



The Visual Narrative and Photographic Archives as Memory of El Niño Phenomenon

Carlos Mario Talledo-Anton , Mario Rodríguez-Quezada ,
Mariana Montalvo-Man , María Chávez-Chuquimango* 

Universidad Peruana de Ciencias Aplicadas, Lima 15023, Perú
maria.chavez@upc.pe

Abstract. This study is immersed in the analysis of climate change which is caused by an increase of 0.85°C in the last decades with global consequences attributed to human activities as contamination and deforestation. Therefore, this investigation has the target to know the vision about the use of the visual narrative for the construction of photographic records of “El Niño” phenomenon between 1982 and 1983 in Paita-Piura, being the most affected region in said period which generate an impact in the scientific community at an international level. Additionally, we are looking to identify what actions we can develop for the comprehension of environmental changes. This study applies a qualitative approach with a phenomenological design where we interview ten specialists in photography, journalism, and curators with more than twenty years of experience. This study found relevant discoveries such as the importance of historical documentation for the awareness of natural disasters, the exploration of the visual ethnography, the promotion of the digitalization of the regional records among others.

Keywords: Visual narrative, photographic records, “El Niño” phenomenon, climatic change.

1 Introduction

Nowadays, the increase in the concentration of greenhouse gases generated for the human activity is causing the warming of the earth surface and other climate events [1, 2]. If the CO₂ emissions continue at the current rate, the future looks grim. It anticipates a constant increase in the global average temperature with devastating effects [3, 4]. Given the urgency of the situation it is vital to implement immediate actions to mitigate global warming because its short-term effects can be devastating. Extreme climate events are foresight such as droughts, melting, floods with the risk of affecting millions of people [5]. Therefore, it is essential to have an updated record of information to face the currently environmental challenges [6].

© The Author(s) 2024

P. C. López-López et al. (eds.), *Proceedings of the International Conference on Communication and Applied Technologies 2024 (ICOMTA 2024)*, Atlantis Highlights in Social Sciences, Education and Humanities 28, https://doi.org/10.2991/978-94-6463-596-6_11

In accordance with the previously mentioned, it is crucial to highlight the fundamental role of the photography in the environmental problems, providing a critical advantage to understand and address the complexity of the present situations [7]. According to Marín [8], photography can be used in efficient communication as in the reflexive content creation. It emphasizes its relevance as an essential tool in the making of visual messages, giving mayor importance to its function than to the detail study of the brand narrative. Even though we explore different aspects, the analysis focus in the visual language and the essential photographic techniques for a visual narrative [9]. Even when we address narratives aspects, the principal focus lies in the comprehension of the photographic language and the needed techniques for an effective narrative[8]. Besides, the visual narrative in the photography proofs itself through an extensive collection of images that covers different moments in time. The thematic coherence and techniques among the photos taken in diverse temporal moments shows a continuity in the visual narrative [10]. The photography serves as a means of documental record, called our attention towards the environmental challenges because it helps our comprehension and perception of it. Their capacity to capture the reality visually shapes our interpretation of the environmental problems and its effects in modern society[11].

Relevant researches were carried at national level that explore the potential of the visual narrative for the construction of photographic records focus on the climatic changes. For example, a recent project lead by Enel [12], was focus on the expeditions to the Alps where the biggest achievement was to reunite the world's largest comparative photographic archive of the receding glaciers. This documentation lasted 12 years and helped provide information to the scientific community about the comprehension of the effects of the climatic changes. Another study [13], analyzed the graphic presentation of El Niño phenomenon published in the newspaper El País between the years 2016 and 2019 where around 350 photographs showed the disappearance of animals and degraded land. This visual narrative allows us to have a better approach and knowledge regarding all the changes that the environmental phenomena cause.

There is no investigation regarding photography as a record and visual narrative in regards of the climate change, at national level. Thereby, this study has as an objective to deepen in the value of the preservation of photographic records of the climate changes such as “El Niño” phenomenon between 1982 and 1983 in Piura. We choose this phenomenon in said period because it generated social and economic problems worldwide, attracting the attention of the scientific community [14, 15]. In addition, we lack the photographic records of this environmental phenomenon in said period in order to share in spaces for reflection [16]. Therefore, this study seek to answer the following investigation question. What is the way that we perceive the use of the visual narrative for the reconstruction of photographic records of environmental changes such as “El Niño” phenomenon between 1982 and 1983 in Paita-Piura? and What is the way the photographic record and visual narrative explain the climate changes such as “El Niño” phenomenon in the Piura region between 1982 and 1983?

