you want the gallery prints to be?

B.3. Selecting Field Assistants: Field Assistants' TO-DO LIST

Are your photographers old enough to go out alone? Is it safe? Will they be disciplined without supervision, or will they waste time?

If the answer to any of these questions is No, you need Field Assistants. Field Assistants should be selected and supervised by the Field Director. They do not need to be photographers; in fact, such skills may interfere with their roles as guardians. The table below shows a typical Field Assistant's scope of work or TO-DO LIST.

FIELD ASSISTANT'S TO-DO LIST

- ✓ Accompany one to three youths during shoots. This requires weekend availability and an ability to manage separate schedules.
 - ✓ Collect commentary from the youths on their selected landmarks and on what private and public landmarks they feel should be preserved. The photographers' comments are an integral part of the project and will appear in the book and exhibition. Commentary should be collected on an ongoing basis.
 - ✓ Keep journals to record where, when, and by whom a picture was taken. Providing adequate labeling for the photographs is an important task—you can't call something a landmark if you don't know what or where it is!
 - ✓ Monitor film usage. The Field Assistant is responsible for taking each completed roll, labeling it, and issuing another. Completed rolls are turned in to the Field Director weekly.
 - ✓ Obtain signatures on release forms from photographic subjects.
-

PHOTOGRAPHY BUDGET ITEMS	
	TOTAL
Fees (Project Coordinator, Field Director, Field Assistants)	
Meals (for participants on shooting days)	
Transportation (as needed for shooting days and meetings)	
Cameras (8–10)	
Tripods (1–2)	
Film Stock (500 rolls b/w, 25 color)	
Film Processing/contact sheets	
Workprints (approx. 400 8 × 10 inch)	
Overhead (secretarial, storage, stationery, telephone, postage, copies)	
Insurance of cameras	
Gallery prints 3 sets, 28 × 36 cm. (11 × 14 in.) for a) Book/Archive, b) Exhibit, c) Photographers; (and d, Field Director)	
Liability insurance	
	TOTAL

B.4. Selecting Photographers

Guidelines

There are no absolute rules for selecting the photographers to participate in a *Landmarks* project, as can be seen from the descriptions provided by the Field Directors in Los Angeles, Cape Town, and Mumbai. But the following general principles have served well:

- Youth has been the hallmark of all of the *Landmarks* projects, with photographers ranging in age from 9 to 18.
- This is not a photography project, but an *idea* project. Identify candidates who grasp the purpose of the project and bring to it ideas, enthusiasm, and staying power over a process that will last several months. Previous photographic experience is not a prerequisite.
- Strive for geographic, ethnic, and socio-economic diversity. Look for candidates who are connected to their communities, with a strong sense of who they are and where they come from.

Selection criteria—examples

Los Angeles—The Field Director went to 30 schools, eventually selecting eight students between the ages of 10 and 18. In selecting the students, she looked for “vision and ideas.”

Cape Town—The Field Director wrote to the principals of 159 schools and asked for candidate recommendations. Based on these recommendations, he interviewed 71 nominees, eventually selecting ten, age 11 to 18.

“I was looking for people between the ages of ten and eighteen years, from diverse backgrounds, who possessed an insight into their own communities or environments. By this I meant that their social, sporting, political, religious or cultural involvement put them in a position to communicate aspects of their communities to others.”

Gavin Younge, *Picture Cape Town*

Mumbai—The Field Director interviewed over four hundred youths from schools, colleges, and volunteer organizations, eventually selecting nine, age 12 to 18.

“I knew that I wanted kids with some element of self-confidence who’d want to express themselves. We also looked for a representative socioeconomic cross section of varied groups in Mumbai: some youngsters from the urban area downtown and some youngsters from suburban Mumbai. . . We started off by asking them what they thought was significant about Mumbai—what they liked, what they didn’t like—and to enumerate one positive and one negative feature, something you could photograph. Many of them came up with the usual clichés about garbage and dirt and the streets and whatever. Then I thought, maybe I’m not asking the right questions. So I took some copies of *National Geographic* and some Cartier-Bresson books and things like that, and I asked them to flag two pictures that they liked and two pictures they didn’t like. And they had to tell me why. Most everybody was saying, “I like it because the sky is so blue and the trees are green,” that

kind of thing. But Vernon Fernandes said, “You know, everybody says bad things about Bandra where I live, and everybody says that it is such an atrocious place, but have you seen the old architecture in Bandra? I like this architecture, I really do. I think it’s great.” For a 12-year-old to talk about old architecture—he was the only kid in this bunch of 200 who expressed a slightly lateral point of view. And I thought, okay, I’d like to see more of this chap. So we chose Vernon.”

David de Souza, *Picture Mumbai*

B.5. Drafting (a) Parental Permits and (b) Release Forms

You should obtain written permission from the parent or legal guardian for all minors before signing them up for the project. The form should also address liability and copyright issues.

You will also need to draft release forms to be signed by people whose faces are recognizable in the photographs.

An example of each type of document is provided on pages 37 and 38, which you will need to modify according to your needs.

B.6. Buying Cameras, Film, Log Books

Three main pieces of physical equipment are needed for each photographer:

- Cameras. We recommend purchasing simple 35mm point-and-shoot cameras with built-in flash, but any kind of camera will do. You may consider purchasing one or two tripods

to be shared as well. Accidents do happen, unfortunately, so be sure to anticipate having to replace one or two broken or stolen cameras.

- Film. Again, any kind of film is fine. Black-and-white negative film has been our standard in *Landmarks* projects to date. Plan on using a lot of film; this takes the pressure off the photographers and allows them to learn through experimentation. Our projects have averaged about 50 rolls of film per photographer.
- Logbooks. The Field Assistants should use logbooks to keep detailed records of dates, roll numbers, photographers, locations, and releases.

Exercise: Determine what kind of cameras and film you will use. Will the photographers get to keep their cameras at the end of the project? How many rolls of film will be allocated to each person over the course of the project? Is this enough for learning?

