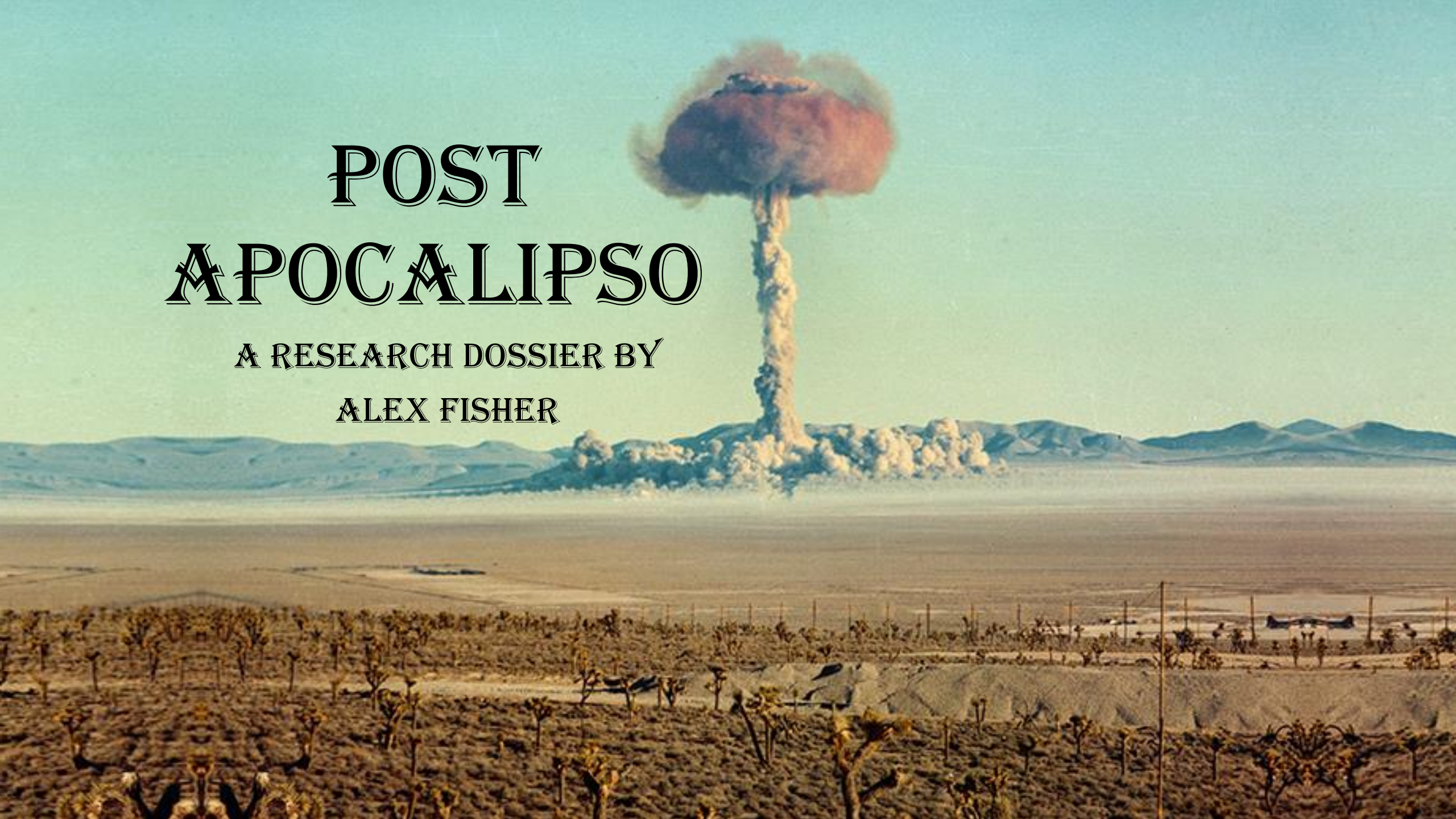


POST APOCALIPSO

A RESEARCH DOSSIER BY
ALEX FISHER



Proposal

Module specifications

In this module I have decided I will be researching into and experimenting with documentary and visual storytelling techniques. Primarily this project is for me to diversify my skillset in order to better examine and investigate contemporary issues whilst also utilising contemporary media techniques. The main experimental body of the research project will be a series of outcomes in the form of short videos which I am titling *Post Apocalypso*. This will allow me to examine the process of video production in fine detail and apply methods outlined in my research, the analysis of these methods will also further serve to improve my confidence and ability in videography.

These experimental videos will be drawing from both established documentary practice as well as more experimental and contemporary techniques for their methodology and visual directions. I understand the importance of giving myself the tools and experience necessary to work as a visual activist in a contemporary climate where visual media, especially in the form of moving image, is used as a tool to affect positive change. Hence I will be using certain contemporary issues such as politics, the environment and Covid-19 as accessible topics for my own visual experimentation, given we are working during a pandemic I have to account for limitations to my creative processes but also reconcile with it, as an important moment to work on introspection, but to also consider a greater weight given to the lived experiences of others.

At this moment in time I have to remain fairly ambiguous with ideas I have about what the end result of this research process could be, throughout the process of this investigation, I will be adopting techniques and ideas from the artists and filmmakers I research, looking for them to help define my process and corroborate my focus, as a visual artist, into a coherent statement and objective.

I am excited to continue using video as an artistic medium, I am enamoured by its ability to combine many different art forms together into one coherent whole, this combi-artform is naturally predisposed to cooperation; We see representations and ideas for our own eyes from photography. We hear expression and feeling through music and sound from melodic compositions. We understand the thoughts of others through conversations and narrative story telling. In great cinema the sum of each artistic expressions remains far grander than their individual components could ever be, this again is why, whilst I think that photography is good, moving image with sound is always going to reach a person to a greater degree.

Module Learning Outcomes (from module syllabus) **Identify** and critically **evaluate** an **intellectually challenging idea** appropriate for major investigation

- **Using documentary and visual storytelling techniques to examine and investigate contemporary issues**

Communicate effectively the **research areas, design solutions, technical requirements** and overall specification relevant to their major project idea using contemporary methods and techniques

Project manage an extended research, production and evaluation process in an effective manner

Demonstrate coherent and detailed knowledge and a systematic understanding of the subject area, some of which is informed by the latest research and/or advanced scholarship within the discipline. Be aware of the **uncertainty, ambiguity** and **limits of knowledge** Of the subject area. Your work must demonstrate the growing extent of your knowledge and systematic understanding of concepts and underlying principles associated with the subject area.

TASK DESCRIPTION MAJOR PROJECT

The Major Project provides you with the opportunity to refine your individual photographic practice, as well as, continuing engagement with the professional arena.

Working from a student-negotiated proposal, this module provides you with an opportunity to experiment, explore and produce a significant body of work that demonstrates new approaches, perspectives, ideas and resolution.

This brief requires you to write and manage your own major programme of research, development and production, culminating in a final exhibition/installation/publication and portfolio presentation.

FINAL EXHIBITION During the project you will work with your peer group to produce, design and organise an exhibition of final work, taking into account individual and group requirements.

Dates Work required

- Proposal – by week 2
- 30/11/2020 Attend Major Project Progress Viva
- Visual and written research throughout
- An extensive body of work presented in exhibition and in portfolio form Submission Information Major Project Progress Viva

30/11/2020

Critical evaluation of Documentary Journalism

In defence of documentaries as journalism – June Cross

https://www.cjr.org/first_person/documentary-film-journalism.php

“**DOCUMENTARIES AREN’T JOURNALISM**, and there’s nothing wrong with that,” read the headline of [an article published](#) in October by *Washington Post* film critic Ann Hornaday. “The journalist’s mission is to share information, whereas the filmmaker’s mission is to elicit emotion.” As a professor in a school of journalism that prides itself on teaching compelling storytelling and accurate fact-gathering, this struck me as a spurious distinction.

Whatever their medium, reporters aren’t scribes—they gather and synthesize facts, choose quotes, decide what context is most relevant, and unfold a story to create meaning. **Journalism has evolved beyond a very narrow concept of “objectivity”** to include notions of fairness and inclusivity, ideas that have fed a diversity of voices in the current age of documentary. By Hornaday’s logic, her own work as a critic wouldn’t count as journalism, since it incorporates opinion. Nor would about half the articles in any newspaper. Saying all documentaries aren’t journalism is akin to saying longform magazine writers aren’t journalists.

Still, Hornaday’s critique highlights a debate that has raged within the documentary filmmaking community since the form emerged nearly a hundred years ago: **What is “truth”? And when capturing it, what role should filmmakers play?** Revisiting the history of the modern documentary in the United States may shed some light.

In 1955, Edward R. Murrow was its undisputed king. Murrow had pioneered the TV news documentary, and he was the host of the popular and critically praised series *See It Now*. But that year, a former *Life* magazine photographer named Robert Drew, on a yearlong Nieman Fellowship at Harvard, initiated a revolution in the documentary form.

At Harvard, Drew wrote in [a 2001 issue of *Nieman Reports*](#), “I focused on two questions: Why are documentaries so dull? What would it take for them to become gripping and exciting?” Murrow’s producers, Drew realized, were making what he called “lectures with pictures”: the audio told the story, but without it, the visuals had no coherence. Hoping to find ways to make viewers experience the news, Drew began studying other narrative forms—plays, novels, short stories—and concluded that what builds interest and feeling on television is dramatic logic: “As the power of the drama builds, viewers respond emotionally as well as intellectually.”

Documentaries come in many shapes and sizes, from the stylistic clean cut traditional pieces such as those found on CBS or The BBC to more experimental examples such as Netflix’s ‘The social media problem’, documentaries are all vehicles which take people on a journey of discovery, they are multidisciplinary artworks which can illicit an emotional response and provide a space for the examination of the facts alongside the opinions to happen. Increasingly in the 21st century, cinematic technique is used to convey information in documentaries, to convincingly create a documentary a great deal of planning and research has to take place, which is then explored on film.

“Drew understood that enhancing the impact and immediacy of documentary storytelling would require cameras to become mobile. In the late 1950s, he and the British filmmaker Richard Leacock, working with other future legends such as D. A. Pennebaker and Al and David Maysles, developed a portable camera that could record picture separately from audio, a significant breakthrough. In 1960, Drew got the chance to apply his new technology to a major national subject. That year, he persuaded Democratic presidential candidates John F. Kennedy and Hubert Humphrey to follow them as they slugged out a tough political fight in Wisconsin. The result, the hour-long documentary *Primary*, established a new visual vocabulary for documentaries and is widely considered the beginning of American cinema vérité.

Drew transformed the dry documentary news of Edward R. Murrow into a medium for narrative filmmaking. Within CBS, Murrow’s producers took advantage of the new technology to make *Harvest of Shame*, about migrant workers in Florida. Although considered a benchmark of investigative journalism in 1960, it would now be considered advocacy. Meanwhile, Maysles, Pennebaker, and others were developing a language that bridged reality and cinema, providing the substance for Hornaday’s assertion. But while they proved that **documentaries can sway audiences in ways print journalism can’t**, that doesn’t mean they’re any less journalism.

I’m a former network news producer, so I understand the position of Hornaday and others. The revolutions in both technology and newsrooms over the past 30 years have changed the field. Many newsrooms have contracted, putting investigative journalists out of the business; and the news networks produce investigative documentaries only sporadically. Meanwhile, **access to filmmaking technology has “democratized” the documentary form**, opening it up to often untrained practitioners.

In some cases, filmmakers intentionally cross the line in ways that can be confusing to audiences. For instance, in 2004, Robert Houston and Robert Hudson’s *Mighty Times: The Children’s March*, a documentary short about a pivotal moment of the civil rights movement in 1963, faked archival footage using child actors. More recently, Liz Garbus’s 2015 film *What Happened, Miss Simone?* inserted footage of a child actor playing eight-year-old Nina Simone so skillfully that it could barely be distinguished from the actual archival material that preceded and followed.

Now, as an independent documentarian, I have no access to the infrastructure of a network—their standards and practices, their fact-checking procedures, the many discussions with editors over linguistic nuance. And whereas producers and correspondents are taught to draw lines between their personal and professional lives, I might spend years following a single family, which tends to blur boundaries. While my reporting background has trained me to seek out various stakeholders in a story and maintain fairness, some independent filmmakers seem perplexed when I raise these issues.

“If a film purports to be journalistic, it’s got to stand up to scrutiny,” says Simon Kilmurry, a former executive producer of PBS’s *POV* and the executive director of the International Documentary Association. Kilmurry recently started the Enterprise Documentary Fund, with money from the MacArthur Foundation, to support filmmakers who engage in journalistic practices. To run it, he hired Carrie Lozano, a veteran of the Investigative Reporting Program at UC Berkeley’s Graduate School of Journalism. In its three years of existence, the fund has supported 35 films, with \$1.9 million. Lozano says the fund emphasizes fairness in its conversations with filmmakers, a mission Lozano sees as especially important given the current public antagonism toward journalism. “Films can have a point of view but still be factual,” she says.

For most documentarians, **cinematic technique becomes another way to convey information**. Diana Jean Schemo, a 13-year veteran of *The New York Times*, reiterates Robert Drew’s critique of Murrow by noting that many investigative reporters, who trade in facts and anecdotes, aren’t the best storytellers. Meanwhile, what audiences find intriguing are characters with whom they can empathize. “When I read a piece in the *New Yorker* that’s written with a certain creative flair, is that not journalism?” asks Kilmurry. “If you make a film beautiful, more people will see it.” Take the recent hit *RBG*, about Supreme Court Justice Ruth Bader Ginsburg, directed by my colleagues Betsy West and Julie Cohen and coproduced by CNN Films. It’s an example of what the networks can do when they invest in journalistic documentaries—even Hornaday mentions it as a seamless blend of art and journalism.

Some stories—like those about marginalized people who lack the archival and other records upon which traditional documentaries are built—simply require **different narrative forms**. “When you go into the nonfiction section of the bookstore, there’s history, memoir, reportage,” says Thom Powers, artistic director of the documentary festival DOC NYC, which screened over 250 documentaries earlier this month. “Documentary is the same way.”

Schemo, who is the executive editor of the investigative-journalism consortium 100Reporters and founder of the Double Exposure Film Festival, which highlights investigative reporting in film, thinks filmmakers have a lot to teach investigative reporters. She cites **A Woman Captured**, the story of a woman forced into slavery, which *The Guardian* called “one of the boldest investigative films of recent years.” Its director, Bernadett Tuza-Ritter, filmed only close-up shots of her subject, Marish: off-camera voices of her exploiters provide context, while the film itself details the mental and physical exhaustion of slavery.