1.1 The construction of the visual narrative based on photographic records.

For Baraldi & Lervese [17], the narratives are defined as social constructions where the reality observed is interpreted and reported in different ways. In its development, the narrator shows a reality submitted in a period. Likewise, the construction of narratives based on photographic records is a work of creation that requires historical, cultural, and semiotic dimensions. Roland Barthes [18], mentions the complexities of the interpretation of the images in its quality of narrative devices.

The photographic records or collections as devices than can be interpreted in different ways according to the point of view and the history than we want to narrate. According to Loa [19], narratives play a fundamental role when giving a meaning to the collections and records, building a shared memory that reflects the group identity of our society where the images are bound to the perspective of the photography and the researcher's provide narrative [20].

The record's analysis, given its value and relation with the comprehension of the social reality and the national identity, obtained a unprecedented attention in recent years. New project and initiatives are being known to be build based on photographs and visual memory at regional and national coverage. The public and private initiatives that are based on the importance acquired by the visual records, in the academic field as in the general public are being use and transform in the aspect of the contemporary narratives from identity and memory [21]. When the images trigger memories, they allow people to revisit the lived experiences, know and at the same time build their own narratives.

2 Methodology

This study follows the phenomenological paradigm with a qualitative approach, focusing on the exploration of the human aptitudes, activities, thoughts and opinions inside of particular contexts. Its purposes is in the search of meaningful data than can add to the comprehension of the social problems and the development of possible solutions [22]. Its design is phenomenological, it is focus in understanding the experiences from de individual's view, exploring the real nature of the phenomena that cannot be qualified [23].

The participants are professional's specialist in photography, journalism, and curatorship with more than 20 years of experience. They develop their careers in academic institutions, publishing agencies or independently. In addition, we choose "El Niño" phenomenon between 1982 and 1983 because it was the climate event that called the attention of the scientific community worldwide for the high impact it had in the

economy of several country [14]. Furthermore, nowadays there are no photographic records of this climatic phenomenon to enact on places to reflect, remember and prevent it [15]. For example, the Nacional Library in Peru [24], through a contest manage to collect more than 900 images of “El Niño” phenomenon in order to possess a record and memory of this environmental issue. This project had the support by Ojos propios, Round Table for the Fight Against Poverty, United Nations Development Programme, Save the children and the Librarians School.

Thus, we select this climatic phenomenon and the photography because they are united to represent the environment. While the environmental problems as the climatic change can be difficult to comprehend to many, the photography show us a concrete way to visualize them. Adopting an approach constructionist support by the theory of social representations of Moscovici, it shows how the photographic images influence in the perceptions of the society about the environmental challenges, promoting a greater awareness and action in favor of environmental sustainability [1]. In addition, the relation between “El Niño” phenomenon and the photography focus in the urgency to address the environmental crisis, especially the management of solid waste. The photography is shown as an essential tool to raise awareness and knowledge in the subject [25, 26].

The participants were chosen randomly and by opportunity, given the priority to those whose expertise and understanding offer us a solid foundation for our investigation [22]. We prepare interviews with 18 open questions to facilitate a dynamic interaction during the data collection, creating a fluid dialogue [27]. Moreover, we create a set of questions based on 2 subjects: a) perceptions about the use in the visual narrative for the construction of photographic records about “El Niño” phenomenon between 1982 and 1983 on Paita-Piura. b) Actions to understand environmental changes cause by “El Niño” phenomenon between 1982 and 1983 on Paita- Piura. the questions were validated in the field for the first three interviewees.

Between the months of March and April 2024, we made 10 semi-structured interviews that were made via Zoom [22]. The interviews lasted between 50 to 70 minutes approximately. The interviews were recorded and later transcribed to make a thematic analysis according to the Braun & Clarke method [28], creating codes, categories and subjects which allow us to identify the defects in the conservation and the establishment of visual narratives in Peru.