B.7. Planning Shooting Schedule and Beginning Photography

After selecting the photographers and determining where meetings can take place, the Field Director needs to gather the participants and the Field Assistants to map out a shooting schedule. This should cover two areas: a) individual trips to photograph personal neighborhoods, and b) group outings to photograph public monuments. Each photographer will work differently, and there is no requirement that they all use the same amount of

PARTICIPATION, LIABILITY, AND COPYRIGHT RELEASE FORM

Obtained from MINOR'S PARENT or LEGAL GUARDIAN

I/We, (NAME OF PARENT/GUARDIAN), parent/legal guardian of (NAME OF MINOR), currently residing at (HOME ADDRESS), hereby give my/our consent for (NAME OF MINOR) to participate in LANDMARKS OF A NEW GENERATION, a photography project conducted by (YOUR NAME/ORGANIZATION) in (NAME OF CITY).

I/We understand that as a condition of participation in LANDMARKS OF A NEW GENERATION, photographers who are minors are to be supervised in the field by either a Field Director, a Field Assistant, or the minors' own parent or legal guardian.

I/We hereby release, indemnify, and hold harmless (NAMES OF PROJECT DIRECTOR, FIELD DIRECTOR, and FIELD ASSISTANT(s)), their legal representatives, and (YOUR NAME/ ORGANIZATION), from any claims, damages, costs or liability, arising out of or resulting from any harm or injury incurred in association with the project whether incurred when (NAME OF MINOR) is working alone or under the supervision of (NAME OF FIELD DIRECTOR and FIELD ASSISTANT(s)), or myself.

I/We agree to assign all copyrights to any works produced by (NAME OF MINOR) during this project to (YOUR NAME/ORGANIZATION). All equipment and supplies (film) loaned to him/her for the project will remain the property of (YOUR NAME/ORGANIZATION) and shall be returned to same upon completion of the work.

Date _____

Signature _____

RELEASE FORM**Obtained from PHOTOGRAPHIC SUBJECT**

In connection with a photography project named LANDMARKS OF A NEW GENERATION, I, (NAME OF PERSON PHOTOGRAPHED), do hereby give (YOUR NAME/ORGANIZATION) or any person authorized by (YOUR NAME/ORGANIZATION) the absolute and irrevocable right and permission, with respect to any and all photographs that (NAME OF PHOTOGRAPHER) has this day taken of me or in which I may be included with others, to use, reuse, publish, and republish the same in whole or in part, individually or in conjunction with other photographs, in any medium and for any purpose whatsoever, without compensation to me. All negatives and positives, together with the prints and digital files, shall constitute the property of (YOUR NAME/ORGANIZATION), solely and completely.

I am over the age of eighteen. I have read the foregoing and fully understand the contents thereof.

Signature _____

Date _____

Sign below if the person photographed is a minor:

I, (NAME OF MINOR'S PARENT/LEGAL GUARDIAN) hereby certify that I am the parent or legal guardian of (NAME OF MINOR), and I do give my consent without reservations to the foregoing on his/her behalf.

Signature _____

Date _____

film. Night-time photography is best kept to a minimum or avoided altogether for safety reasons.

Group meetings are very important and can be organized in a variety of ways. The Los Angeles group did not meet until after one month, when each youth had a body of work to begin talking about, and all had had a chance to develop their own style and subjects. They held two group critiques, one six weeks into the project and one at the end when all the workprints were displayed. Mumbai, on the other hand, had weekly meetings for three months to discuss contact sheets and work prints, and to organize transportation with the Field Assistants. The Cape Town group also met weekly:

“These meetings were held on each Saturday and the photographers came in at different times and worked with one of the Assistants looking at last week’s work prints. Although we always met at the school, people would spread out so that intimate discussions could take place. Even though this wasn’t planned the photographers could look at each others’ work. In fact they took a lot of interest in each others’ work. Because our kids came from far and near, a common meeting point gave us an identity.”

Gavin Younge, *Picture Cape Town*

The Field Director organizes weekly critique sessions to help the participants improve their skills in capturing their landmarks with a sense of purpose and feeling. The critique sessions may be one-on-one, or they may involve the whole group. Telephone conversations can sometimes substitute one-on-one meetings.

To prepare for these meetings, the Field Director should examine the contact sheets that were turned in the previous week, and produce a number of work prints that illustrate what makes a photograph weak or strong, or how an image could be improved depending on what the photographer wants to emphasize. Remember to keep the focus on personally significant landmarks otherwise you risk ending up with an album of snapshots of city monuments.

Along with images, you need to obtain commentary from the photographers. Their words are equally significant to the project and will form an integral part of the book and exhibition. Their commentary about each photograph may in fact make the difference between including or discarding that image from the final selection by pointing out whether the subject represents a personally significant landmark or not. Do not neglect to collect general comments about what is important to them as well, and what is worth preserving, as these remarks provide a broader context that is invaluable for understanding the individual landmarks photographed. There are several ways to collect commentary:

- Require or encourage each photographer to keep a journal.
- Ask the Field Assistants to write down each photographer’s comments during shooting.
- Tape individual and/or group meetings for later transcription and editing.

Exercise: Decide how to manage group meetings. Will you meet once a month or more frequently? Will you

meet together at the outset or not until a body of photographs has been created? Where will you go on group field trips? Will the critiques include additional photography instruction? Will you record the

meetings? Will the photographers be required to keep a journal? Have you allocated enough in your budget for work prints?

SAMPLE SHOOTING SCHEDULE

Month One: Hand out cameras and provide basic photography instruction. In addition to the mechanics of how to load and use the cameras, some instruction in the aesthetics of composition, perspective, and focus is appropriate. A combination of images from newspapers, magazines and art books may be used to illustrate the points.

As they begin to work independently, each photographer has at least one day of field supervision with the Field Director. Most shooting will take place on weekends if the project is done during the academic year. Nighttime photography may be organized only if a photographer insists and if it is safe. At the end of each outing, used film is turned in to the Field Assistants in exchange for more negative. During the first month, the participants may shoot a combination of landmarks and other subjects that catch their eye.

Month Two: Photographers examine and discuss their contact sheets and work prints with the Field Director in weekly critique sessions. The Field Director keeps written notes or, if feasible, audio-tapes these meetings.

As the photographers' basic skills improve, they should focus on photographing only their personal and neighborhood landmarks. At least one field trip for the whole group to photograph public landmarks should be organized in the second month.

The decision whether or not to organize critique sessions with the whole group, how often, and at what point, will come to the Field Director naturally and varies from project to project. In our experience, group outings and critiques did not undermine or influence personal styles and preferences but reinforced a sense of individual worth and common purpose.