Tuza-Ritter is transparent about having paid for access to her subject, and also about the role she plays in Marish’s eventual escape. No mainstream journalist would have done such a thing, but then no mainstream journalist could have given audiences such a direct experience of the captured woman’s despair as she futilely seeks help. The film is a perfect example of the camera’s unique capacity to observe people’s lives at crucial moments. Like all works of journalism, it offers **a form of truth**—the kind, as Robert Drew described, “that can only be gotten by personal experience.”

Broadcast Journalism

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graph TD; BJ((Broadcast Journalism)) --> BJ1[Broadcast journalists]; BJ --> I[Investigation]; BJ --> OS[Objective vs Subjective]; BJ --> AB[Autobiography – Reflecting on the contemporary climate]; BJ --> LM[Legacy media vs New media];
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Broadcast journalists research, investigate and present news and current affairs content for television, radio and the **internet**. Their aim is to present information in a **balanced, accurate** and **interesting** way through news bulletins, documentaries and other factual programmes.

Investigation

Looking at journalist film makers like Louis Theroux there is a wealth of stories waiting to be investigated with an objective stance. I think the core to Louis' success in the way he governs himself, he is polite and this seems to be reciprocated often by those around him on camera. His almost traditional delivery of "how do you do" which when spoken to an American interviewee seemed to put at ease the situation with people. I think it captures the essence of Theroux and his journalistic decorum, of which I admire greatly.

Objective vs Subjective

Whilst I contend that remaining ardently objective is a noble position, it is often untenable as no one human is infallibly objective. We have bias and navigating difficult topics may require taking a position or stance, which is acceptable for a visual activist.

Autobiography – Reflecting on the contemporary climate

Responding to the immediate world around me is a perfectly valid form of journalism, Identifying stories in the mundane and everyday is the cornerstone of any successful media organisation.

Legacy media vs New media

Information is now consumed in ways which has transformed the media landscape. Where once it was exclusively the domain of large companies, the advent of social media has created a new user based experience which fuels an independent creator economy.

Lewis Hine

Taken from my dissertation – “The photographic medium would be used by documentarians as a method with which to shine a light on societal issues which pervaded the early 20th century. These photojournalists combined photographic technique with more traditional forms of print journalism for the ultimate goal of affecting positive change and, in the case of Lewis Hine, ways that were able to shape government policy to help end the abhorrent child labour which plagued industry in America. On the website of the United States of America’s Library of Congress, Hine’s work as an investigative journalist is publicly available with the following description of his work available on the site.

“Working as an investigative photographer for the National Child Labor Committee (NCLC), Lewis Hine (1874-1940) documented working and living conditions of children in the United States between 1908 and 1924. The NCLC photos are useful for the study of labor, reform movements, children, working class families, education, public health, urban and rural housing conditions, industrial and agricultural sites, and other aspects of urban and rural life in America in the early twentieth century.

“The collection consists of more than 5,100 photographic prints and 355 glass negatives, given to the Library of Congress, along with the NCLC records, in 1954 by Mrs. Gertrude Folks Zimand, acting for the NCLC in her capacity as chief executive.” (Prints and Photographs Division staff, 2007)

Hine’s work exists today to help document the way businesses operated in the early 20th century to meet the demands of consumer capitalism in America. What is apparent from the response by Congress to his investigation, many in power were simply unaware the conditions children found themselves and the fact that many businesses had no issues using child labour in extremely dangerous conditions. His work highlighted how businesses profited from using children as cheap labour; moreover, under the guise of training opportunities, they actively put working class children in dangerous working conditions. The effort of Hine and his colleagues helped to end this repugnant practice in America by confronting the problem at the source, physically capturing the realities of the workplace in photographs and rendering them unadorned.

As Hine was employed as an investigative journalist; his efforts were altruistic and not carried out with the aim of selling prints of the photos he took. What we find today is that the work he produced have become a valuable commodity in subsequent years, with his more aesthetically appealing prints auctioning for over \$1,000. Whilst it is still possible to access the photos from the library of congress website, it is clear capitalist and investor interests have transformed what was originally a vital documentation of the conditions of child labour in America into what is now a highly valued commodity and selling these prints as a commodity becomes a morally questionable business.

Whilst turning what was a collection of images taken for the public good of society into a commodity keeps the images in the public consciousness, more importantly it degrades the original intentions of Hine’s work. The categorisation of the images into units that can be sold, often for their appearance alone, insults the effort Lewis Hine as an investigative journalist went through to discreetly capture these images and obfuscates Hine’s goal of illuminating the poor working conditions that children found themselves in the early 20th century. A simulacrum of the original that is being sold today has all but lost touch with the original referent. In a similar sense to the way Che Guevara’s portrait is printed onto clothes simply because it sells, the commodification of Hine’s photographs has led to the resulting images appearing to be nothing more than a way in which people are making money from the past suffering of children.”

When I think of documentation I first turn to Lewis Hine, I have examined his work for a few years now and am still fascinated by his photographs. When Hine was operating the idea of photojournalism was still very early in development, these images appear around the time photographic techniques had improved to the point where a wider use of them within government institutions was going on.

Hine’s photographs are important historical artifacts depicting child labour in America at the start of the 20th century. His images are well crafted, he has used framing and composition to better describe the environments and people he photographed, particularly given his use of leading lines, as it is no surprise his photographs are still being looked at 100 years after they were taken. I really like this aspect of the documentary process, you are creating reflections of a moment in time which can be understood in future contexts a world separated from the original intentions.



lewis hine - sadie pfeifer



Lewis W. Hine: photograph of an overseer and child workers in the Yazoo City Yarn Mills



Tupelo, Miss. Lewis Hine, U.S. cotton mill



When I reflect on what Hine's work represents to me it makes me, I think about the ideas traditionally associated with a journalist, for example, honesty and integrity. This is an increasingly important topic in today's climate where bipartisan news companies present bias in their news coverage, impartiality and centrism is tough in such a divisive society. Hine's work was produced for the public good and subsequently donated to honour this legacy, I think if I want to be a good journalist I have to adopt these working principles.

I find most interesting is the degree Hine obfuscated the truth in aid of him gaining access to areas of interest to his investigation, bending the rules with the goal of exposing the truth, this approach could lead to some unfortunate repercussions and thus includes a level of risk, almost like a spy. I think what makes Hine's photographs still important today relates to our acceptance in the west to import products from countries such as china who have such poor human rights records.

New video technology, in the hands of an army citizen journalists, has enabled the world to witness life in all corners of the planet. These on the ground journalists go out into the world, often at great risk to themselves and family, to document and report on the issues of today. Hine's work had the power to affect change, if I can utilise the same energy in my own practice then I would create more compelling and thought provoking documentaries. His work was a wash of nice compositions and this style and approach made the images more visually interesting, thus supporting the attention needed for the issues it was covering. Making my own images more visually appealing is important.

Boy employed by the Turkey Knob Mine, MacDonald, 1908, photographed by Lewis Hine.

Robert Capa

About - taken from Magnum Photo's website - "On 3, December 1938 *Picture Post* introduced *The Greatest War Photographer in the World: Robert Capa* with a spread of 26 photographs taken during the Spanish Civil War.

But the "greatest war photographer" hated war. Born Andre Friedmann to Jewish parents in Budapest in 1913, he studied political science at the Deutsche Hochschule für Politik in Berlin. Driven out of the country by the threat of a Nazi regime, he settled in Paris in 1933.

He was represented by Alliance Photo and met the journalist and photographer Gerda Taro. Together, they invented the 'famous' American photographer Robert Capa and began to sell his prints under that name. He met Pablo Picasso and Ernest Hemingway and formed friendships with fellow photographers David 'Chim' Seymour and Henri Cartier-Bresson.

From 1936 onwards, Capa's coverage of the Spanish Civil War appeared regularly. His picture of a Loyalist soldier who had just been fatally wounded earned him his international reputation and became a powerful symbol of war.

After his companion, Gerda Taro, was killed in Spain, Capa travelled to China in 1938 and emigrated to New York a year later. As a correspondent in Europe, he photographed the Second World War, covering the landing of American troops on Omaha Beach on D-Day, the liberation of Paris and the Battle of the Bulge.

In 1947, Capa founded Magnum Photos with Henri Cartier-Bresson, David Seymour, George Rodger and William Vandivert. On 25 May 1954, he was photographing for Life in Thai-Binh, Indochina, when he stepped on a landmine and was killed.

The French Army awarded him the Croix de Guerre with Palm post-humously. The Robert Capa Gold Medal Award was established in 1955 to reward exceptional professional merit."



The falling soldier - about taken from Metmuseum – "Possibly the most famous of war photographs, this image is all but synonymous with the name of its maker, Robert Capa, who was proclaimed in 1938, at the age of twenty-five, "the greatest war photographer in the world" in the British magazine "Picture Post."

Taken at the beginning of the Spanish Civil War and showing the moment of a bullet's impact on a loyalist soldier, this photograph has become an emblem of the medium's unrivaled capacity to depict sudden death. It is also prototypical of the style of photojournalism that came to define the work of Capa and his colleagues at the picture press agency Magnum Photos in the late 1940s.

If such images have etched themselves into the public's mind, it is not because of their existence as original prints, but rather because of their proliferation through newspapers and magazines. This mounted and varnished print is thus an anomalous rarity: signed by Capa himself, it appears to have been made in the late 1940s or early 1950s for public exhibition.

Although the scene depicted is specific to an event now temporally distanced, the image nevertheless seems strangely familiar and retains its powerful impact. Its expressive charge recalls another, equally famous image of war in Spain, Francisco Goya's "The Third of May, 1808" (1814). Capa's image excludes Goya's narrative elements--the executioners, stark backdrop, and dramatic nocturnal light--and instead zeroes in on the instant of death forever anticipated in the painting."



The falling soldier – Robert Capa



© Robert Capa © 2001 by Cornell Capa / MAGNUM PHOTOS





I believe this haunting portrait encapsulates Capa's legacy, one which is staring at death. It is a face which encapsulates the worst realities of modern conflicts. Capa's simple use of a portrait, shot from a low angle with a plain background, makes us gaze and wonder at what the soldier sees, has seen and will. His face displays so much raw emotion, a palatable fear and concern for the future can be seen in his eyes.

This photo gives a perspective on the nature of conscription in the Sino-Japanese war, moreover the photo shows the reality of large scale warfare, where poor young men fight for old rich men. One of the most important aspects of photojournalism, something I feel Capa's career summarises, is the need leave the individual safety and familiarity of our comfortable lives and step toward understanding the unknown. I think this drive, which I share with other journalists, comes from an insatiable desire to seek understanding in our existence and life as a whole.

Capa defines photojournalism to me in some ways. His success may have some connection to his desire to place himself in dangerous situations in order to photograph a developing situation, he certainly understood how to be there in the right place at the right time to capture the essence of a complex conflict in a few images. Capa's death does however highlight the incumbent dangers of photojournalism, it also raises questions on how impactful war photography is. Overall I would question the ultimate value which can be found in conflict images, in many ways I think that war photography is often untastefully glorified online, in similar ways as was depicted in print media during Capa's career.

*Robert Capa
15 year old Chinese Soldier Prior to Departing for the Sino-Japanese Battle Front), 1938*

The digital landscape – Analysing YouTube’s ‘Vloggers’

The face of media consumption in the 21st century has, of the last two decades, expanded and developed into an unimaginable size. “As of May 2019, more than 500 hours of video were uploaded to YouTube every minute.” Due to the developing landscape of online media consumption, having a reasonable understanding of how we consume information and art will be important for any emerging visual artist.

From a surface analysis of the digital landscape of online content, there is a wealth of opportunities to connect with a wider world online, one which is becoming an increasingly vital space to operate in for a visual artist. I believe it is crucial, if we want to surmount the problems of our contemporary climate, that we can use online spaces to mediate and ultimately help address real issues.

Publishing online can seem like a difficult task, given the amount of content one has to compete against without a steady income. Unfortunately creators often are forced to agree to take part in advertising campaigns in order make enough money to support themselves financially. This makes the content creator appear less trustworthy to the audience. This problem can be navigated if an online content creator gets sponsored by some of the viewership. Companies such as ‘JustGiving’ and ‘Patreon’ amongst others, provide direct funding for independently run projects to take place. Often the long term success for creators on YouTube is hinged upon building an initial virality, standing out online with a enticing title and thumbnail is a core example of this viral methodology, presenting your work effectively in a busy environment is important.

YouTube video content consumption Published by [J. Clement](#), Aug 25, 2020

“Online video is one of the most popular digital activities worldwide, with 85 percent of internet users in the United States [accessing online video on a weekly basis](#). In May 2019, [YouTube reported two billion logged-in viewers every month](#), resulting in more than one billion hours of video being watched every day. The video platform accounted for [over 21 percent of global video streaming traffic](#) in October 2018, closely behind Netflix with 26.6 percent. The most viewed YouTube channels of all time have racked up billions of viewers, millions of subscribers and cover a wide variety of topics ranging from music to cosmetics. The [YouTube channel owner with the most video views of all time](#) is Ryan ToysReview, a kidfluencer who unboxes and plays with toys. Other popular YouTubers are gaming personalities such as PewDiePie, DanTDM and Markiplier.”

I think filmmaking, especially in the form of documentaries is a great way to disseminate ideas and create positive change in the world. YouTube is a great example of the ways digital communication is allowing independent creators a place to make a career from producing content. This is important for me as an artist.

YouTube shares one key aspect of most social media companies, selling targeted advertising space. YouTube's business model to get eyes on an advert is built upon certain quantifiable aspects which insure adverts are seen; the subscriber count, views, watch time, and retention. These are all available to track the success of an individual creator, once a creator surpasses a certain view threshold they can start making a share of the money from adverts which appeared over their content. Therefore content creators can tailor their videos to maximise their success in these areas and once a large following has been made regular new content can support larger projects through donations.

There are few formal requirements online videos on YouTube have to have, but by examining documentary or journalistic content from YouTube, successful examples have clearly adopted much of the methods from established documentary photography and film. Cinema informs the approaches towards visually polished material. I will examine and analyse examples from YouTube of successful autobiographical documentary filmmakers known as ‘vloggers’, I will then corroborate their key stylistic and structural similarities, in order to suggest to a general formula to the construction of the video types.

I feel confident that social media has created a level playing field online, pre-internet media companies such as *The BBC* or *The Daily Mail*, who largely had a monopoly on the spread of information, news, ideas and culture, now find themselves competing for attention from individual content creators.