3 Outcome and discussion

3.1 Perceptions on the use of the visual narrative for the construction of photographic records about “El Niño” phenomenon on Paita-Piura

According to the interviewees, the use of the visual narrative for the construction of photographic records in the following manner: a) tool of historical documentation and

conscientization about natural disasters, b) Examination of the visual ethnography, c) Supporter of the digitalization of the regional photographic records.

a) Tool of historical documentation and conscientization about natural disasters.

According to the gather opinion of the interviewees, the use of the visual narrative in the creation of the photographic records associated to the natural disasters surface as an essential tool to the historical preservation and to promote the public awareness regarding those phenomena. Those images obtained during crisis situations, show us a powerful visual testimony than not only documents the extent of the destruction but also generates awareness on the society regarding the vulnerability of this events. Preserving and spreading those photographs, the collective comprehension on the natural disasters is fortified, and it can also inspire preventive actions and strategies of more effective response in the future. In relation with the first finding of the tool of historical documentation, a recent study, mentions that the photography as a historical tool reveals an evolution from an objective representation to an eloquent expression and a deeper social contextualization, showing a parallel evolution with the technological advances [29]. Furthermore, the historical photography stands out as an invaluable tool to document and comprehend the environmental change and landscaping over time. It is essential to understand better the past and help with the conservation and planification on the use of the earth in the future [30]. On the other hand, in regard of the second finding, in words of Richard [16], the photography is a powerful tool that can be used to create awareness about the natural disasters to make a visual record of the catastrophic consequences of those events. Furthermore, the photographs have a multifaceted role and far reaching in the context of natural disasters, working as essential tools for the awareness, documentation, memory, and accountability [3, 25]. Thereby, the use of the photography as a tool for historical documentation and to create awareness of the natural disasters.

“The photographs not only document the damages cause by the phenomenon in Paita during those years, but they also tell the story of how the communities face adversity and helped each other, showing a remarkable resiliency to face the lack of support from the government.” (P04)

“The narrative, visual or in any other format is essential in documental projects, journalist o personal photos, because not only tells a story, but it also gives us a comprehension of the process and the evolution of the events.” (P08)

b) Examination of the visual ethnography,

According to the gather opinion of the interviewees, they mentioned that the exploration of the visual ethnography provides a powerful visual testimony which not only documents the importance of the environmental incidents but educates about their meaning and impact. The conservation and diffusion of this images reinforce the collective comprehension of this kind of phenomena which inspire studies, reflection, and change. This finding match with a recent study [31] which states that the visual ethnography and the photography play an essential role in the understanding of the

climate change especially in a context that worries about the environment and sustainability[32], states that the affirmation “A photography is also a question” its related with the urgency to address the climatic change through with visibility and collective memory. Furthermore, the ethnography becomes an essential tool to approach climatic change, allowing us to capture and document as much the environmental impact as the human respond to the global crisis.

“The visual ethnography plays a crucial role in the documentation of historical events such as “El Niño” phenomenon between 1982 and 1983 in Paita-Piura, because ethnology along with photography capture aspects and record different aspects of life and society” (P02)



Fig. 1. Photographic record by Cesar Augusto Antón Chiroque

c) Supporter of the digitalization of the regional photographic records.

According to the gather opinion of the interviewees, they mentioned that the promotion of the digitalization of regional photographic records is considered essential for their capacity to offer a powerful visual testimony. Some of the interviewees found images of the graveyards, flooded towns, the support of the people that helped each other because of the consequences of the flooded cause by “El Niño” phenomenon. Thereby, the testimonies not only record the importance of the captured events in the images as much as the environmental phenomena but also take a crucial role in the sensibilization of society about their meaning and impact. This finding matches a recent study [33] which states that the importance in the promotion of the digitalization of regional photographic records helps to make an archeological record with the goal of reinterpreting, reflect and transform the historical narrative through the images. Other study [9], states that the promotion of regional photographic records gain a crucial importance in the context of the management of the collective memory and the documentation of social and historical events. In words of Souza & Silva [34], with the advance of digital technology, a great amount of visual material was generated that needed to be maintained and available for the present and future generation. In

summary, the promotion of the digitalization of regional photographic records is essential to keep the visual legacy and the collective memory. When we transform analogue photographs into digital formats, we ensure their conservation long term, and we facilitate their access and diffusion.