Month Three: Photo shoots and critique sessions continue. The photographers should examine their contact sheets and work prints regularly, and mark and explain their preferences. If the image of an important landmark is weak, they should be encouraged to rephotograph it to improve its chances of being included in the final selection. Additional group outings should be organized during this period to make sure public landmarks are covered adequately.

The Field Director reviews the work regularly to make sure each photographer can enter the final round with at least two dozen good shots and a minimum of six excellent ones. You should include at least four or five final images per photographer that represent their most important and/or best expressed landmarks.

The video producer/director should meet the participants and begin to conceptualize and plan the documentary.

C. Video: Video Producer's TO-DO LIST

C.1. Developing a Detailed Video Budget

The Video Producer should research the cost of renting camera equipment, supplies, rough-cut and on-line editing, music, narration and dubbing, duplication, and packaging. The Project Director develops the itemized budget based on these estimates plus the Director/Producer's fees. If you secure a television channel as a project partner, it may waive some or all of these costs.

C.2. Producing the Video

While making sure that the video reflects the project's message, it is important to let the Video Director/Producer free to bring a special perspective and creative talent to the effort.

After outlining the general concept and obtaining the Project Director's approval, the

Video Producer should work with the Field Director and the Project Coordinator to develop a production schedule. It is best to meet the participants during the photography phase, but to shoot the video after the final photographs have been selected so that they could be included in the video.

- Be sure to let the photographers' parents know about the shooting schedule.
- Get releases for subjects on camera and for music where applicable.

The Project Director should review the rough-cut and check the title and credits before committing to on-line editing. Since the quality of videotape deteriorates rather rapidly, you should make sure an adequate number of loops are duplicated for continuous screening at the exhibit. All project participants should receive complimentary copies of the video as well.

D. Book: Editor/Designer's TO-DO LIST

D.1. Developing a Detailed Book Budget

The Editor/Book Designer develops an itemized book budget for approval by the Project Director. The most important decisions have to do with the number of photographs, whether or not you use color, the number of pages, quality of paper and photographic reproduction, the print run, and finally, professional fees. If you have access to a marketing manager, you may try to pre-sell large numbers of books to corporations with a large clientele. Such an order will lower production costs and help disseminate the book to a far larger audience as well.

D.2. Selecting Photos and Commentary

If possible, you should plan to shoot large numbers of photographs, print contact sheets, enlarge a small number of work prints for closer examination, and finally make a selection for exhibition quality prints. A reasonable projection might be to shoot 10,000 pictures, produce 500 work prints, and reproduce 75 high quality prints, but these numbers can vary substantially, as the table below shows.

	Number of Photographers	Total Photos Shot	Work Prints	Gallery Prints
Cape Town	10	11,000	800	72
Mumbai	9	18,000	600	76
Paris	9	8,400	300	78

The Project Director, Field Director, and Editor/Book Designer are responsible for the final selection, though in reality, the selection process begins with, and is strongly influenced by, the photographers and the Field Director as the project develops. However, it is difficult for either the photographers or Field Director to step back from the process and make decisions that are best for the book. The Project Director and Editor are ultimately responsible for putting together a book that communicates the power, the pathos, and the message of *Landmarks*. When the work prints are laid out on a large table at group meetings, some will immediately jump out as definite choices; others will be second-choice candidates.

The photographers should know from the start that pictures will be selected on the basis of both quality and subject. Not everyone turns in an equal number of images. This is one reason why we did not base the final selection on equal numbers. More importantly, we felt that the participants should be represented by their best work, even if this amounted to a few images. In our first project, Los Angeles, we picked only four images for the youngest participant, but they were among the strongest in the book. In Paris, our last project, the minimum was five.

The Field Director's input is extremely important at the start of the selection and editing process. His or her acquaintance with each photographer's interests and landmarks is key to identifying the most essential images and commentary. The Field Director can also verify if releases are available for the selected images. The Field Director should present about 200 of the best

shots to the Project Director to begin with. You may wish to involve other people as you continue editing the material. Varied opinion can only enrich the final product. Advice from someone with a strong aesthetic sense can particularly enhance the outcome, especially when organizing and sequencing the material. The selection process will normally require about two days of work.

D.3. Designing and Producing the Book

Sequencing the images and commentary page by page comes next. You may wish to group images thematically or to pair them together for graphic reasons, or both. Some images will need no commentary; others cannot do without it. Some comments are image-specific; others are general and can be placed anywhere. Treat the book like a symphony of ideas and images by making sure that it has flow, structure, drama, rhythm, and the right tone and tempo.

Finally, the book designer takes over. The most important design consideration is to present each photograph as a statement and devote a full page to it as is worthy of a landmark. The caption should include the photographer's name and a brief title. Above all, do not crop the images. We framed them in "rough" or "sloppy" borders to convey that they were uncut and to link them through a common design element. It is best to print the commentary on separate pages. Those that relate to a specific image will naturally have to appear on the opposite page, though several voices could appear on the same page. Your designer should look for creative ways to highlight some outstanding phrases and passages.

The Project Coordinator and Editor work closely together to ensure that all of the critical book production tasks get done on time.

KEY BOOK PRODUCTION TASKS

- ✓ Selecting a "signature" photograph to put on the book cover. It should be representative of the spirit of the project as a whole, and be graphically suitable for the cover.
 - ✓ Selecting commentary. This may come from field logbooks, journals, and transcripts of interviews and meetings with the photographers.
 - ✓ Selecting the color portraits of the photographers.
 - ✓ Soliciting and editing essays from the Field Director and other project participants. You may want to include an outside voice. For example, *Picture LA* included an essay on the project by a local Public Radio journalist.
 - ✓ Editing biographical sketches to accompany photos of the participants.
 - ✓ Designing a city map to show area covered and locations photographed.
 - ✓ Selecting a group shot for inside the book and one for the back cover.
 - ✓ Writing copy for the back cover.
 - ✓ Creating front and back matter: copyright page; table of contents; list of participants; your organization's mission statement; list of sponsors; and acknowledgments.
 - ✓ Proofreading.
 - ✓ Getting all necessary approvals and sign-offs.
 - ✓ Arranging for printing and delivery.
-

Exercise: Will you be printing the book at a commercial press? How will you handle pricing and distribution? Will you be organizing a book signing event? What are your marketing plans? Can you pre-sell books to organizations with a large clientele?