I am confident that in developing the skill and styles of established documentary artists I will be better prepared post-university to continue making documentary work which I can be happy to publish online independently. Given today's contemporary climate I believe online platforms where I can exhibit my work to the global marketplace will mean my ideas can have far greater reach and impact.



funforlouis

Follow



2,192 posts

1.1m followers

1,387 following

Louis Cole

Travel vlogger sharing my adventures & hoping to inspire social change. plant based



Founder of @livetheadventure & @thesocialgoodclub

tap.bio/@funforlouis

Followed by benjam, izzy_corrie, salisa1997 + 8 more



Costa Rica ...



Pig vigil LA



Boat life!



Kazakhstan...



LTA Colom...



Kayak 200 ...



Summit Tul...

POSTS

REELS

IGTV

TAGGED



Who ? – What ? – Where ?

- Travel vlogger from UK.
- Working with Eu and UN women's rights NGO.
- Vegan.
- Positive & inspiring person.
- Has a huge online following.
- Helping to inspire social change
- Has visited and filmed in North Korea.
- Was one of the first 'big' vloggers I saw online.
- His productions vary in quality from basic vlog to more cinematic work.
- Has released a feature length documentary film with backing from 1,666 donations on the site Kickstarter amounting to £111,563

Louis Cole (funforlouis) is a great example of someone who is making documentaries which are published online with the support of online donations.

Screenshots from Cole's latest project 'Beyond Borders'



Screenshots from Cole's latest project 'Beyond Borders'



Screenshots from Cole's latest project 'Beyond Borders'



Screenshots from Cole's latest project 'Beyond Borders'



Screenshots from Cole's latest project 'Beyond Borders'





We've always been in this together

Reflecting on Louis Cole’s style – The YouTube activist vlogger.

Louis Cole’s vlog is one of the first I was introduced to by my brother, I was immediately stunned by the slick visuals and hyper-real life being condensed into short form videos. Each of Cole’s uploads for a time was a visual explosion of new sights and sounds. I really like the way he naturally brings along the audience through the camera in short moments of his day, this ability of his to make the very odd task of filming what you are doing seem normal if not interesting. I want to be able to imbue my own work with a sense of a shared journey with the audience and narrator which Cole exhibits on his YouTube Channel.

His vlog content is to the point, in his vlog format he often sets up a simple 3 arc narrative in my examination of his video ‘why did I start vlogging again’ it starts with him shaving, this thematically sets the idea of a change or reset which is in keeping with his desire to film more. This theme is carried in his discussion about needing to adjust things in his life to better manage his mental health, it is important that videos can discuss difficult topics in an engaging and non-judgemental way. I think it is important for a video to connect with the audience and it is impressive that Cole has an audience who are able to talk openly about mental health in the comments section of his videos.

In the Aforementioned video, we go with Cole and his friends on a short journey to the beach and the hot tub where they show the audience moments of introspection and mindfulness techniques. Louis doesn’t outright tell people to try to practice mindfulness but in showing himself in the act it enlivens an audience to do the same. I respect Cole’s ability to subtly positively impact his audience, making something interesting to watch from an otherwise fairly mundane day could greatly help me when formulating more developed pieces of work.

The last section of the video is at night in his room, Cole is reflecting on the day first but then goes on to explain why he has been so stressed recently, finding that his work life balance was out and this has affected his mental and physical health. Cole ends by talking about the UN and EU projects he has been involved in showing the activist vlogger side. It is important to note Cole leaves this more serious stuff for the end of the video, possibly knowing those finishing the video are more likely to respond to the projects.

Overall I think Cole has a unique and developed vlogging style, it is often simple and to the point but when available can be filled with stunning imagery and captivating dialogue. Obviously from his videos, Cole has a good understanding of how to maximise the quality of his work with the equipment he uses, this end result is somewhere between professional and armature. I would like to try and develop my own skills with video production, in a similar way to Cole’s. Particularly I want to be able to absorb his knack for making the best of the environment and situation he is in, this will be important for when I have to gather B roll film to support a larger film piece.

Vlog examination

Title :(why did I start vlogging again?) – to the point title, clearly states what the video is about. May work to reengage old viewers who may have stopped regularly watching his content.

Introduction – Cole uses viewer submissions for his introductions, they all follow the same format. “hi I am ****, here in **** and you are watching *funforlouis*” 0:00-0:05 – Audience engagement within the first ten seconds is big!.

Scene 1 – Cole talking to camera in room, introducing topic of video (starting vlogging again) 0:05-0:15

Scene 2 – Cole shaving his beard into different styles on camera, camera is set up presumably in the bathroom. Asks viewers to comment on which style was their favourite. 0:15-2:08

Scene 3 – walking dog on beach, talking about doing daily ocean jumps, how he is feeling emotionally (get that reset from jumping in the sea) 2:08-2:30

Scene 4 – Cole’s house mate leads a breathing/meditation session, the camera is pointing towards the sun in the background which is obscured by wildfire smoke, the scene ends when they are all in the sea 2:30-3:28

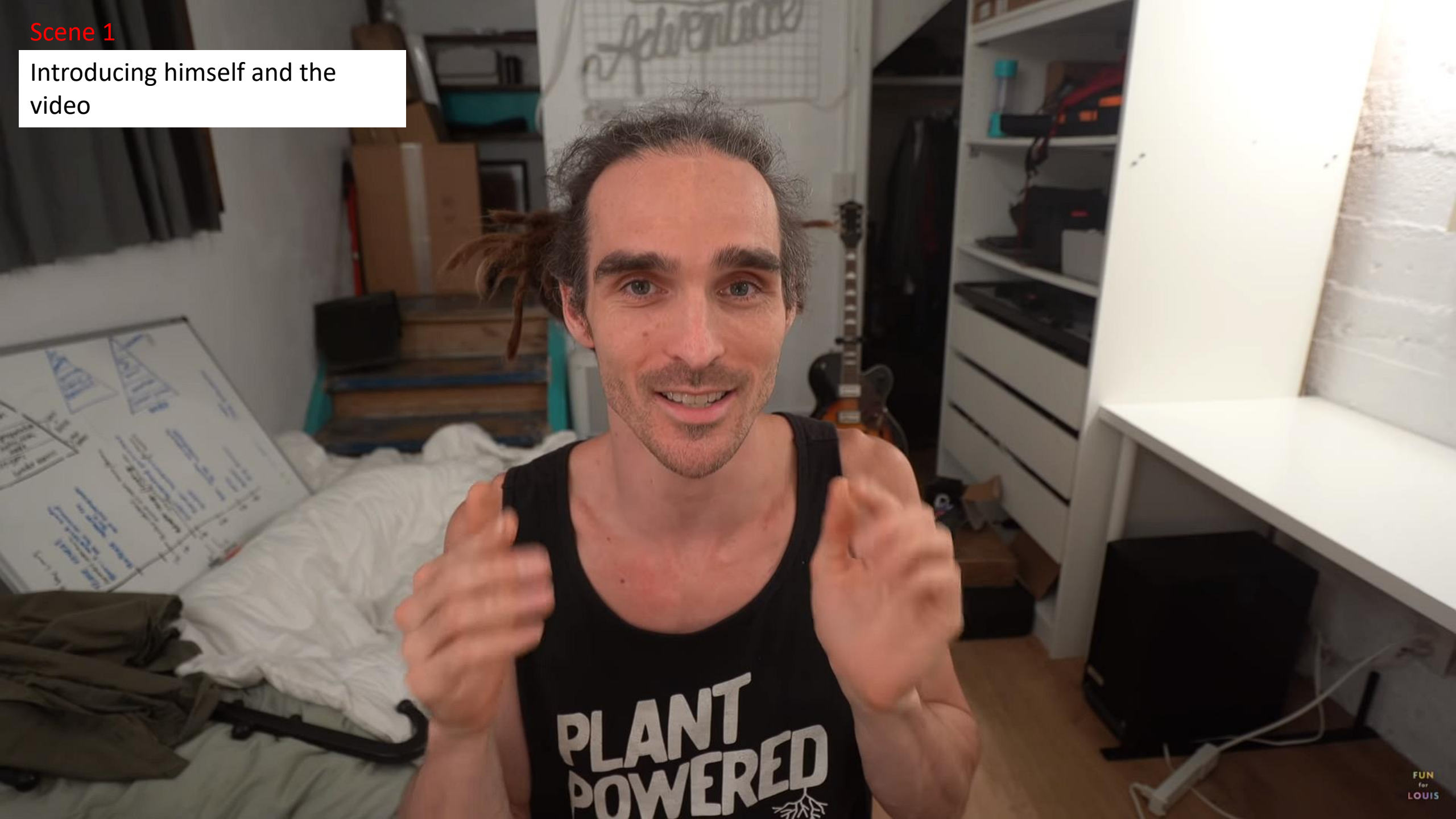
Scene 5 – in a hot tub, mid shot of Cole and two housemates reflecting on what they are thankful for. 3:28-4:17

Scene 6 – Reflective scene with Cole talking openly about why he has struggled with vlogging and his reasons for vlogging his communal living project. Talking about supportive living. Talking about *The Social Good* and producing introductory videos for the UN and EU projects for supporting women and girls. 4:17-7:12 END

End screen popups link his subscribe button, his *Social Good Club* channel and another of his videos.

Scene 1

Introducing himself and the video



Scene 2

Creative content shaving
different beard styles, ideas of
starting fresh...



Scene 3

Dip in the sea with his friends, filmed as we approach the beach which builds suspense.



Scene 4



Scene 5



Scene 6 – To summarise, I think that this video is a good example of the ways Cole uses short form videos, throughout the video he incorporates those around him making the video more of a collaboration. I have seen interesting ways you can use documentarian work in an autobiographical setting allowing for moments of introspection on camera, talking to the camera can be more dynamic if done on the move to build excitement.



Instagram

Search



caseyneistat

Message



1,944 posts

3.2m followers

2,636 following

Casey Neistat

the guy from YouTube

Followed by benjam, ryanthomas.photography, robbiemaddison +7 more

Who? – What? – Where?

- Lived in New York
- His old office, painstakingly customised, was as much a character as he was.
- He and his brother originally made and sold a film to HBO called 'The Neistat Brothers'
- His early YouTube videos were his attempts at making a viral video
- The 'Bike lanes' video combines comedy documentation to produce a viral video.

Casey Neistat is someone I have been subscribe to on YouTube for a few years, I was first made aware of his extensive catalogue of videos when he started daily vlogging, he has been uploading on YouTube around 10 years.

Casey's short and punchy pragmatic visual style, which was groundbreakingly well received online, is really distinctive. The way he will frame shots, shoot b roll and present information was innovative for YouTube. Casey's impact on shaping the visual landscape of YouTube is proved by the many other creators who have stepped up to meet his sleek and industry standard style.

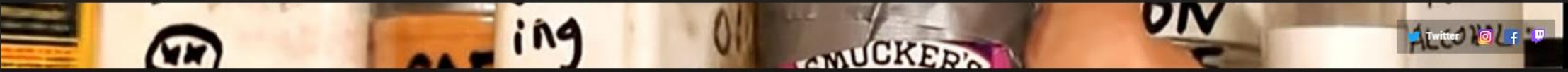
POSTS

IGTV

TAGGED



- YouTube GB
- Home
- Trending
- Subscriptions
- Library
- History
- Your videos
- Watch later
- Liked videos
- Favorites



CaseyNeistat ✓
12.3M subscribers

SUBSCRIBED



- HOME
- VIDEOS
- PLAYLISTS
- COMMUNITY
- CHANNELS
- ABOUT

best of CASEY NEISTAT ▶ PLAY ALL



SNOWBOARDING WITH THE NYPD
CaseyNeistat ✓
21M views • 4 years ago



Make It Count
CaseyNeistat ✓
30M views • 8 years ago



DO WHAT YOU CAN'T
CaseyNeistat ✓
13M views • 3 years ago



Bike Lanes by Casey Neistat
CaseyNeistat ✓
26M views • 9 years ago
CC



what would you do with \$25,000?
CaseyNeistat ✓
7.6M views • 7 years ago
CC



the surprise in South Africa by Casey Neistat
CaseyNeistat ✓
10M views • 9 years ago

Uploads ▶ PLAY ALL



Who I'm Voting For 2020
1.4M views • 2 months ago



the SURPRISE of her life!!!
1M views • 2 months ago



it's time to say NO!
1.1M views • 2 months ago



ARTIFICIAL INTELLIGENCE DRONE! it won't stop...
1.2M views • 2 months ago

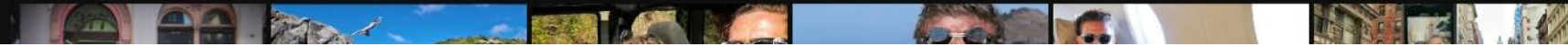


theyre right outside my window
942K views • 3 months ago



World's Biggest KOOK
884K views • 3 months ago

Vlog ▶ PLAY ALL



As You can see some of his most popular videos get over 10 million views.

MORE FROM YOUTUBE

- YouTube Premium
- Movies & Shows

This is a great example of Casey's punchy style, in this scene we don't have enough time to read what is written before it is smashed, forcing people to physically pause the video and read it.

HATERS
DOUBTERS
TO EVERYONE WHO'S EVER
TOLD ANYONE WITH A DREAM
THEY CAN'T

STUCK LEG

Press ESC to exit full screen



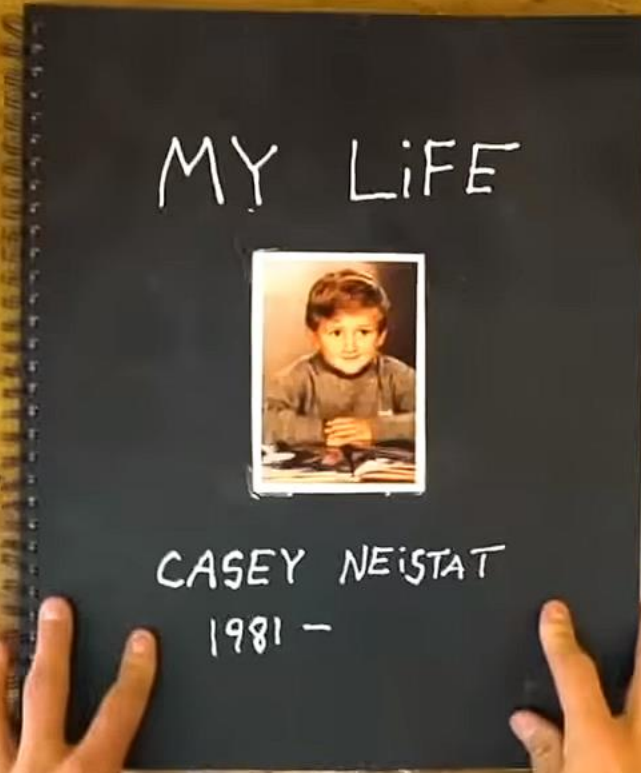


THIS IS TERRIBLE ADVICE

The use of captions here which slowly reveal themselves as Casey narrates them emphasises their importance to the overall message in his video.