“When starting the process of digitization, I found images that portrait graveyards and people affected by the floods. Those photographs highlight the solidarity between the Peruvian population during the crisis and show a powerful vision of the consequences of “El Niño” phenomenon in the Piura region” (P01)

3.2 Actions for the understanding of the environmental changes due to “El Niño” phenomenon between 1982 and 1983 in Paita-Piura

According to the interviewees, to comprehend the environmental changes of “El Niño” phenomenon through the photography and the visual narrative, we need to apply the following actions: a) Conservation of photographic records, b) Accessibility of the photographic record and c) Awareness of the use of photographic records.

a) Conservation of photographic records

According to the interviewees, the preservation of the photographic record implies to keep still images and protect the visual testimony of important moments in human history and culture. These photographs not only record important events but also transmit meaning and have an impact in society. Thus, to maintain and spread these images, we reinforce the collective comprehension of history that creates opportunities for studies, reflection, and social transformation. This finding matches a recent investigation [35], which states that the preservation of photographic records is essential to understand the evolution of the environmental phenomena through time, reinforce the collective conscience in regards of the urgency to address these challenges and promote the investigation to mitigate its negative impact. In addition, other study [26], states that photographs of the environmental phenomena become a tool to educate and educate society on the importance of protecting the environment and the adoption of sustainable measures to face the climatic change. Thereby, this finding, shows the importance of the preservation of the photographic records to highlight the climatic changes and maintain the visual testimony that serve to reflection and education of the society.

“The observation of the images over time, shows the same environmental problems, face us with the reality of how human actions contribute to make frequent environmental phenomena into environmental disasters. This knowledge is essential to comprehend and to efficiently address the environmental challenges that we face as a society. To have this record of these facts, make us question the actions que keep doing day to day”. (P10)

b) Accessibility of the photographic record

According to the perceptions of the interviewees, the accessibility of the photographic record oversees the protection of the visual testimony from important moments in the history and the culture as the climatic phenomena. Since, “El Niño” phenomenon between 1982 and 1983 was the first and strongest in the Piura region. Thus, having photographs of this phenomenon, teach us the meaning and impact on the society. Some of the interviewee states that to have access to the photographic records helps us see the changes in the infrastructure, the process of reconstruction of new projects and even the destruction of a lot of towns in the region. Thus, it’s important to guarantee the preservation and accessibility of their images because they promote proposals of investigation, reflection, and social change. This finding matches a recent investigation [10] that states the widely discussion about the necessity to improve the access of the photographic records. The importances to prepare libraries to share data and to facilitate the consultation have been prominent. Besides, other study [36], notes that the accessibility of the photographic records guaranties than the cultural patrimony that represent these images to be accessible to all the people. When we digitalize and to put online these photographs we increase the access to thousands of users, from researchers to the public allow them to explore and enjoy of this historical legacy. Thus, the access to the photographic records gives us an opportunity to know historical facts such as “El Niño” phenomenon. Through images we know this climatic event, the problems that causes and the way to act to prevent it.

“To Access these images, we could know the damages to the infrastructure as roads and bridges which highlight the scale of the crisis and the necessity to rebuilt. These images not only capture the destruction but the human suffering and the solidarity in the middle of the adversity. Working as a visual testimony in the life of the people of Paita-Piura”. (P07)

c) Awareness of the use of photographic records

The interviewees comment about the importance of safeguard the collective memory and to promote the comprehension of the history and the culture. Thus, they said that the acknowledgment of the images of the environmental phenomena as visual records reinforce the compromise with their preservation and availability. The responsible use of the photographic records not only their physical conservation also its ethic and reflexive use. This finding matches recent research [37], which shows that the comprehension about the value of the photographic records is essential in the preservation of the memory and the identity in individual and communal level. Other study [38], comments that the photographic record highlight the importance of the conscience about the use and the preservation in the historical reconstruction. Thus, Moreira et al. [39],states that the awareness about the use of the photographic records focus in the deep reflection of cultural and social historical events, acting as visual witnesses that shape the collective memory and raise ethical and moral questions about the representation of the reality, the selection of histories, the inclusion/exclusion of the main characters and the impact of their diffusion and use. In conclusion, the awareness of the use of photographic records allows us a critical analysis of the images to tell the past and shape the perception of the present as a reflection about the responsibility of the photographer in relation with the subjects and photographic events.