E. Web Site: Web Designer's TO-DO LIST

E.1. Designing and Producing a Web Site

The Project Director may hire a designer to produce a Web site based on the book. You will need to supply the Web designer with prints as well as text. The book printer may be able to supply all data in digitized format, which will reduce costs and duplication of effort. The Web site can include a larger selection of photographs and commentary than the book, if desired.

Keep the technology simple and download-friendly. If you can guarantee continued maintenance, try a bulletin board to encourage visitors to start a discussion about what is important to preserve. The Web site can also be used to market *Landmarks* products.

F. Marketing/Publicity: Marketing/PR Manager's TO-DO LIST

F.1. Developing a Detailed Marketing/Publicity Budget

The Project Director should determine an overall budget for marketing and publicity. A Marketing/Public Relations Manager should help develop a detailed budget.

F.2. Publicizing the Project and Marketing Its Products

The Project Coordinator is in charge of planning and coordinating marketing and publicity, whether or not a Marketing/Public Relations Manager is

hired. There are an unlimited range of possibilities, but at a minimum, publicity plans should include advance press releases, a press preview, and a formal exhibition opening. You may also plan to advertise the book and arrange book signings. Expect to follow-up media events.

KEY MARKETING AND PUBLICITY TASKS

- ✓ Create and print press release and press kit.
 - ✓ Prepare mailing lists for press preview and opening ceremonies.
 - ✓ Advertise the book and exhibit if your budget permits.
 - ✓ Mail press release two weeks before exhibit opening.
 - ✓ Mail Save the Date card 6–8 weeks before exhibit opening to key people.
 - ✓ Book-signings. You may be able to arrange a book-signing event with a window display of the books, some prints, and perhaps the video. With the photographers at hand, the event could start with a slide presentation by the Field Director, followed by a question-and-answer period. Bookstores are generally interested in such events which typically have their devoted regulars. In our experience, the public is naturally drawn to the project and is eager to meet the photographers. Be sure to have the group sign a fair number of copies for the event beforehand.
 - ✓ Billboards announcing the exhibition. These could be very handsome and effective, and space may be available for free if you act well in advance.
 - ✓ Posters. Consider printing posters to be displayed around the city in schools, public libraries, and bookstores.
 - ✓ Tie-in products. Don't neglect the opportunity to create other materials such as calendars, shopping bags, pins, and post cards.
-

G. Exhibition: Exhibit Designer's TO-DO LIST

G.1. Selecting an Exhibition Space

Remember that the exhibition and the book are the final objectives toward which all this effort is geared, so try to plan the scope of both early. The size of your exhibition space may determine the number and size of final prints. The exhibit duration and opening event might be dictated by the availability of your target audience and other outside factors. When negotiating with possible venues, the Project Director should take along an example of a completed *Landmarks* book and a brief statement about the project. The Project Director may also identify a suitable person to officiate at the exhibition opening.

Exercise: What are possible sites for your exhibition? Consider government sites such as a City Hall or a library as well as museums and other public spaces. What type of person would you want to recruit to preside at its opening?

G.2. Developing a Detailed Exhibition Budget

The Exhibit Designer develops a detailed exhibition budget for approval by the Project Director. The design concept should be kept minimal and inexpensive and aim to highlight the photographs and commentary. The exhibit budget should cover publicity, mailing and invitations, display materials, lighting, video monitor rental, exhibit signage, and opening reception. Your venue of choice will ideally

waive fees for the use of space and provide administrative support gratis.

G.3. Designing and Producing the Exhibition

Exhibition design flows naturally from book design, since photo selection, sequencing, and accompanying text have already been finalized. Although each exhibition has its own constraints and opportunities for creativity, it is usually possible to roughly follow the organization of the book. Depending on your budget, you may want to hire an Exhibit Designer to “scale up” your book to fit an exhibition space. If your exhibition site is a museum, they may do the design work for you. The key tasks for the exhibition are shared by the Exhibit Designer, the Project Director, and the Project Coordinator.

G.4. Giving Recognition to the Photographers

Being involved in the project is the main incentive, and the young people in these projects have really enjoyed their participation, but it is appropriate to involve them in the exhibition press preview and opening, and to provide public recognition for their contributions. In each of the GCI projects, they have been allowed to keep their cameras, though they did not know that in advance. They each received seven copies of the book, a gallery-quality set of their images that made the final selection, a framed one of their choice, a copy of the video, and a certificate. Some have spoken at length at exhibition ceremonies. Be sure to send them copies of ongoing media coverage.

KEY EXHIBITION DESIGN TASKS

- ✓ Design, installation, and dismantling of the exhibition and signage.
 - ✓ Drafting copy, design, printing, and mailing of invitations for opening events.
 - ✓ Drafting copy and producing announcements of the exhibition as desired.
 - ✓ Crating, insurance, and delivery of all exhibit materials to and from venue, and storage.
 - ✓ Organizing a press preview.
 - ✓ Producing certificates for photographers and Field Assistants.
 - ✓ Packing books, videos and other materials for photographers and speakers as gifts to be presented during the opening ceremonies.
 - ✓ Planning a formal opening ceremony and reception for the exhibit.
 - ✓ Organizing a book-signing event at the exhibition venue.
 - ✓ Surveying and tracking exhibit visitors through a guest book or other means.
-

Things to keep in mind include:

- Make sure the participants are available for interviews during the press preview.
- Continue to facilitate more media coverage of the project and photographers.

- Ask one of the youths to speak at the opening ceremony. Below is a passage from a speech delivered by Nivedita Magar, age 18, *Picture Mumbai*:

“We are here today to look at the landmarks we have chosen to record. In the process, we have come to recognize our potential, an inherent human creativity which in turn has generated a belief and faith in ourselves. . . *Picture Mumbai* has been a collective effort. The project I believe will act as a landmark for the generation to come and guide them towards a better future.”

- Present certificates to the photographers and the Field Assistants if you wish. Should the mayor preside at the ceremonies, he/she may also wish to give certificates to the team. See page 47 for sample certificate.