The Top down view is used as a visual narrative device.

Casey is a self made man, someone who became a young parent early in his life and still managed to follow his dream to make videos. His style carries a sense of authenticity due to its pragmatically simple approach which is both seemingly unprofessional and incredibly well crafted.



DO WHAT YOU CAN'T



Casey Neistat – The New York YouTuber personality

Quote from an interview on - <https://www.premiumbeat.com/blog/casey-neistat-creative-video-content/> - *“I find so much inspiration in how diversified YouTube is becoming. A few years back, there was what felt like only a couple kinds of creators. And, if you didn’t fit into that narrow description, it was difficult to succeed. Now, I see success all over the place. Technology-focused creators, entrepreneur/business-focused creators, lifestyle, family, sports, etc... It goes on and on. Overall, it’s seeing creators really lean into what they’re passionate about rather than trying to conform to what some might feel is necessary to succeed.”*

From the article the author Jourdan Alderage summarizes Neistat as follows

When you watch Neistat’s videos, there’s an undeniable rawness to them that’s quite entertaining and endearing. You really feel like you’re there hanging out with him and it tracks as very direct. Neistat credits this style and feeling mostly to his digital storytelling abilities, and his preference for portraying realness over manufacturing cinematic elements.

Neistat is someone who has had some success creating films before YouTube, producing a show for HBO called ‘The Neistat Brothers’ with brother Van. His unique creative style which is seen in his Tv-show has translated comfortably into the online space of YouTube. Casey produces autobiographical documentaries that combine slick videography, compelling narration, and hand crafted b roll together effectively. Casey’s best strength is his ability to relay information in an engaging manner, which is best shown by his top down view desk infographics. Casey will support his own narration with hand crafted visuals, fixing a camera looking down at his desk where he will grab a thick black marker and some used cardboard, and constructs visuals to support the videos narration. This hands on approach makes it feel more personal.

Drawing or writing out ideas on film is something I would like to experiment with in the future, it is good because it is a simple and cheap method of creating infographics for relaying complex ideas, the visual information drawn would support visually the information which is being provided by my own narration in future projects, I also really like the idea that I can emphasise specific points or ideas by captioning them on screen, Casey’s work has a universal appeal one which I really hope to draw from.

Neistat makes filmmaking look easy, whilst behind the scenes a lot goes into producing the videos in the style that he does. Often his scripts and narration are structured into story arcs which resolve at the end of each episode. His particular dedication to his craft can be seen in the many examples of him single handily capturing complex shots, think flying a drone whilst on a bike, or setting his camera up to film himself walking across the frame, as he will inevitably have to walk twice the distance to retrieve his camera. During the development of his show his office space in New York became as much a part of his videos as his own character, during his daily vlogging it became almost his stage. From within the same office space he will manufacture from his workshop the stands, camera mounts, and lighting rigs needed to make complex creative ideas come to life with the relatively simple equipment he has

Casey is an important inspiration of mine, I really admire his use of pragmatic cinematography, his shots are almost always thought-out and composed well, when he was filming in New York he always seems to make the best of whatever he has available. He admitted to facing a dilemma when examining what his videos and films became, as the more he filmed himself about being a YouTuber that than any other trait, one which had the support of an engaged viewership. I will try to incorporate his choice of opting for function over form approach which sees strong narration supported by the impactful use of ‘rough and ready’ visuals.

Instagram

Search



dannmace

Follow



526 posts

233k followers

383 following

Dan Mace

New video

youtu.be/a7GVcl4AvXw

Followed by thesocialgoodclub, caseyneistat, and jamescampion_

WHO? What? Where?

- Dan Mace, South African filmmaker
- Experienced advertising director
- Uses a scrapbook graphic style to support his narration.
- Has perfected the use of audio bits in conjunction to music.
- Has created the online space 'The Bru Community' to help connect and inspire other creative people.
- Worked for Casey Neistat in New York for a short while.
- Really inspirational for a filmmaker

Dan Mace has a unique style of videography, he has extensive experience working on large projects and this shows in his YouTube videos. His films often centre on one topic which he will explore on film, he will use narration animation and film interviews and B-roll in combination to make short informational videos.

His style of animation uses a program called story blocks, a tool for finding stock video photos and audio for producing videos. He works directly with the company and advertises it often in his videos.

POSTS

IGTV

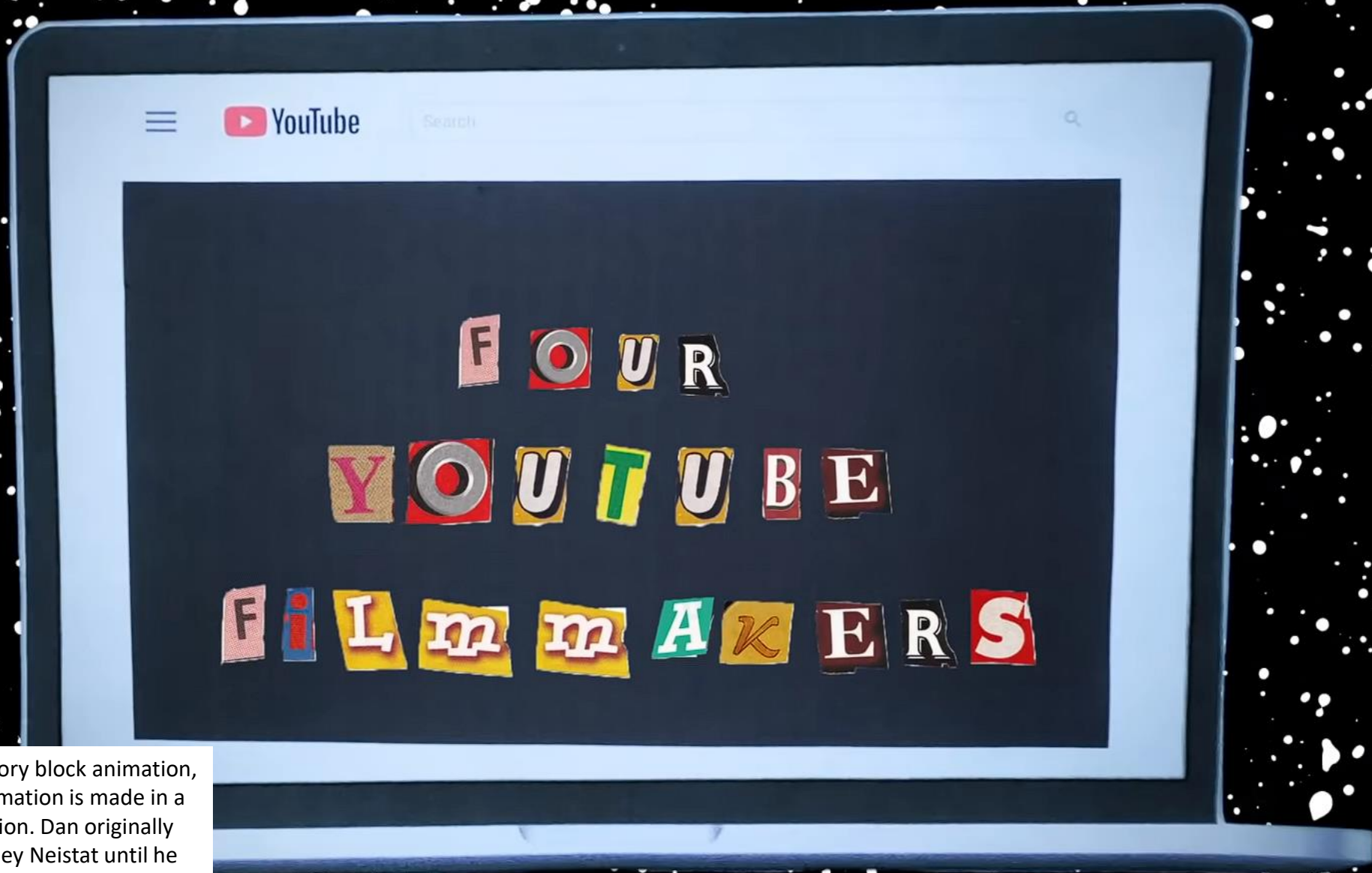
TAGGED





Dan Will talk directly to the camera, this engages the viewer on a more personal level. He will often begin a video talking to camera then show his intro reel which prefaces the main content of each film.

Dan has a very good use of descriptive and informative language, his script writing ties the whole film together. Dan will often begin by writing a script which he then plans out with story boarding the visuals to support.



This is an example of Dan's story block animation, each section of stop start animation is made in a similar fashion to clay animation. Dan originally had a very similar style to Casey Neistat until he adopted digital techniques. The work has the look of a dada photo merge and incorporates the appropriating nature of pop art.



Dan Pulls a lot of inspiration from Hollywood films, this can be seen in his ability to often singlehandedly set up complex shots, his videos are often informative where Dan will show his methodology and explain the process of getting the look for shots he films. Most importantly Dan promotes the idea that the idea is more important than the gear.



Dan is part of a large creative bubble on line who all communicate and collaborate with each other, Dan will make use of this when he opts to interview other filmmakers and incorporate their ideas and thoughts into his own videos. Dan is a huge inspiration for myself, I really like the ways he will use a mix of b-roll, interviews, animation and narration to produce an overall impactful and inciteful video.



Dan Mace – South African Film maker

To summarise, Dan Mace is a filmmaker I became aware of because of his collaboration with Casey Neistat in the past. His film work on YouTube is distinctive and professional, this I suspect is informed by his past working in advertising. His films are engaging and informative, any aspiring artist would find something to take away by watching his content, the rather uniform style in his videos maintains a range in their topics, he uses acts which create a build up and resolve themselves at the end of each video. One thing in particular I like about Dans work is the way he can seemingly go off onto a tangent and end up circling naturally back to his original point.

Not all of his videos are super serious and he uses comedy and the playful relationship he has on screen with his wife as a way to lighten the mood of his videos. I think using comedic relief in my own work would be interesting given I aspire to explore some difficult topics. I will also look to trying to replicate physically the look of his stop start animation style as it looks like a creative way to join together pieces of film when narration of information may be difficult or important to emphasize.

One of the most important lessons I have taken from Mace is to look for collaboration wherever possible, producing videos and films is much easier when you can turn to other like minded individuals for feedback and constructive criticism. In my future work I will be using a combination of animation, narration, interviews and b-roll to put together comprehensive autobiographical videos exploring life under lockdown for a student.

For stylistic direction and inspiration I will be including the examples provided by Mace where he uses sound within his films to great effect, sound is used to support the flow of the video and helps direct how its pacing feels to the viewer. Importantly Dan will use b-roll video and audio clips synchronised together with the beat of a song which play over which Dan narrates, using music in this way is something I have not tried before so I am excited to apply it to my own work.

Instagram

Search



mrbenbrown

Follow



156 posts

88.2k followers

35 following

Ben Brown

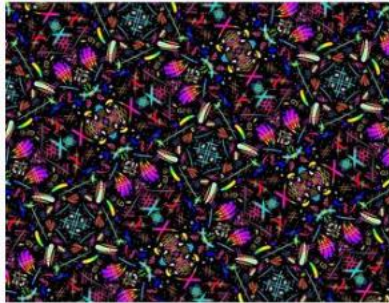
Main account - @benjam 🧡

mrbenbrown.com

Followed by john_bach24, harrison__evans, and caseyneistat

POSTS

TAGGED



Who? What? Where?

- Filmmaker living in South Africa
- From England
- Was an Olympic rower
- Produces really stunning 'visual vibes' documentary films
- I was first made aware of dan through Louis Cole
- His style is very autobiographical
- He uses introspection as a way of exploring narratively ideas about himself and his life

Ben Brown seems like a lovely person, his following on YouTube, called 'brownies' are a collection of spiritual individuals. Ben has opened up on film about his use of cannabis and psilocybin mushrooms as part of his spiritual growth.

He has an extensive catalogue of vlogs from which he took a step back from due to the stress of running a YouTube channel, thankfully Ben is creating videos again however they are far simpler in design now, talking about feelings, rather than portraying a spectacular life, he presents his vulnerabilities openly and I think this makes his audience feel closer to him as a result.



CANADA

Screen shot from Ben's Canada 'visual vibes' video.



A man with a nose ring and a blue cap with a circular logo is holding a small penguin in a white boat. He is wearing a dark blue t-shirt and a yellow life vest with 'BALTIME' written on it. The penguin is resting on a blue towel. In the background, there is a body of water, a concrete pier, and some buildings on a hillside under a blue sky with clouds.

The majority of Ben's content is now videos he wants to make, in the time during his initial success Ben felt that he was making videos that would be well received on YouTube but fell short of what he wanted to produce. This led to him taking a break from YouTube entirely, he sold most of his camera equipment and now produces his films mostly from his phone.

Ben proves that it doesn't matter what equipment you are using so long as you are filming with conviction and purpose. Ben mastered the traditional vlog format in his original videos, his more recent work is far more straightforward visually but its simplicity lends itself toward appearing more genuine.

Ben will film interludes whilst journeying from place to place. He uses the beat from music to determine the timing of cuts between interesting images, a quickfire photo story which transitions the video from location to location. Compositional considerations to the videography makes the transitions enjoyable.





Just using a phone!

Ben Brown – Spiritual journey and Vlog Personality

Ben's initial success on YouTube, which was enabled through collaborating with other 'vloggers', is a far cry from the content he now produces. The stress of a public breakup with his girlfriend who featured in much of his content affected him badly. He found himself burnt out after working too hard to maintain growth on his YouTube channel. After stepping away from YouTube he has returned, he has maintained some of his audience through this transition but overall the reach of his videos has drastically dropped but overall his content, in my opinion, seems to have only improved.

When Ben returned his work was far more introspective, spiritually replaced the forced positivity which characterises most vlog style videos which his prior filmmaking contained and the audience is able to connect with Ben on a far deeper level because of it. It is unusual for YouTubers to own their flaws the way Ben does, accepting first that he is not perfect and dispelling the illusionary world presented by the more traditional vlog channels who avoid conflict or controversial topics.