“It is evident the necessity to promote greater awareness and appreciation for the photography as a mean to document and educate about the important subjects, as the climatic change. That could imply action to make photographic expositions in different regions of Peru, as the development of educational programs that promote the comprehension of the value of the photography as historical records and means of artistic expression.” (P09)

4 Conclusions

This study concludes that the photography has a crucial role in the historical conservation and sensibilization of the natural disasters. Their capacity to capture environmental impacts and the consequences of the natural calamities highlighting its importance not only to comprehend the past but to influence in the environmental conservation and in the future planification. Works as an essential resource for the collective memory and the social action that is vital to historians, town planners and activists because it helps to generate empathy and action.

In addition, the photography and the visual ethnography are essentials in the comprehension of the climatic changes and its impact in different community and ecosystems. They record as much the environmental aftermath as the human responses to those changes, offering invaluable perspectives that associate the visual imagen with the collective memory. The visual ethnography faces the challenge to document the consequences of the climatic change through the method of participatory observation and visual representation, providing a deeper comprehension and gathering the adjustment and responses of the community to the new climatic reality.

On the other hand, the digitalization has improved greatly the accessibility to a wide range of visual content, joining these images in a wider framework of historical meaning and facing challenges in the classification and management of massive digital records. Thus, the visual narrative is fundamental to the construction of photographic record, to document and comprehend social an environmental event over time, highlighting its critical role in recording phenomenon as the climatic change and raising the public conscience.

In relation of the limitations of the study, there is a significant shortage on publish scientific records that specifically address the use of photographic records and its influence in the creation of visual narratives in Peru in relation with climatic phenomena. This shortage represents a critic barrier because restrict the capacity to make a detail comparative analysis that help us integrate the recent finding in a consolidated theoretical framework or to compare with previous research.

Finally, this study recommends in the future to continue with studies related with the importance of the digitalization of the photographic records which give us an opportunity to know the memory of historical events such as “El Niño” phenomenon.