6.5. Touring the Exhibition

An exhibition does not have to be a one-time event. Previous *Landmarks* exhibitions have moved to multiple venues. Contact potential exhibition spaces in advance; each venue may curate its own show. If touring is a possibility, you need to allow for flexibility in your exhibition design and make sure the picture frames can hang easily on any wall surface or stand. You may wish to consult with a traveling exhibition service provider in advance.

THE GETTY CONSERVATION INSTITUTE

Certifies that

Jane Smith

A TEAM MEMBER OF

Picture Cape Town:

Landmarks of a New Generation

has created outstanding photographs for publication and exhibition
as part of an international campaign to raise public awareness
of the value of preserving world cultural heritage
for present and future generations.

Director's Signature

Date





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A series of 15 horizontal lines on the right page, corresponding to the markers on the left. The lines are evenly spaced and extend across the width of the page.

THE PROCESS

II. Timetable

"A landmark is a place that's important to me. A place that, having been there, I made it mine."

Casilda Madrazo Salinas, age 16,
Picture Mexico City



Ennis Beley, age 13, Picture LA

In this chapter we include a sample project timetable. For a detailed description of each task, see the cross-references to sections in the previous chapter.

This is merely an example and a guide, not a set of rigid rules; you may combine some steps—as for example, doing all the budgeting steps up front—or run several steps in parallel.

The Process

	Weeks 1-4	Weeks 5-8	Weeks 9-21	Weeks 22-25
Project Director	<ul style="list-style-type: none"> <input type="checkbox"/> Define project focus (A.1) <input type="checkbox"/> Determine overall budget (A.2) <input type="checkbox"/> Determine project time line (A.3) <input type="checkbox"/> Solicit sponsors for project if desired (A.4) <input type="checkbox"/> Select Field Director and brief on project (A.5) <input type="checkbox"/> Determine project's geographic limits (A.1) <input type="checkbox"/> Identify city districts from which to choose photographers (A.1) 	<ul style="list-style-type: none"> <input type="checkbox"/> Contract with Field Dir. based on budget estimate (A.5) <input type="checkbox"/> Draw up necessary release forms (A.6) <input type="checkbox"/> Select and brief Video Producer (A.6) <input type="checkbox"/> Contract with Video Producer (A.6) <input type="checkbox"/> Select book Editor and, optionally, Designer (A.6) <input type="checkbox"/> Contract with Editor/Designer (A.6) <input type="checkbox"/> Select exhibition venue (G.1) <input type="checkbox"/> Select and contract with Exhibit Designer (A.6) <input type="checkbox"/> Budget for Marketing and Publicity (F.1) <input type="checkbox"/> Identify and contract with PR specialist (A.6) 		
Project Coordinator	<ul style="list-style-type: none"> <input type="checkbox"/> Create accounting system for project and begin tracking expenditures (A.2) 			
Field Director	<ul style="list-style-type: none"> <input type="checkbox"/> Identify public monuments and sites to be photographed (B.7) 	<ul style="list-style-type: none"> <input type="checkbox"/> Draw up budget estimate for photography, based on costs of cameras, tripods, film stock, processing, printing, transportation, meals, and other budget items (B.1) <input type="checkbox"/> Select photolab (B.2) <input type="checkbox"/> Draw up shooting schedule, including individual outings to photograph personal and neighborhood landmarks and group outings to photograph public landmarks (B.7) <input type="checkbox"/> Select Assistants and brief them on project (B.3) <input type="checkbox"/> Compile list of schools/institutions from which to recruit candidate photographers (B.4) <input type="checkbox"/> Contact schools to recommend candidates (B.4) <input type="checkbox"/> Interview and select 8-10 photographers (B.4) <input type="checkbox"/> Obtain signed release forms from parents or legal guardians (B.5) 	<ul style="list-style-type: none"> <input type="checkbox"/> Buy cameras, film, and tripods if desired (B.6) <input type="checkbox"/> Instruct group in basic photo techniques (B.7) <input type="checkbox"/> Manage shooting and collect commentary (with help from Field Assistants) (B.3) <input type="checkbox"/> Take individual shots of each photographer, and group shots including the Field Dir. and Project Dir. if available (B.8) 	<ul style="list-style-type: none"> <input type="checkbox"/> Organize participants' and Assistants' comments for book (D.2) <input type="checkbox"/> Select approximately 3 times as many photos as needed for book (D.2)
Video Producer		<ul style="list-style-type: none"> <input type="checkbox"/> Finalize itemized budget for video (C.1) 		<ul style="list-style-type: none"> <input type="checkbox"/> Plan video production (C.2)
Editor		<ul style="list-style-type: none"> <input type="checkbox"/> Finalize itemized budget for book (D.1) 		
Exhibit Designer		<ul style="list-style-type: none"> <input type="checkbox"/> Finalize itemized budget for exhibition (G.2) 		