Ben's career highlights a more dangerous side of YouTube, one which can cause huge levels of stress for the artist to handle. Ben's most recent work expresses this fact, where he chooses to present a closer representation of his highs and lows, a reality which more successful vlog channels wholly manufacture.

My biggest take away for Ben's channel is the awareness of how stressful running a YouTube channel can be, his work exemplifies Dan Mace's belief that the most important aspect of producing work is the idea, how Ben produces his videos now almost exclusively on his phone shows his ability to produce compelling videos with only limited equipment. The audience he makes work for, whilst being smaller than it had been, is now more engaged with the content he now explores. Ben's channel on YouTube exists now as a contemplative autobiographical community.

(The failed)Interview with Abdulla

my next visual experiment involved interviews with a locked off camera, the video would be centred around a discussion of a specific topic with an individual. I asked my friend Abdulla as who is studying African history and political science, he was happy to help and has been be a great interviewee in past projects. In my videos I want to stress the importance of listening to people’s lived experiences, when Abdulla and I lived together would have long discussions about geopolitics and I wanted to try to capture this essence within a video format, I respect his opinion and am fascinated by the things he has told me before.

Review of the failed filming – Although I was left with little usable material, I felt like the video went well because Abdulla felt comfortable during the interview, I think he and I were able to articulate our points well and the discussion flowed naturally. I feel this may have been because I had built up to this conversation with a brief discussion before hand on the specific questions in addition to having known each other for some time also.

I attempted to film the interview with Abdulla on the Swansea beach front as the weather at that time was so good, I set the camera up about 2.5 meters from the bench Abdulla and I sat, setting the focus to manual. I had an important issue with lighting which I will remember for future filming, I need to insure that the iso was set to auto so that it adjusted to the varying sunlight. Not taking this into account has left the video looking white washed. In addition to careful consideration of the ISO I may need to consider investing in a variable light filter for my camera so I can adjust the lighting to a greater degree in harsher sunlight environments.

I need to consider the impact that having direct natural light fall on a subject has for filming an extended piece like an interview, primarily it will cause shadows, which on partially cloudy day will move around, but it is also important to consider how people being interviewed may be uncomfortably squinting their eyes from the sun. Filming on a day where it is cast over may be easier as the lighting would be more consistent and sun glare reduced on the people in shot.

Not appreciating the importance of good sound recoding equipment I failed to realise how distorted the audio from my camera would be, as a result of the windy conditions at the seafront I was unable to record the sound of us talking during the interview. I knew that wind would be an issue so I put my phone on record as well, alas I later discovered that even with this Abdulla's voice is very quiet and often indecipherable. It was really frustrating at the time as we talked about some really important things and I hoped to upload the video with few edits. Because of this experience I have learned more about the importance of recording separate audio with quality equipment. I will loan out a microphone to improve the quality of audio I am able to record. Also the positioning of subjects in relation to the main light source is critical.

One important thing I have come to realise is that the short form locked of camera interview doesn’t really work on its own, the still image can be hard to focus on and without cutting away is prone to going on a bit. I have seen how interviews can be part of a larger film, the interview is often supported by a narration which will provide context, also supported by cut away shots which make editing down an interview significantly smoother operation.

The interview questions

1. Abdulla, please could you introduce yourself, (who you are, where do you work).
2. We were living together before the first lockdown, how has life in Swansea.
3. You have lived in many places in the UK, how does Swansea compare to other areas?
4. How do you think African countries are coping with Corona?
5. You are going to study political science hopefully next year, could you tell us a little bit about pan Africanism and decolonisation?
6. How capitalism and socialism has shaped the geopolitics of African countries and the relationships these countries have formed with china and the west.
7. Talk about social movements, BLM ect. Issues with colourism and why people are not unified.
8. Why is it that black people practice discrimination against themselves globally.
9. How similar do you think discrimination against black people is in the uk and usa.
10. Why don’t black people in Africa value themselves.

Laia Abril's Photobooks are more book than photo, the images are secondary to the text. Its book like nature confirmed by the thin paper used, it is much lighter than most photobooks which emphasises the written words.

WOMEN SHOULD NEVER
BE PUNISHED FOR ENDING
A PREGNANCY. PERIOD.

"The fundamental service of Women on Waves (WoW) is to provide information, so that people can make decisions. Our mentality is that a woman can deal with [unwanted pregnancy] independently if she has the right information.

"First we ask how far along she is and if she is sure about wanting an abortion. Based on that, we will give the woman some options, according to where she lives and the timing of her pregnancy.

"If she comes from a country where abortion is legal, we provide information at clinics. If she comes from a country where there is no option for legal abortion, we explain that she can try misoprostol. Available in many countries, misoprostol is a medicine that women can use off-label to induce an abortion.

"Otherwise, she can use our online resource Women On Web, where women can get a remote consultation and find the help they need in their specific situation. Eventually our doctors will prescribe something and we will refer them to a private pharmaceutical organization in India. It took a long time to find a way to do this legally, and we have been doing it now for 10 years.

"We answer 10,000 emails a month, in 17 languages. There are a lot of questions from people who can't go anywhere else, many based on a lack of sex education.

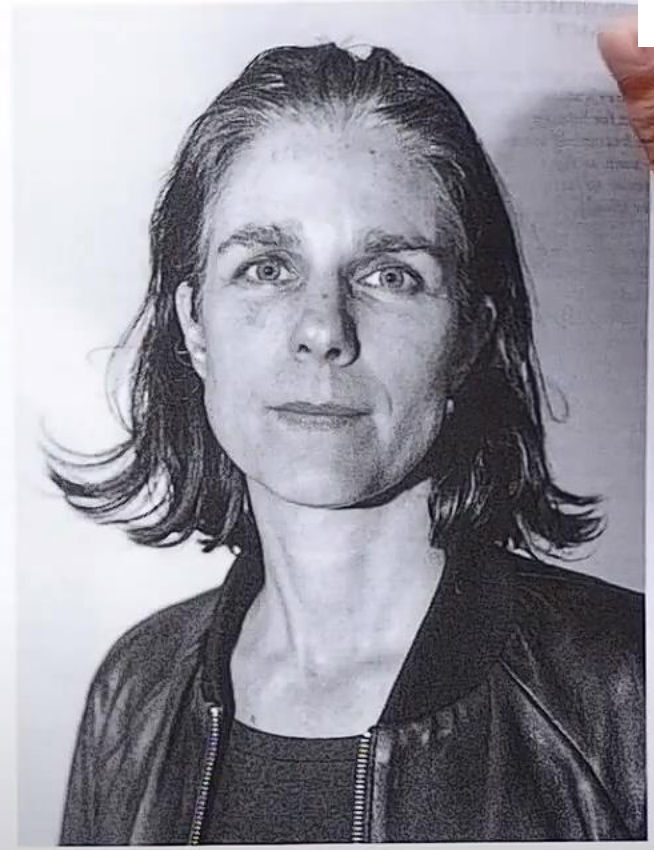
We try to answer. If there is something abnormal and they need counselling, we refer them to help locally.

ON THE ABORTION PILL

"Pregnancy itself is a health risk. At the beginning of the pregnancy, you can miscarrying. If you continue with a pregnancy, you can get severely nauseous and sick. Some pregnant women develop very high blood pressure and therefore can suffer strokes or other serious consequences. The end of the pregnancy is the riskiest moment, when women die in childbirth.

"Twenty percent of pregnancies that end in miscarriage, which is something women usually deal with themselves. It might start bleeding or get cramps during menstruation, and the pregnancy ends. Medical abortion, whether by misoprostol alone or with a combination of different medicines, works exactly the same as a miscarriage.

"But in some cases, the womb does not contract properly or the abortion is not complete. These are cases where you need surgical assistance.



A History of Misogyny

Chapter Two: On Rape	PROJECT	EXHIBITIONS (3)	PRESS (10)	
Chapter One: On Abortion	PROJECT	BOOK	EXHIBITIONS (9)	PRESS (11)
Genesis Chapter: On Mass Hysteria	PROJECT	BOOK		
*Menstruation Myths	PROJECT	PRESS (3)		
*Femicides	PROJECT	PRESS (2)		

On Eating Disorders

The Epilogue	PROJECT	BOOK	PRESS (4)
Thinspiration	PROJECT	BOOK	

On Sexuality

This is how Laia Presents her different projects on the front page of her website, interestingly there are not any images, it is simple design resembles the contents page of a book. The way her thoughts and ideas collected together, in to specific areas in such a way, I get the feeling that Laia really wants people to engage with her ideas. The images are a secondary aspect of her work, moreover they work as devices which incite contemplation over the associated texts.

Laia Abril – photographer

- Multidisciplinary artist working with photography and text, archival material, video and sound.
- Studied journalism in Barcelona and studied photography in New York
- 2009 enrolled as an artist in residency in Italy working as a creative director for *Color* magazine
- Focus of her work is on sexuality, eating disorders and gender equality
- Investigative *On Abortion* 2017 book won awards.

Live talk with Laia Abril <https://www.youtube.com/watch?v=6wk39lsWQIQ>

Given the balance of text and images Laia's photobooks it is clear to see that research is an very important aspect of Laia's photobooks, she presents an argument first and supports it with photography and compelling writing. The ideas and topics Laia touches on in her projects are of an extremely sensitive nature and thus care and attention is of utmost importance. Her frank outlook is an example of someone who was compelled to follow the stories she felt connected to, which due to the often taboo nature of the subjects she discusses in her work, ideas she felt were not being discussed well in society.

Laia's projects are a great example of how other artists exhibit their work digitally. She integrates certain experimental choices and design elements into her books, such as fold out pages or inserts, physical interrupts that help to inform the speed at which people look through her publications. Books like *epilogue* is a teamwork creative enterprise so the words which appear are unauthored, texts are comprised of more than just her own thoughts. The collaborative process to make her publications I feel is significant.

Thinking about the way her work is perceived and consumed should go onto help inform the choices I make surrounding presenting my own work. I absolutely admire way her photobooks have a rhythm within its design which helps people process the information at a speed Laia sets. More important information and ideas can be specifically singled out in spaces which helps to express their overall importance to the ideas being expressed.



“This heartbreaking book is a must have”

Rémi Coignet, critic

Laia’s website has links own prints of all publications, she uses the website as an exhibition space for her work. It is therefore easy to access and purchase, which no doubt makes her projects have a greater reach. When I think about aspects of Laia’s website to consider in my own practice. I firstly would consider her use of simplicity, her subject areas are presented before any images indicating toward the significance of Abril’s written work. her layout is easy to navigate and draws people into viewing her publications in an effective manner.

I will look at Laia as an example to draw from when I come to put together my own website, her layout and approach is formulaic and to the point. Her work stands as an example of how the weight of a photobooks text can be significant.

In my own practice I will be looking at presenting my work digitally due to the restrictions of Covid-19. This gives me the opportunity to present more than just text and photos however, therefore I need to look for other examples of people presenting mix media projects.



Claire Bottomley – research processes

Jeremy Deller - Finding synthesis in a research dossier – linking all ideas into one large mind map, with arrows pulling ideas together.

Notes from the lecture:

Claire's work focuses of feminist and society, she explained her thoughts as they roll from idea to idea and artist whose work intersects with them. For example Roxana Savin *i'll be late tonight* photography which is procured in disordered environments or with dead pan expressions in the portraits of house wives with a large amount of constraint.

This lead to: *I'm not angry, I'm sad* – a text from Roxana Savin's *I'll be late tonight* which contends with anger not being viewed as a feminine trait.

Louis Bourgeois, sculptor who explores roles of women in society.

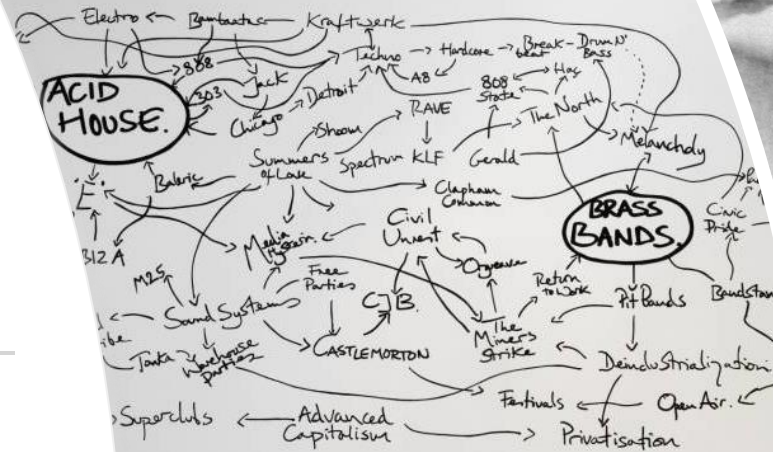
Sylvia Plath – the bell jar 1963, teenage angst.

Maggie Nelson – the art of cruelty

Olivia laing – art in an emergency
https://books.google.co.uk/books?id=lq20DwAAQBAJ&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false

Susanna and the elders 1610 Artemisia Gentileschi – female painter who's work was attacked by the suffragettes

Look at the power relationship in representation – jimmy nelson white saviour





Robert Frank – The Americans

The title - Post Apocalipso

Why the name 'Post Apocalipso'? I chose this title as a response to the contemporary climate as of 2020, we are living in what could be described as the apocalypse. Sea level rising, overreliance of fossil fuel, pollution in the ocean, mass extinction. It's a pretty mad time to be.

23rd of march 2020 the first lock down begins, we were all scared for our loved ones, some more scared that the reigns of power lay in the hands of an erratic elitist who's initial command was that we 'must' stay at home. An uncertain sense of unity fell over the UK which manifested itself soon as a cultural oddity, people started to clap for the NHS at 8pm every Thursday.

Whilst I initially felt what could only have been described as a sudden sense of national zeal, I was never aroused to the point of joining in and resolved a far more sombre interpretation of the events.

It is interesting to consider why this post apocalyptic performance happened, one which was quickly co-opted by the conservative party's public relations team, as a way of making Boris and his cabinet to appear more compassionate.

A dance of distraction which carries a level of sadistic irony for those conservative members of parliament, and by extension the voters banging pots and pans in the conservative heartlands where I grew up, that they would be celebrating the NHS they immeasurably damaged.

That celebratory clapping and banging of non stick steel pans by an enthralled population echoed to me a grim warning, a sound antithetical to that of the calypso steel drum. Where the Caribbean calypso is full of rhythm and hope, its grey opposite manifests itself as more chaotic and controlling.

What I am calling the Post Apocalipso, the grand illusionary state, expressed itself then as a dark foreword to the end of the world. I want to explore the idea that those same people banging pots and pans for the NHS today in 2020, could be banging them for food in 2030.