References

1. Castrechini, A., Pol, E., Vidal, T.: Las representaciones sociales del medio ambiente: el papel de la fotografía. *Rev Psicol Soc.* 22, 267–277 (2007). <https://doi.org/10.1174/021347407782194425>
2. (IPCC) Intergovernmental Panel on Climate Change: *Climate Change 2022 – Impacts, Adaptation and Vulnerability*. Cambridge University Press (2023). <https://doi.org/10.1017/9781009325844>.
3. Romero-Cuéllar, J., Buitrago-Vargas, A., Quintero-Ruiz, T., Francés, F.: Simulación hidrológica de los impactos potenciales del cambio climático en la cuenca hidrográfica del río Aipe, en Huila, Colombia. *Ribagua.* 5, 63–78 (2018). <https://doi.org/10.1080/23863781.2018.1454574>.
4. Pinto, M.: Grabado y memoria. *AusArt.* 11, 127–137 (2023). <https://doi.org/10.1387/ausart.24200>.
5. Trambly, Y., Ribes, A., Somot, S., Neppel, L., Lucas-Picher, P., Vinet, F., Sauquet, E.: Climate change impacts on extreme precipitation and floods in the Mediterranean. *LHB.* 107, 1–5 (2021). <https://doi.org/10.1080/00186368.2021.1912971>.
6. Marcano, V., Castillo, L.: Displacement of the habitat of the macrolichens of the montane forest under a global warming scenario in the northeastern Venezuelan Andes. *Anales del Jardín Botánico de Madrid.* 80, 1–4 (2023). <https://doi.org/10.3989/ajbm.597>.
7. Woodworth, M.D.: Picturing Urban China in Ruin: “Ghost City” Photography and Speculative Urbanization. *GeoHumanities.* 6, 233–251 (2020). <https://doi.org/10.1080/2373566X.2020.1825110>.
8. Ramírez-Alvarado, M., Jiménez-Marín, G.: Fotografía documental e internet en los procesos migratorios: canales de ida y vuelta a Andalucía, España. *Discursos Fotográficos.* 19, 103–129 (2022). <https://doi.org/10.5433/1984-7939.2022v19n32p103>.
9. Cogollo-Ospina, S., Toro, L.: Papel de los archivos fotográficos de Derechos Humanos en la memoria colectiva. *Revista Interamericana de Bibliotecología.* 39, 71–83 (2016). <https://doi.org/10.17533/udea.rib.v39n1a09>.
10. Zolotukhina, A., Pakuliak, L., Vavilova, I., Kaminsky, B.: Ukrvo spectral photography archive of variable stars. *Odessa Astronomical Publications.* 33, 158–163 (2020). <https://doi.org/10.18524/1810-4215.2020.33.217122>.
11. Melo, P.: Between an Empty Camera and Bare White Feet: Racial Complexity in the Photographic Archive of Ricardo Rangel. *Hispanic Research Journal.* 22, 517–541 (2021). <https://doi.org/10.1080/14682737.2022.2061794>.
12. Enel: La fotografía nos narra los efectos del cambio climático, <https://www.enel.com/es/nuestra-compania/historias/articulos/2021/02/fotografias-cambios-climaticos>, last accessed 2024/04/23.
13. García, I., Vicente, D.: Cambio climático e imagen fotoperiodística: evolución de su representación gráfica en el diario *El País*. *adComunica.* 141–162 (2021). <https://doi.org/10.6035/2174-0992.2021.22.8>.
14. Rodríguez, R.: A 30 años de El Niño de 1982-83, <https://www.udep.edu.pe/hoy/2013/01/a-30-anos-de-el-nino-de-1982-83/>, last accessed 2024/04/22.
15. Rojas, C.: “La fotografía como elemento informativo del diario ‘El Tiempo’ de Piura: evolución de su uso en la cobertura del fenómeno ‘El Niño’ de 1925 y de 1983,” <https://pirhua.udep.edu.pe/items/776dedc8-90c3-4c3a-92bc-94bed7523b2f>, (2014).
16. Richard, E.: El fotografo de Minamata (2020): de la fotografía humanista a los defectos congénitos por metilmercurio en la asignatura de embriología humana. *Revista de Medicina y Cine.* 19, 331–344 (2023). <https://doi.org/10.14201/rmc.31176>.