	Weeks 26–30	Weeks 31–40	Weeks 41–45
Project Director	<ul style="list-style-type: none"> <input type="checkbox"/> Make final selection of photos and commentary (with Field Dir. and Editor) (D.2) <input type="checkbox"/> Determine sequence of images and commentary (with Editor) (D.3) <input type="checkbox"/> Write essay for book (D.3) <input type="checkbox"/> Review book dummy (D.3) <input type="checkbox"/> Sign off on final book design (D.3) <input type="checkbox"/> Hire Web designer and produce Web site (E.1) <input type="checkbox"/> Review and sign off on final exhibition design <input type="checkbox"/> Market book to appropriate vendors (D.3) 	<ul style="list-style-type: none"> <input type="checkbox"/> Review rough cut of video (C.2) <input type="checkbox"/> Review exhibit design concept (G.3) <input type="checkbox"/> Review and sign off on press kit (F.2) <input type="checkbox"/> Review and sign off on final exhibition design (G.3) <input type="checkbox"/> Hire Web designer and produce Web site 	<ul style="list-style-type: none"> <input type="checkbox"/> Hold Exhibit Opening (G.3)
Project Coordinator	<ul style="list-style-type: none"> <input type="checkbox"/> Create front and back matter: copyright page; table of contents; biographies of photographers and Field Dir. list of participants; list of sponsors; acknowledgments (with Editor) (D.3) <input type="checkbox"/> Print book and ship to distribution list before the exhibit opening (D.3) <input type="checkbox"/> Print ancillary materials if desired: bags, postcards, etc. (F.1) <input type="checkbox"/> Track book sales (D.3) 	<ul style="list-style-type: none"> <input type="checkbox"/> Plan publicity (F.2) <input type="checkbox"/> Hire caterers (G.3) 	<ul style="list-style-type: none"> <input type="checkbox"/> Work with one or two participants on their presentations for the opening (G.3) <input type="checkbox"/> Send out invitations 2–3 weeks before opening (F.2) <input type="checkbox"/> Organize opening events (G.3) <input type="checkbox"/> Arrange for book sales at the exhibition (F.3) <input type="checkbox"/> Prepare gifts to participants: certificates, gallery prints, copies of the book, framed photograph, video (G.4) <input type="checkbox"/> Survey exhibit visitors and evaluate their reactions (G.3) <input type="checkbox"/> Track number of exhibit visitors (G.3) <input type="checkbox"/> Audit project expenses and close accounts (A.2)
Field Director	<ul style="list-style-type: none"> <input type="checkbox"/> Make final selection of photos and commentary (with Project Dir. and Editor) (D.2) <input type="checkbox"/> Provide captions for photographs (D.3) <input type="checkbox"/> Write essay for book (D.3) <input type="checkbox"/> Print final gallery prints (B.2) 		
Video Producer	<ul style="list-style-type: none"> <input type="checkbox"/> Begin shooting video (C.3) 	<ul style="list-style-type: none"> <input type="checkbox"/> Produce rough-cut of video (C.2) <input type="checkbox"/> Produce on-line version of video (C.2) 	

	Weeks 26–30	Weeks 31–40	Weeks 41–45
Editor	<ul style="list-style-type: none"> <input type="checkbox"/> Make final selection of photos and commentary (with Project Dir. and Field Dir.) (D.2) <input type="checkbox"/> Determine sequence of images and commentary (with Project Dir.) (D.3) <input type="checkbox"/> Create front and back matter: copyright page; table of contents; biographies of photographers and Field Dir.; list of participants; list of sponsors; acknowledgments (with Project Coordinator) (D.3) <input type="checkbox"/> Create map of city indicating photography locations (with Book Designer) (D.3) <input type="checkbox"/> Create front and back cover design and copy (with Book Designer) (D.3) <input type="checkbox"/> Create dummy (with Book Designer) (D.3) <input type="checkbox"/> Finalize all copy and proofread (D.3) 		
Exhibit Designer		<ul style="list-style-type: none"> <input type="checkbox"/> Produce exhibit design concept (G.3) 	<ul style="list-style-type: none"> <input type="checkbox"/> Install exhibition (G.3)
Public Relations		<ul style="list-style-type: none"> <input type="checkbox"/> Select photographs for press kit (F.2) <input type="checkbox"/> Create press release and press kit (F.2) <input type="checkbox"/> Print press kit (F.2) <input type="checkbox"/> Prepare mailing lists for press preview and opening ceremonies (F.2) <input type="checkbox"/> Create other PR and marketing materials (posters, billboards, printed materials, etc.) (F.2) <input type="checkbox"/> Arrange book signings (F.2) <input type="checkbox"/> Mail Save-the-Date card 6–8 weeks in advance to key people (F.2) 	<ul style="list-style-type: none"> <input type="checkbox"/> Mail press release 2 weeks before opening (F.2) <input type="checkbox"/> Hold Press Preview (F.2) <input type="checkbox"/> Follow-up with media (F.2)





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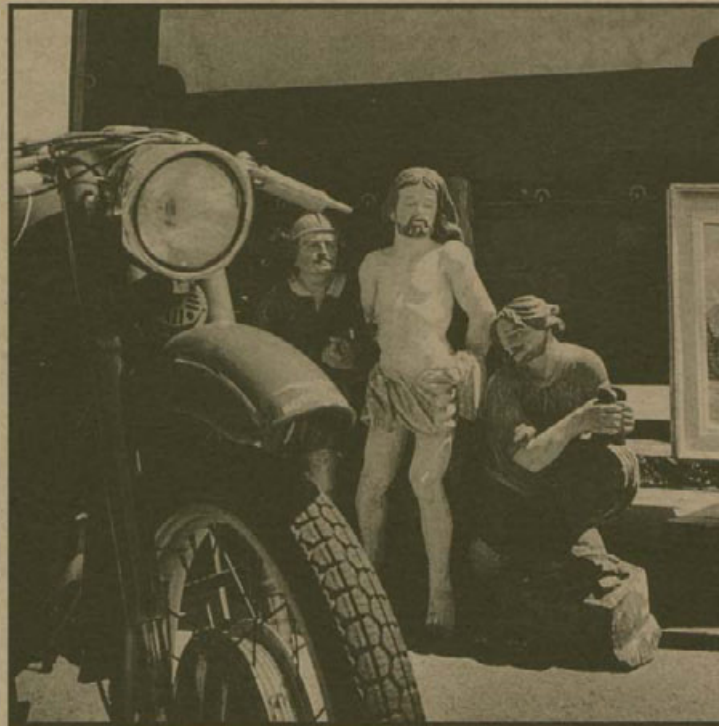
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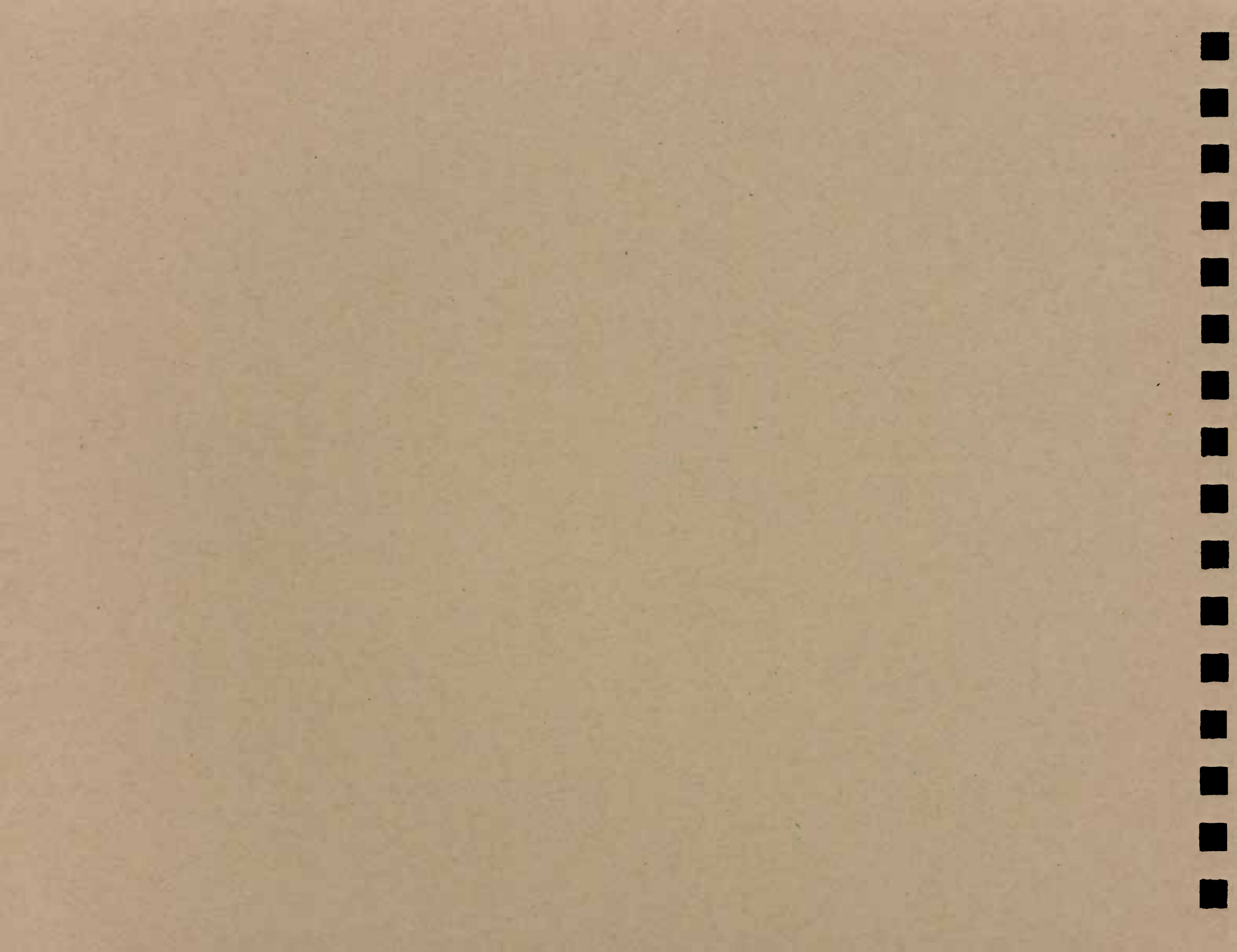
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AFTERWORD