The work I publish will be within the context of documentary journalism, as I will explore many themes pertinent to life after the first lockdown using the ideas I have researched from existing filmmakers on YouTube.

What is Post Apocalypso?

- Broadcast journalism, talking to the camera and taking the viewers on a journey.
- Autobiographical piece documenting life as a 3rd year university student during the Corona virus pandemic, documenting the adjustments to life especially since falling under a local lockdown.
- Heavy emphasis on visual storytelling, pulling creative inspiration from independent content creators on YouTube, such as Casey Neistat and Dan Mace
- Experimentation with various filming styles and methods, wanting to utilise film technique where ever possible to produce an engaging visual portfolio
- Intersecting with dissertation themes in order to streamline overall research.

**Broad themes for
the videos**

The Environment

Politics

Story Telling

Dissertation
specific

Just for fun

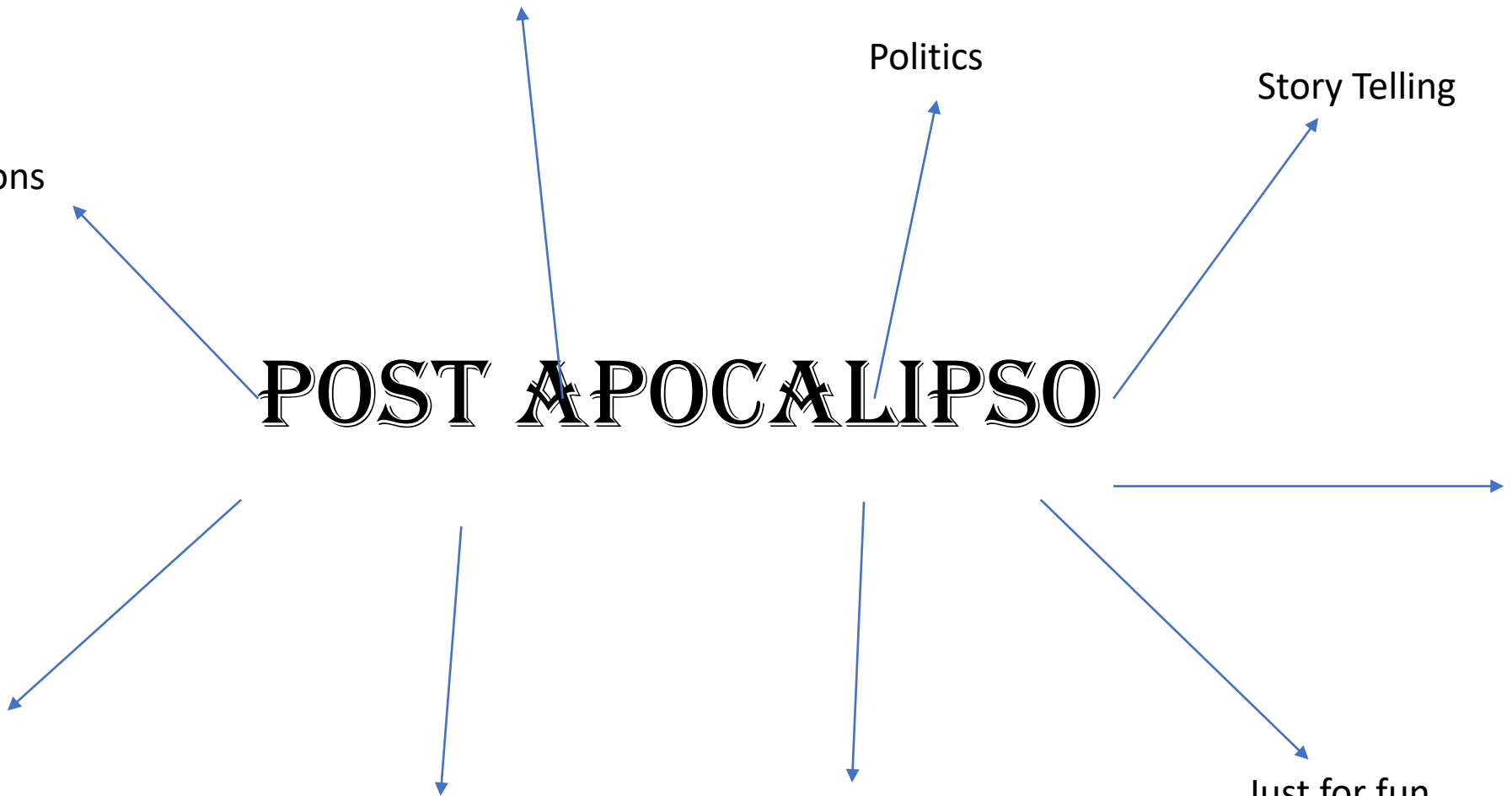
Broadcast journalism

Mental Health

Philosophy

Covi-19
restrictions

POST APOCALIPSO



Experimental Film Ideas

Post-Apocalipso

```
graph LR; PA[Post-Apocalipso] --> RV[Regular vlogs - covering various themes]; PA --> PT[Personal themes]; PA --> CC[Conversations with covid]; PA --> PD[Photography days]; PA --> PH[Philosophical themes]; PA --> ET[Environmental themes]; PA --> PTh[Political themes];
```

Regular vlogs – covering various themes

Personal themes

- Diet / exercise
- What we do for fun
- Contracting Lyme disease
- Maintaining mental health
- Drug use

Conversations with covid

- Speaking to people and their experiences with a covid world
- How it intersects with other issues of today

Photography days

- Producing interesting photographs
- Developing methods for photo production
- Looking at photographers

Philosophical themes

- informed by dissertation
- Capitalism / collectivism
- Young people vs old people
- Weekly philosopher deep dive

Environmental themes

- Pollution
- Litter
- Water rising
- The Gower

Political themes

- Welsh independence
- Covid rules
- Interviews with local Swansea voters

Experimenting with autobiographical documentary filmmaking – Why use YouTube?

After looking at some of YouTube's autobiographical journalistic filmmakers it is clear there are some key similarities are present, these similarities are significant to consider as reasons for their success. Looking at Casey Neistat and Dan Mace has shown me the basics of constructing an engaging short film, through combination of video, audio and music. A key similarity is seen in their ability to use engaging visuals to support the overall narratives of the videos.

As a continuation of my project I will begin experimenting trying to construct my own 'vlog' type videos, the focus of my experimentation in this first instance is primarily to get familiarised with the equipment I am using and try to formulate some methodologies for video production. The videos will be autobiographical in nature and will relate to my current situation of being a university student during a global pandemic.

I am editing with Premier Pro and will be shooting on a Go-pro Hero9, A Sony A7iii and a Nikon d3300. I do not own a specific microphone yet, so will be relying on the onboard camera microphones, I can tell already this is going to make the quality of audio significantly poorer than those seen on YouTube. These Videos are more interested in visual experimentation than what is necessarily being said.

I will be publishing the videos on YouTube, this will give me more experience with publishing content. I also think it is a convenient place to present my work. I do not expect to produce a viral video, only through making videos however will I refine my ability to make the short form videos I want to.

<https://www.youtube.com/user/genericAlex/featured>

Video 1



In this first episode I wanted to set the scene in Swansea, I first when about this by walking down to the beach and filming some shots of the beach front. I had timed my filming to coincide with when the tide reached the sea wall because I wanted to film how it ripples off the stepped formation. The day was grey and miserable and tonally was fairly limited however I am pleased with some of the shots I managed to get, when I was out filming I was trying to utilise the surroundings effectively, finding leading lines and framing devices to film as I walked along the beach front.

The first sequence, filmed on the Sony, showed me how to think about shot types in three general ways; the wide, the medium, and the tight. Going between them sequentially to make the film feel more cohesive. The next part of the film was a tracking shot of me entering the house and follows me as I climb the stairs to my bedroom, the complete sequence required me to set up the camera in various locations and walk up and down the stairs multiple times. I had to consider about continuity between the shots and lighting. I framed the shots pragmatically as the limited space made the filming feel confined.

I then proceed to talk to the camera directly, here I explain what I am doing in the video and then introduce a room tour. With music I combined a sequence of shots which explore all the facets of my room. The sequence is meant to be a little ironic as the space is rather small and the detailed coverage I am giving it is disproportionately large. For stylistic direction for shots I am referencing the style of Casey Neistat, in particular the meticulously detailed videos he filmed of the interiors his old New York studio.

After this I switched to the go-pro, the difference between the two cameras make a big impact on the overall feel of each section where I speak to the camera, the original shots on the Sony seem less personal than that on the Go-pro. It is also important to note the overall difference in quality between the two cameras. The Sony handles the lighting situation far better, however I will need to think about investing into some lighting equipment to better illuminate myself when I film, better lighting makes a clearer image and when it's a steady shot of myself for example, it would detract from what I am saying if the quality looks bad.

As a first attempt I think this was a good experience, I executed a plan and produced a video. I constructed the video after planning out a rough storyboard, I found this helped to keep my creativity focused into solving smaller problems which combined into the whole. I am beginning to understand better how to use music in conjunction with video in an effective way, one which supports an overall stories I am trying to explore.

The following 8 images are the intro sequence

Post Apocalypso

A leading lines shot which includes a banner displaying information about Covid-19, this establishes the video in the present day.

The Font and layering process is designed to be unobtrusive, it resembles the introductory captions work of Casey Neistat's daily vlogs. I have reduced the opacity enough so the text doesn't over power the image.

Swansea

For visual direction on the shoot I just embraced some of the basic compositional techniques. I have to admit I find it difficult to find nice compositions in Swansea, along the beachfront however things become a little easier.

I am proud of this framing, it is a place where I could film multiple times and it would show a completely different picture. I think placing the text onto the horizon in this way is a creative use of the horizontal line.

Episode 1

04/10/2020



Press **Esc** to exit full screen



I did not have to wait here very long to have someone walk through the frame. I think this is a great shot because it has someone moving from left to right. I realised after reviewing the footage he is running in a marathon of some kind, I think the shot shows how life goes on here despite the restrictions.









Video 2



To introduce the second video and connect it with the first I introduced the video using four shots which I didn't use from filming at the beach for the first video, it seemed like a waste not to try include them given they establish the video as being in Swansea. I then begin by introducing the premise of the video, to do go do some street photography, as I walked to the centre of town. I am employing this method to establish the idea that the viewer is joining me on this adventure to take photos. After finishing what I had to say the video cuts to some footage I filmed as I entered the market to meet Peter.

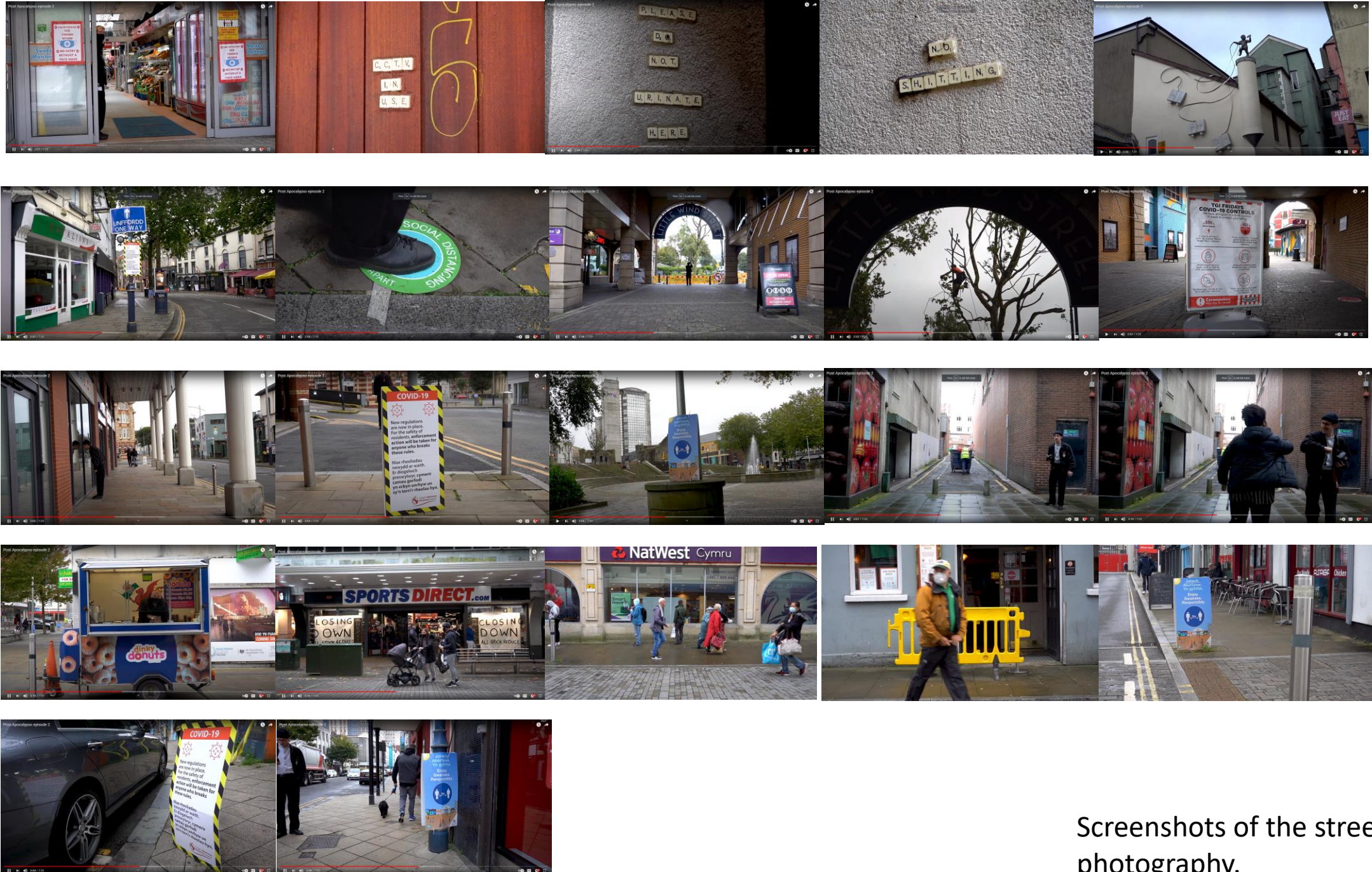


I really like the shots I had of the two of us sat at a table, I imagine I could use that framing again for future interviews. What follows after sitting for lunch with Peter is a sequence of footage I took of the centre of town, I was focusing on capturing the way Covid-19 has stamped itself in the visual environment. The sequence I put together I am really pleased with, it successfully documents the sights of Swansea during this pandemic, I achieved my objectives.

