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Rethinking Photojournalism evaluation (ADAA4012)

Link to video: https://youtu.be/Ds_O1YuQa3s

Photojournalism is the connection between narrative and visual, it captures key moments through history in an emotive way that acts as a catalyst to our interpretations of society and the world. Choosing the theme for my project took many directions, with the main inspiration following my artwork study on Eugene Richards, cocaine true cocaine blue. Addiction and poverty are issues also presented in Swansea, however ethics and safety meant I had to take a more diverse approach where my architectural interest in the Dyfatty flats took place. Stereotypes and stigma are what enticed me to carry out multiple excursions and research into the area, this is when I found multiple media outlets naming it the ugliest buildings in south Wales, I found this systemically subordinating where classification and disregard for labelling someone's home in a dehumanising way was being normalised through privileged attitudes. When writing my research proposal, I gained clarity in that my privilege as a photographer plays a large role in the narrative presented so I began with collecting an array of unbiased images of the area where despite the signs of crime and deprivation I saw a multicultural community that have been shunned upon for the building in which they live. Curating my exhibition took an architectural approach of creating two tower blocks with an A1 image of the flats and 22 A5 images of my findings that resembles the shape and patterns shown in the towers. I also became aware that the majority of my audience will not relate to the subordination and a low socioeconomic status that many face in Dyfatty, I aimed to show a true representation and documentations of my findings but inspiration from Richards made me more drawn to the signs of disruption and aspects of the stereotype's id been told about. Although this suggests I was exploiting further issues in the area, I was actually using the images to make viewers especially those such as the council feel a connection to the people through the use of street photography as many of these people, we often see day to day and no change is being done to improve their living conditions they are just being pushed to the side.

Starting my video, I began with interviewing people in Swansea and asking them to describe Dyfatty and home in three words, here I found a profound difference in language, tone, and attitudes towards the two. Sociocultural factors I tried to take into consideration here where I aimed to gather a range of ages and gender, however a criticism I have faced is not taking a more multicultural approach and exploring race and ethnicity, additionally technicality wise to get a more coherent audio I will next time use a microphone instead of my phone. Furthermore, the technical development of my multimedia outcome was an experimental process where the editing plays a significant role in the visual representation of my narrative. I began by taking clips of places I believe resemble home from the interviews and used iMovie to place them over the audio, however I found this was too simplistic and direct. Developing on from this I began to experiment with black and white over the Dyfatty work and using montage as this to me resembles an outdated effect and how its stuck in time like an image, whereas home is fluid and forever moving with bright colours that resemble life and happiness. I then added background music as this created a more intense and set the mood for the video. By placing the audio over the opposite imagery that it relates to I found was more effective and emotive in showing the juxtaposition between the two. Once I developed this outcome, I reflected on the narrative in which next time I would see Dyfatty from the resident's view and further develop my work as a documentary photographer and be more confident in approaching situations out of my comfort zone.