Laura Hochhäusl, age 10, Picture Salzburg



Landmarkers: A New Generation of Culture Heroes

Mahasti Afshar, Project Director, Landmarks Initiative
The Getty Conservation Institute

"The circumstances are in a great measure new. We have hardly any landmarks from the wisdom of our ancestors to guide us."

Edmund Burke, Middlesex Election Speech, 1771

"Let's say I'm French, because I am! I have a French passport . . . but . . . I feel . . . I don't feel French! . . . European? European . . . I dunno. No, not that either . . . maybe Parisian, because . . . I dunno, Paris is my city . . . but . . . umm . . . I feel . . . actually, I am a Citizen of the World . . . I'm in this world with everybody else."

Mathilde Schneider, 13½, Picture Paris Video, 1997

In fall 1993, the Getty Conservation Institute launched *Picture L.A.: Landmarks of a New Generation* with a group of eight young Angelinos looking up the word "landmark" in the dictionary. In the three months that followed they captured the many meanings of that resilient word by pointing their cameras at themselves and seeing their reflections in places, people, and other things in their own neighborhoods that marked them in some special way. They stretched and humanized the meaning of "landmark" and applied it not only to places of social value as I had asked them to do, but to a surprising variety of things old and new, material and emotional, artistic and political, stable and impermanent, dead and alive, that affected them personally. Appropriately enough from my standpoint, picturing their familiar landscape became a gateway to remoter times and territories as well, bringing "heritage" and

“patrimony” into their vocabulary, and endowing these rarefied terms with life, immediacy, and relevance.

The message that emerged from this picture of Los Angeles was that place matters, but that it matters chiefly because of people. This personalized view of the living environment made me realize that our efforts to promote cultural heritage preservation among non-professionals would greatly benefit from a people-centered approach. In time, we decided it was worth sharing this experience with others, and thus the Landmarks initiative was born. Interestingly enough, the young people who went on to picture Cape Town, Mumbai/ Bombay, Mexico City, and Paris, all echoed the same humanistic perspective on landmarks.

At the start, we were happy to have a signature term that in the spirit of a grassroots and cross-cultural initiative was inclusive and communicative. Soon enough, however, we realized that most other languages lacked an exact counterpart for “landmark”. We were stuck with a word that was easy to understand, but not to translate!

Ironically, I had to be thankful for this predicament, for the word “landmark” was instrumental in formulating the concept in the first place. The story begins in the aftermath of the May '92 riots in Los Angeles. With much of the inner city still filled with rubble and smoke, I wondered whether conservation could play a role in rebuilding LA (or other urban candidates for socio-structural breakdown); could community ties be strengthened and unified around the preservation

of neighborhood landmarks? If so, which ones? Needless to say, LA being so young in age and spirit, the question would have never occurred to me had I been thinking in terms of “heritage” and “patrimony”.

Later on, the resilience of the term also allowed the youths—in LA we call them kids—the freedom to explore its endless possibilities. As their chief interpreter, on the other hand, I learned to understand and support them as they turned in pictures of barbershops and joggers, and gangs, garages, and graffiti-filled tunnels, which they defined as landmarks. To state the obvious, we would have obtained entirely different results had we asked the youths to photograph their “heritage” or “patrimony”. Most likely, the images and commentary would have been more distant, academic, and faceless, and less revealing, varied, surprising, and lively. Nor would the kids have become as easily engaged in thinking about what should be preserved, how, and why; in other words, about the implications of preservation for our well-being as individuals and as members of a larger community. We learned an important lesson in this experience: that words can signify a whole language and a culture—a way of thinking and behavior; and as such, play a crucial role in determining the outcome of any initiative aiming to educate and involve larger publics. A restricted word can imply a restrictive vision; a generous word invites an inclusive one.