The latter portion of the video follows me as I visit the Gym with Ahmed, I had secured permission to film from the site manager to film inside. Following this was a post-workout interview with Ahmed, he and I talked about post gym routine and future ideas for videos. I filmed it on the Go-pro and lit the scene with both our phone lights, a softer light in the future would look more appealing I think.



Overall I think the video was a success, I combined various scenes together into a cohesive whole, documented my day well and started to feel more comfortable in front of the camera. Using the Go-pro has a really interesting look, the stabilisation makes low light situations tricky but good natural light use will compensate for this. The built in microphone for the Go-pro worked well and I can certainly see myself using it to film autobiographically again in this project.



Screenshots of the street photography.



The street photographs I took on the day

Video 3

– Thoughts on ‘vlogging’



In reflection I think this video is the weakest of the three as a good portion of it is just me speaking into camera, I think it proves that I need to develop my script writing. The first sequence however I really enjoyed putting together, speeding up the footage of me cleaning the kitchen was good practice for me to start thinking about how time lapses can be used in videos. One important lesson I realised was the importance of considering the focus settings, as moving around the frame whilst it is on an auto focus mode will distort the footage when its sped up.

At the end of the video I included a short video I put together which was an attempt at an advertising video for the Swansea Bay Popup event which took place in autumn. Looking at the differences between mine and the advertising which was eventual published by Wales online was painful. My video looked rather novice by comparison, but it did give me some perspective on what I can improve.

I think making these three videos was a really good exercise because getting into the mindset of being a vlogger, if only for three videos, helped me understand the effort which goes into making short form documentary videos. I found that the more planning when into my video the better the end result was. With a good use of story boarding and scripting I was able to fashion together far more coherent videos, it proved to me how much I have learned from analysing the work of established vloggers on YouTube.



Church Covid photo story

As part of my ongoing project to explore the use of visual story telling techniques, I attended a Sunday church service with my grandparents as a documentary photographer. I wanted to document the ways that covid-19 has affected churchgoers and how it has plastered itself into the church environment. I feel overall this collection of photos does well to capture the essence of the day and highlights the strain it has had on the overall experience of the faithful at church during a pandemic.

Shooting on the Sony A7iii, using the 28mm-70mm lens, the camera handed the environment well and silent mode is indeed very quite. When taking photographs I tend to shoot with the ISO on auto and adjust my aperture and shutter speed manually, I discovered that this range is limited to a lowest setting of iso 100 when shooting in silent mode. Operating a camera silently may be important for future projects where subtly is important.

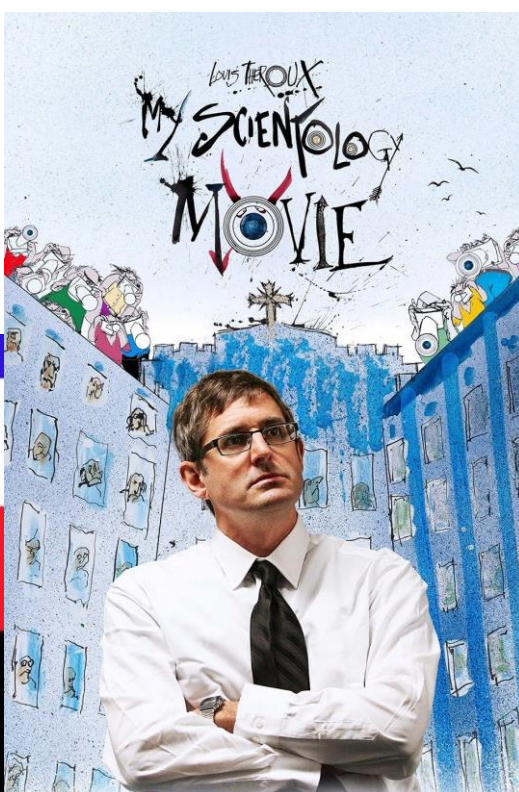
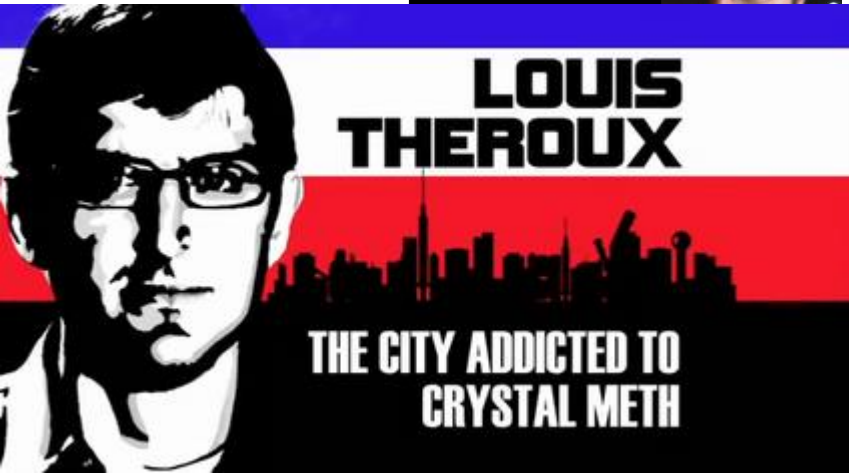
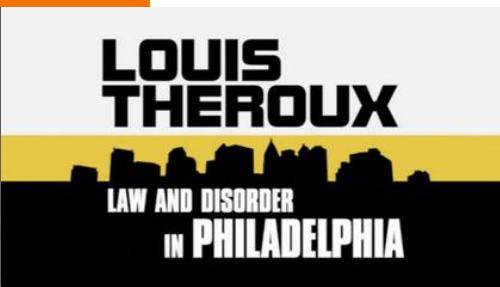
I have arraigned these photos into a photo story which coherently describe what it is like attending a church service whilst covid-19 restrictions are in place. For my grandparents David and Jane who are both in their 80's as well as Gwen who is 99; church is an extremely important part of life. Gwen can be seen first walking with David into church where she rings the bell.

You can see how people are greeted in the entrance with a track and trace sheet waiting in front of the notices when you enter the church, there is also a station clean hands. Whilst inside the church you must wear a face mask, though people can in certain instances remove it, for example; when people are giving readings, the choir is singing and the Vicar is giving his sermon. Directions on moving around are posted about the church which made it feel like some kind of exhibit.

On a more personal note, I think it is important to mention that the congregation are not allowed to sing, which I think is a massive shame. Though the 3 person choir could, the shared sense of unity brought by singing together was sadly missing and added to the already strained atmosphere. The social distanced Sunday service is now a streamed to viewers live through Zoom, even though regular services are operating online this has excluded some elderly members of the church who are not yet online.

In conclusion I think I documented the service well, the set of images portray well the moment in time when Covid-19 dominated the lives of people. The aging members of church whose lives revolved around the regular services find themselves increasingly isolated, this is an ongoing and developing situation which may end once vaccination hopefully will return things to normal.





Louis Theroux stands out to me as someone whose work is as an important example for me to learn from. Looking at his style he composes himself in such a way which often eases others in front of the camera, his outward appearance is simple and reserved; a collared shirt and blue jeans, sometimes supporting a tie, this I believe is a form of social camouflage, helping him feel natural in any given situation. Theroux's extensive portfolio of work proves his own mastery of documentary journalism, his work is widely regarded as industry standard.

IMDB Credits

Filmography		▼ Show all	Show by...	Edit
Jump to: Writer Producer Director Actor Soundtrack Self Archive footage				
Writer	(48 credits)	Show	▼	
Producer	(33 credits)	Show	▼	
Director	(1 credit)	Show	▼	
Actor	(1 credit)	Show	▼	
Soundtrack	(1 credit)	Show	▼	
Self	(81 credits)	Show	▼	
Archive footage	(4 credits)	Show	▼	

Fourteen Days in May – Paul Hamman

“There is one crime on the record of Edward Earl Johnson, a 26-year-old African-American man from Mississippi - murder. He was convicted on the sole evidence of signing a confession he had not written. Johnson always denied the killing and appealed against his death sentence for eight years in the US courts.

Fourteen Days in May is a countdown to an execution, revealing the effect on prison staff and other death-row inmates as time runs out for one young man. (1987)

This documentary is part of Louis Theroux: Docs That Made Me, a collection of Louis favourite documentaries. Among documentary makers, Fourteen Days in May is heralded as a powerful and important piece of storytelling. Louis notes the way the story is told dispassionately until the moment when filmmakers 'break the fourth wall' and say goodbye to the condemned man, Edward Earl Johnson. Under normal circumstances, this tonal shift would be seen as an error of judgment but here it's an enormously emotional moment. The grammar of interviewing and filmmaking is turned on its head as a man faces execution.”(BBC iPlayer)

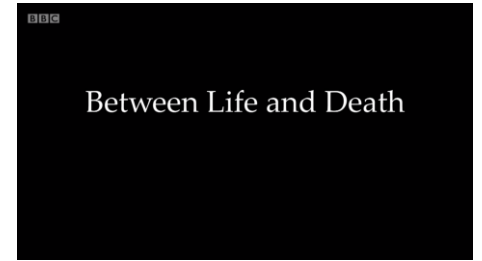
I Found this documentary extremely hard to watch, as it shows the reality of the death penalty, but also as it shows the treatment of convicted criminals in The USA. Across the two weeks of filming we see the filmmakers enter and leave the prison via the farm where the convicted are made to work the fields. It resembled a colonial slave plantation apparent from this sections of film was a disproportionate of black workers. This was supported by text revealing a black man was more than 4 times as likely to be sentenced to death for killing a white person than the reverse.

The film carefully presents the reality of the justice system for young black men in America, I agree with Louis Theroux when he mentions how powerful a moment it is at the end when the filmmakers excuse themselves from the room, stepping in front of the camera to hug Johnson and say goodbye. The final sequence is a painful recording from the post-execution interview, journalists ask questions to the prison warden. Finally it is revealed in the closing text a black woman who had an alibi for Johnson was turned away by white officers.

Films like this are extremely important for they present an argument against the death penalty, exacerbated by institutional racial injustice it creates a system where government agents feel sometimes they are executing innocent people.



Between life and death (2010) Nick Holt



First impressions

- The film is a carefully produced documentary on an extremely sensitive topic.
- A combination of narrated voice over, filming withing the hospital, interviews with family members and the submissions of family members personal film.
- The film chronologically reveals scenes to us.
- Tension builds as we learn more about each patients condition and hear from each family member about their thoughts.

Nick Holt - a BAFTA winning director of documentaries for Channel 4 and the BBC including 'Guys and Dolls', 'Between Life & Death', 'The Murder Trial', 'The Trial: A Murder in The Family'



Between life and death (2010) Nick Holt

I was made aware of this documentary from the later mentioned Louis Theroux: Docs That Made Me, it was an incredibly powerful film which examines the moral and emotional quagmire surrounding the recovery from serious brain injuries. The documentary provides a view into a world of dedicated doctors and nurses fighting to give those in their care the best possible chance at recovery, whilst examining the difficulties which surround determining what the wishes of those in recovery would be.

“Provocative documentary following the doctors who can now interrupt, and even reverse, the process of death. Filmed over six months in the country's leading brain injury unit (Addenbrooke's Hospital, Cambridge), it follows the journey of a man who, by only moving his eyes, is eventually asked if he wants to live or die. Two other families are also plunged into the most ethically difficult decision in modern medicine.

This documentary is part of Louis Theroux: Docs That Made Me, a collection of his favourite documentaries.

Many documentaries, Louis suggests, could do with losing a few minutes here and there. He makes an exception for Between Life and Death though, which doesn't waste a second with its economical storytelling. The day to day events which take place in hospitals have the potential to be highly emotional and full of drama. Nick Holt's Cambridge-based film was an inspiration for Louis Theroux's 2014 documentary, Edge of Life, about Los Angeles' famous Cedars-Sinai Medical Centre.

In 2011, Between Life and Death won a BAFTA and an RTS Television Award for Best Single Documentary.” (BBC iPlayer)

The example Holt leaves for any aspiring documentarian is one which proves that uncomfortable stories can make compelling and heart wrenching films. This documentary, ‘Between life and death’, is an emotional 50 minutes long and structured in a way which relieves the building of emotional tension at the end. I thought it was well cut with narration and interviews supporting visuals and audio from within the hospital.

I found the sections of interviews to be powerful and moving pieces of film, seeing the faces of people as they explain the worst moments of their lives supports the documentary as a whole and helps to contextualise support the lived experiences of these people.



Waiting for Fidel - Michael Rubbo

Whilst the film indeed does have a story around an interview with Fidel Castro which never happens the dynamic of three Canadians exploring Cuba is portrayed by Rubbo as an interesting visual exercise. The documentary style Rubbo employs shows how an established visual and structural norm for documentaries has not really changed all that much in 30 years. The general structure of interviews, b-roll and narration is all combined to make the film. Arranged chronologically the viewer gets a sense they are exploring Cuba with the journalists as it happens, anticipation for the interview with Fidel which builds throughout the film ties the piece together.

I find this style of film making is absolutely fascinating, not only is it an interesting way of seeing Cuba, we get to see a dynamic between people who do not agree, this discussion runs in conjunction with the viewer who in turn makes their own summarisation about the film. What I find to be most important is how we get to hear people's lived experiences with this style of interview based journalism. The film is made all the more interesting given they never get the interview, a comical release of tension and it is a colourful reminder that when making documentary films, you never wholly know what you are going to capture, it is in the edit where the film is finished.

The film ultimately becomes an examination of Rubbo, Stirling and Smallwood's exchanges as they relax preparing for the interview that never came. We see a diverse range of life in Cuba in the documentary, this is shown to us when the journalists are filmed touring Cuba and understanding the lived experiences when speaking with locals. In my future work I want to explore ways of interviewing people, this documentary shows many examples of the ways a dialogue surrounding difficult topics, in this case life in authoritarian Cuba, can be examined on screen.



Screenshot from 'Waiting for Fidel'

Molly Dineen



Dineen's style has her often stay with the person she is filming, leading to formations of trusting relationships. I am impressed by the sense of being there in the moment with Dineen. I think this is due to her simple set up: herself, camera, and mic.

The relationship Dineen forms with her subjects enables her to capture more honest representations and portrayals of people and situations. These depictions help us as the viewer to believe what is happening and trust the lived experiences of those being interviewed.

I am really impressed by Dineen's work because she was a one person operation, as her films can show how she was filming and recording sound herself, in doing so she has complete creative control of the processes of the documentation. Knowing where and when to film is easier now we have digital technology, seemingly unhindered by the limitations of film and video technology at the time Dineen impressively displays her understanding of a moment and subtly of characters.