17. Baraldi, C., Iervese, V.: Narratives of memories and dialogue in multicultural classrooms. *Narrative Inquiry*. 27, 398–417 (2017). <https://doi.org/10.1075/ni.27.2.10bar>.
18. Barthes, R.: *La cámara Lucida*. Paidós, Barcelona (2009).
19. Loa, B.: Counter archives: unfolding hidden stories, <https://digitalcommons.humboldt.edu/cgi/viewcontent.cgi?article=1644&context=etd>, (2022).
20. Solórzano, A., Toro, L., Vallejo, J.: Memoria fotográfica: la imagen como recuerdo y documento histórico. *Revista Interamericana de Bibliotecología*. 40, 73–84 (2017). <https://doi.org/https://doi.org/10.17533/udea.rib.v40n1a07>.
21. La Serna, J.: Collecting, exposing, and denouncing: photographic repositories and the construction of visual narratives of the rubber era. *Indiana*. 39, 151–174 (2022). <https://doi.org/10.18441/ind.v39i1.151-174>.
22. Creswell, J., Creswell, J.: *Research Design: Qualitative, Quantitative, and Mixed Methods*. Sage Publications. (2018).
23. Fuster, F.: *Archivística, archivo, documento de archivo...Necesidad de clarificar los conceptos*. (1999).
24. Biblioteca Nacional del Perú: Muestra fotográfica sobre impactos de El Niño Costero se expone en la BNP, <https://www.bnpp.gov.pe/muestra-fotografica-sobre-impactos-de-el-nino-costero-se-expone-en-la-bnp/>, last accessed 2024/04/23.
25. Nyssen, J., Frankl, A., Munro, R., Billi, P., Haile, M.: Digital Photographic Archives for Environmental and Historical Studies: An Example from Ethiopia. *Scottish Geographical Journal*. 126, 185–207 (2010). <https://doi.org/10.1080/14702541.2010.527856>.
26. Rincón, W.: Images of the New World. *Iberoamerican Art in the CSIC Photography Archive*. *Culture & History Digital Journal*. 6, 1–25 (2017). <https://doi.org/10.3989/chdj.2017.020>.
27. Zilber, T., Meyer, R.: Positioning and Fit in Designing and Executing Qualitative Research. *J Appl Behav Sci*. 58, 377–392 (2022). <https://doi.org/10.1177/00218863221095332>.
28. Braun, V., Clarke, V.: Conceptual and design thinking for thematic analysis. *Qualitative Psychology*. 9, 3–26 (2022). <https://doi.org/10.1037/qup0000196>.
29. Cabanes, J., Gírbés, J.: Fotografía digital e infografía como tecnologías de generación de imágenes para la documentación, expresión visual y contextualización social del patrimonio construido. Un enfoque global. *EGA Revista de Expresión Gráfica Arquitectónica*. 28, 196–207 (2023). <https://doi.org/10.4995/ega.2023.19804>.
30. Scott, S., Venter, Z., Petersen, H., Jack, S., Navarro, R., Hoffman, M.: Documenting changing landscapes with rePhotoSA: A repeat photography and citizen science project in southern Africa. *Ecol Inform*. 64, 1–8 (2021). <https://doi.org/10.1016/j.ecoinf.2021.101390>.
31. Piñeiro, E., Diz, C.: La imagen de la etnografía: El uso de la fotografía en el trabajo de campo. Presented at the (2021). <https://doi.org/10.36367/ntqr.9.2021.355-363>.
32. Moreno, J.: Etnografía de una ausencia. Los sentidos de la fotografía familiar en la transmisión de la memoria traumática. *Disparidades. Revista de Antropología*. 76, 1–19 (2021). <https://doi.org/10.3989/dra.2021.023>.
33. García-Ramos, F.: Mostrar por montaje: narraciones benjaminianas desde el archivo y la fotografía de prensa. *Discursos Fotográficos*. 15, 13–36 (2019). <https://doi.org/10.5433/1984-7939.2019v15n27p13>.
34. Souza, V., Silva, E.: Um mapeamento das Funções Arquivísticas desenvolvidas nos acervos fotográficos custodiados nos arquivos de Santa Catarina. *Revista Ibero-Americana de*

- Ciência da Informação. 15, 689–707 (2022). <https://doi.org/10.26512/rici.v15.n3.2022.42099>.
35. Ancona, A.: El concepto de territorio para la gestión institucional del patrimonio fotográfico sobre derechos humanos: el caso del Archivo Nacional de la Memoria (Argentina). *Anais do Museu Paulista: História e Cultura Material*. 28, 1–25 (2020). <https://doi.org/10.1590/1982-02672020v28e18>.
 36. Álvarez-Barrio, C., Mesías-Lema, J.M.: Etnografía visual e infancia. *VISUAL REVIEW. International Visual Culture Review / Revista Internacional de Cultura Visual*. 9, 267–287 (2022). <https://doi.org/10.37467/gkarevvisual.v9.3153>.
 37. Mínguez, N.: Imagen, memoria y ensayo en Fotografías (Chus Domínguez, 2014). *Fotocinema. Revista Científica de Cine y Fotografía*. 313–334 (2022). <https://doi.org/10.24310/Fotocinema.2022.vi25.14479>.
 38. Requena, C.: La ciudad de los fotógrafos: espacio, imagen y memoria. *Fotocinema. Revista Científica de Cine y Fotografía*. 211–233 (2022). <https://doi.org/10.24310/Fotocinema.2022.vi25.14500>.
 39. Moreira, I., Azevedo, I., Mateus, J., Severino, A., Mendonça, J.: Arquivo-Vivo PressHere como herança pós-industrial: um ensaio visual sobre a activação artística e educativa de imagens da indústria Europeia. *Ge-conservacion*. 24, 195–206 (2023). <https://doi.org/10.37558/gec.v24i1.1268>.

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