Four years have passed; “landmark” is still untranslatable, except perhaps as “monument,” which as we learned through *Picture Mexico City*

and *Picture Paris*, can also be broadened to mean anything significant, whether big or small, constant or changing, material or spiritual. No doubt the users of this manual will find their own variants for the term as well.

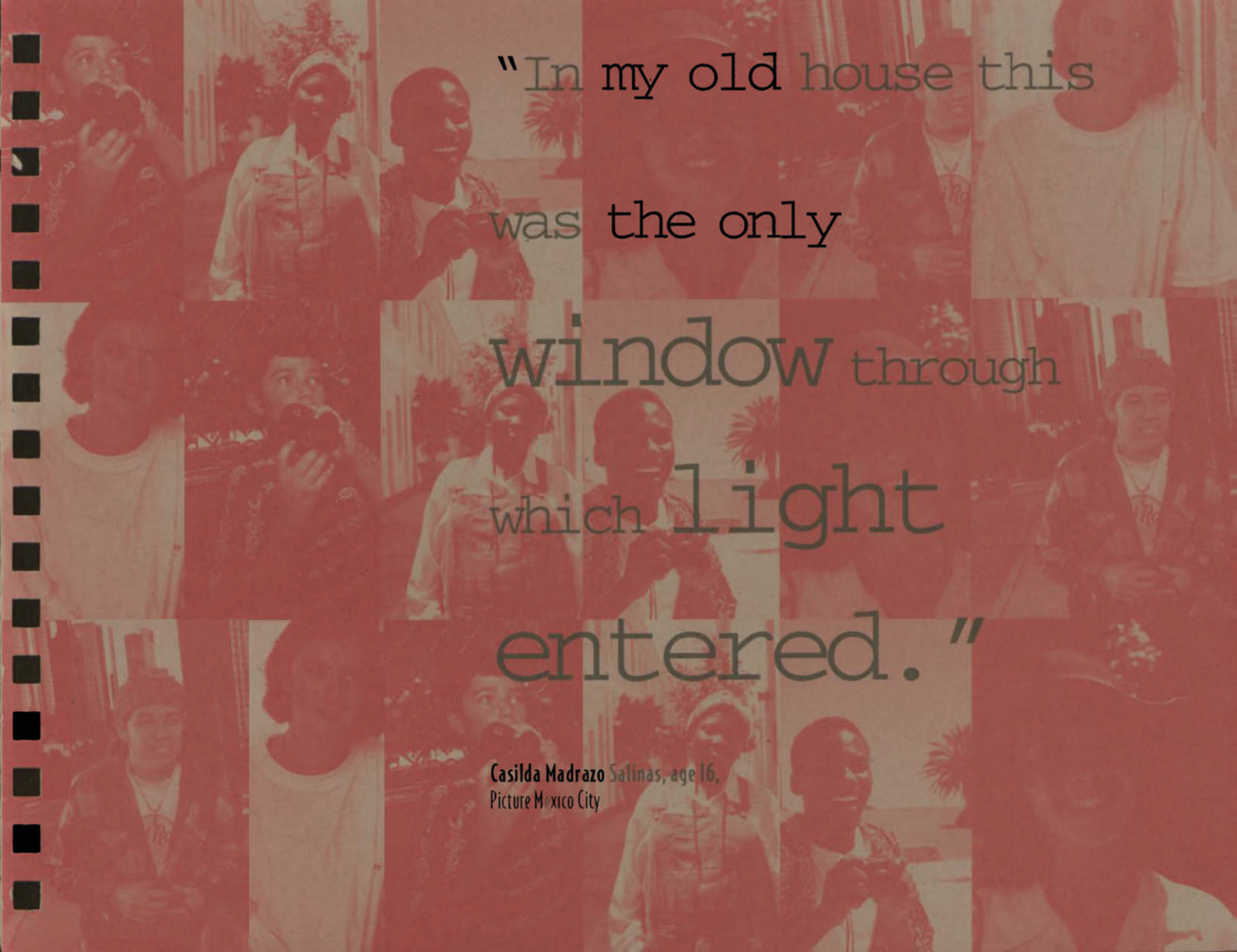
But the *Landmarks* initiative is not an exercise in lexicography; it is to find a way to say that we are in this world together and that we each have a role in protecting parts of it. These parts may be distinguished by time and type and culture and geography and function, but they are not isolated entities. The ensemble of life is made up of the continuous interplay of these parts that are sustained by a larger universe. Given the challenges and opportunities that lie before cities around the world—both historical and developing—there is a case to be made for launching a Landmark movement around a dynamic and self-propelled concept of preservation, and to work with kids, cameras, and commentary, not to produce picture books, but to compose a new variation on the theme of citizenship.

In ancient mythology, there is a class of culture heroes who at the beginning of time are said to

walk around the land naming hills, streams, animals, and plants and other features of the natural landscape. The act gives these elements external reality and turns them into reference points—or landmarks—around which they then build and sustain human communities and customs. In the real world, if enough people took notice of the landmarks of the cultural landscape and tried to change the way we treat them, we would end up with a new class of world citizens, aware and caring toward the ensemble of elements that make up our world.

If this happens, future dictionaries will carry a new word, “landmarking,” to mean: noticing, naming, claiming, valuing, remembering, taking ownership, caring for, protecting, and preserving—in other words, “marking”—the special features of our cultural habitat. The coming millennium needs a new generation of youthful minds who, like culture heroes of origin myths, mark their living environment—making the Earth fit for human life, and cultivating a new humanism fit for the Earth.





"In my old house this
was the only
window through
which light
entered."

Casilda Madrazo Salinas, age 16,
Picture Mexico City

"old
buildings

store old stories.

If we break these

buildings—the

stories are

finished."

Vinit Chauhan, age 17,
Picture Mumbai



"Friends should be preserved... food too, in the
refrigerator... my little theater, my brother, my
mom, my dad, my grandmother, my cousins, my school,
my homework, my childhood."

Rodrigo Vargas Garcia, age 10,
Picture Mexico City



THE GETTY
CONSERVATION
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