Geri

Geri - A Film By Molly Dineen (1999 Documentary)
<https://www.youtube.com/watch?v=ryPC5EQ7Rng>

Recognised documentarian, who has won two BAFTA's. Dineen's style has her often live with the person she is filming, leading to formations of trusting relationships. The relationship Dineen forms with her subjects enable her to capture more honest representations and portrayals of people and situations. Her films often surround elderly white men and are about collapsing institutions who lean often very strongly to the right.

Her film *Geri* shows life for Geri Halliwell 'ginger spice' after she left The Spice Girls. Whilst initially she found it difficult getting Geri comfortable with giving control to Dineen, she later realised how lonely she felt Geri was and this understanding shaped the later filming processes.

Her film 'In The Company of Men' was a documentary that followed the Prince of Wales Company, 1st battalion Welsh Guards on a tour of duty in County Fermanagh, Northern Ireland. Again we see how Molly builds a relationship with the people she is filming. Dialogue seems natural and honest.



In the company of men

Constructing a Documentary

Interviews

- Semi Structured
- Open ended questions

Voice over

- Narration
- Provides exposition

B-roll

- Initially sets the scene
- Visual narrative supports audio

Natural audio + sound breaks

- Control the tempo
- Supports seamless cutting of audio tracks

PERSONAL APPEARANCE RELEASE form template

Production Date(s): _____

Program Title (working title): _____(the “Program”)

Participant’s Name: _____

Producer/Production Entity: _____(“Producer”)

Production Location: _____

I hereby authorize Producer to record and edit into the Program and related materials my name, likeness, image, voice and participation in and performance on film, tape or otherwise for use in the above Program or parts thereof (the “Recordings”). I agree that the Program may be edited and otherwise altered at the sole discretion of the Producer and used in whole or in part for any and all broadcasting, non-broadcasting, audio/visual, and/or exhibition purposes in any manner or media, in perpetuity, throughout the world.

Producer may use and authorize others to use all or parts of the Recordings. Producer, its successors and assigns shall own all right, title and interest, including copyright, in and to the Program, including the Recordings, to be used and disposed of without limitation as Producer shall in its sole discretion determine.

Signature of Person Appearing: _____

Address: _____ Postcode: _____

Date: _____ Phone: _____

Questions

1. Can you state your name and briefly introduce yourself to the camera?
2. In March when the first lockdown was announced where were you?
3. How did you find first lockdown?
4. If you could have given yourself any advice going into the first lockdown, what would it have been?
5. What is the biggest way in which Covid-19 affects your day to day life today?
6. What do you miss the most about life before the Covid restrictions were introduced?
7. How well do you feel the government is handling the pandemic?
8. What did you think about the eat out help out scheme that took place in August?
9. Do you have any concerns about the potential vaccines being produced?
10. At the start of 2020 what was your biggest hope for the new year?
11. What is your biggest hope for 2021?

Christmas Market interview

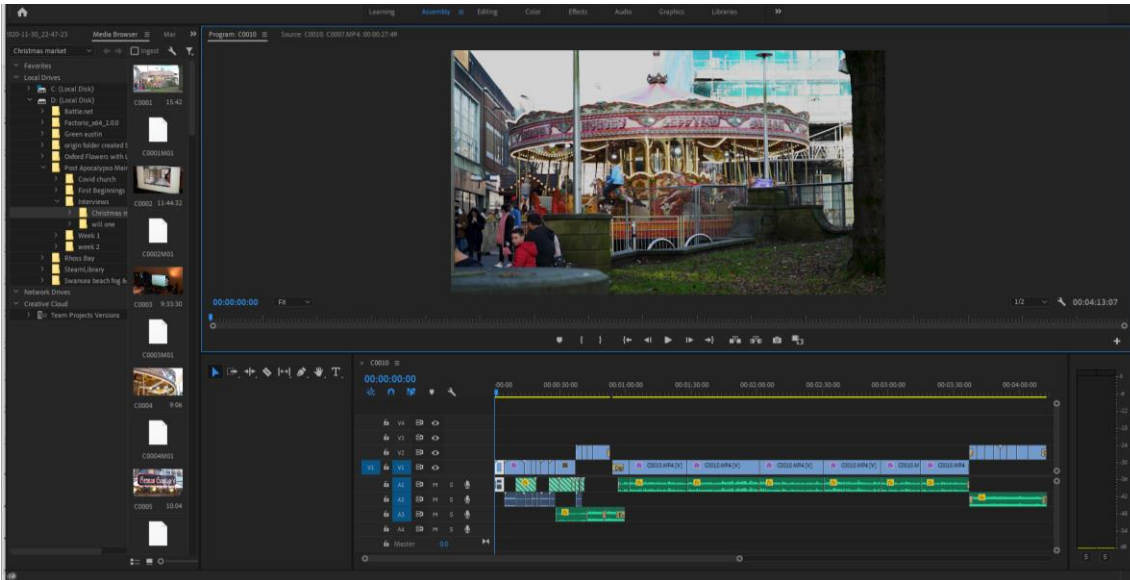
- Shot in Swansea City centre before Christmas.
- Wanted to interview people to see how life under lockdown has been
- Wanted to experiment using narration.

The market interview I produced was not the video I had planned, my original idea had many people interviewed and the video would be a mash up of all their opinions. In the end I found only 3 people to interview, as they were homeless the answers were an inciteful look into living on the streets during a pandemic. I structured the documentary to resemble the established style which combines b-roll and narration with interviews to tell the story.

This was my first experience using a separate microphone to record audio from, the microphone proved to be a very valuable piece of equipment. Recording the sound in a directional manner was crucial when I was filming an interview outside in public, this was made possible by the shape of the microphone which allows you some control over what is louder when attempting to record sound.

Overall I am pleased with the video, however I do feel that the video could have been improved by filming more b-roll, the film I did gather was okay but could be improved by using a tripod more and just setting the camera up steady that way. Some of the shots unfortunately were a little shaky, I would love to get a gimbal which I can use with my dSLR's which would improve the look of the footage I can gather.

In my next videos I will try to better combine the b-roll and the interview, I think using b-roll to mask cuts of the interview may make the whole video seem more coherent and believable. I will need to figure out ways I can adapt to the legal restrictions and risks operating interviews during a pandemic contains.



<https://www.youtube.com/watch?v=ylqdXKdt1Gg>



Next video



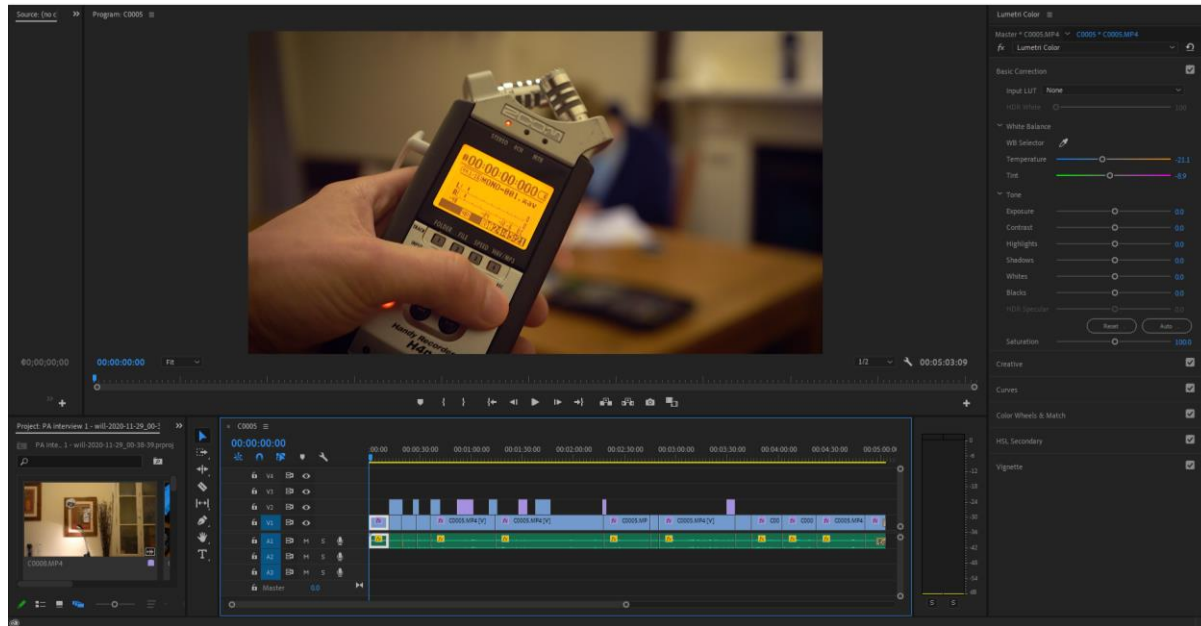
00:01:18



00:02:55



Interview with Will



<https://www.youtube.com/watch?v=4Mreh7SskYw>

In this interview I made with my house mate will I asked him the questions I had planned in the previous Christmas market video. I filmed will in our living room where he had chosen to study, used a desk lamp and ceiling light as lighting. This made the film seem a little yellow, I tried to mitigate this in Premier Pro using the white balance settings.

The interview went well, I think will's responses to the questions I asked were thought out and interesting. He has struggled a lot with not being able to see his friends whilst trying to complete his studies at university. Many of the difficulties he has experiences are echoed by most student at university. This experience has made me want to continue investigating how other students have been affected by the way universities have handled the pandemic.

I have become fairly confident now using Premier Pro, I have found it meets all the needs I have for producing videos, I have found from this experience in particular however the importance of getting good lighting. The better the lights the better quality the overall image of the video will be.



00:01:05



00:03:58



Imperial Courts Project

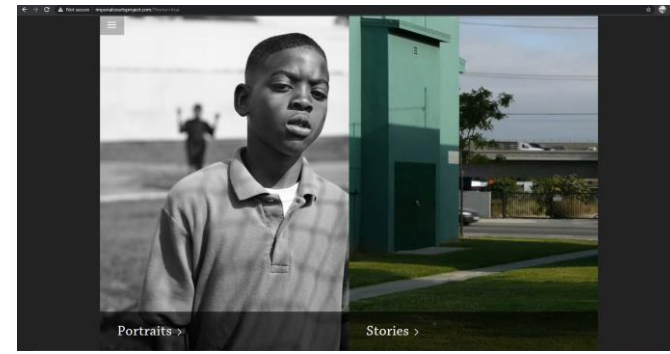
“About the project

Imperial Courts, 1993-2015 is a project by photographer Dana Lixenberg about Imperial Courts, a social housing project in Watts, Los Angeles. The project contains work made over a period of 22 years and consists of a book, exhibition and web documentary.

Imperial Courts was built in 1944 on the corner of 116th Street and Imperial Highway in Watts, Los Angeles. Part of a major social housing development, it attracted predominantly African-American migrants from the southern states. Imperial Courts and the neighborhoods around it soon became a ghetto, beyond which African-Americans were not welcome. Frustration at the racial discrimination and social isolation boiled over into the notorious Watts riots of 1965. Widespread riots erupted again in 1992, following the acquittal of four white LAPD officers accused of the brutal beating of Rodney King. Over the years, Imperial Courts has gone from being the epicenter of race riots to an anonymous deprived neighborhood. The media attention has died down, but the lives of the residents go on.

The web documentary consists of three parts: Portraits and Stories, and contributions by Imperial Courts residents. ‘Portraits’ encompasses all the portraits Dana Lixenberg has made between 1993-2015. ‘Stories’ combines her photography with audio, video and short texts to tell short poetic stories about daily life in Imperial Courts. With the ongoing contributions by Imperial Courts residents, the project aims to build an online historiography of which the residents are both protagonists and co-authors.” -

<http://www.imperialcourtsproject.com/about/>

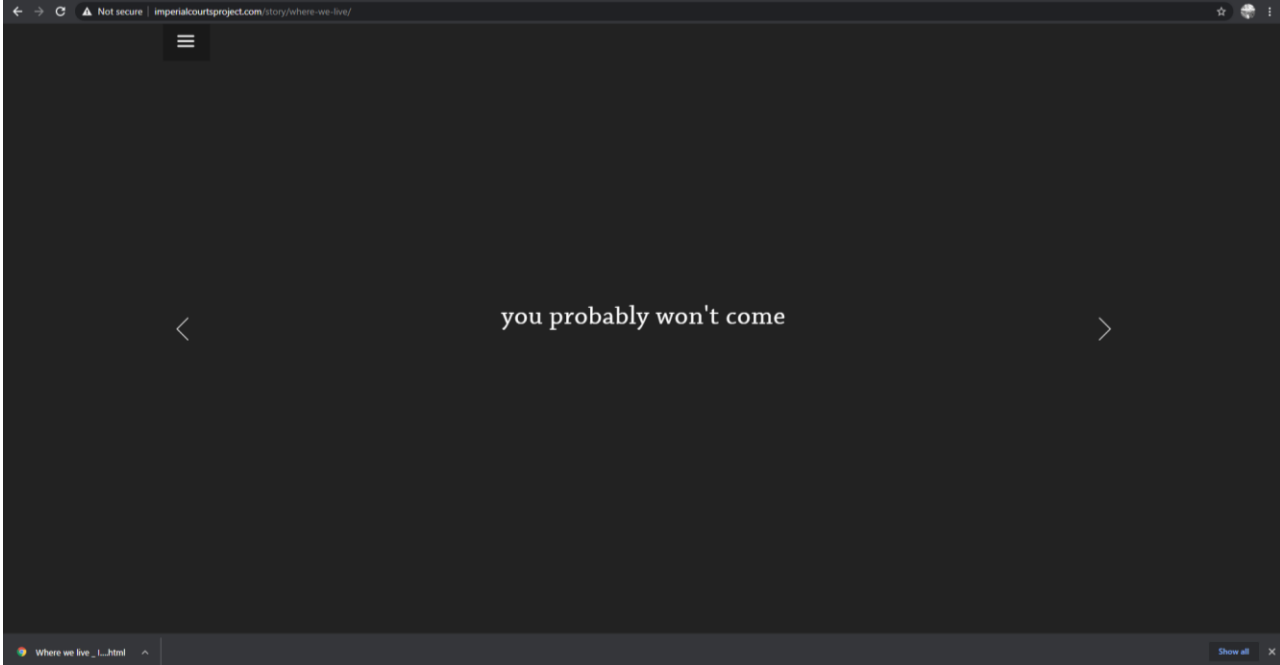
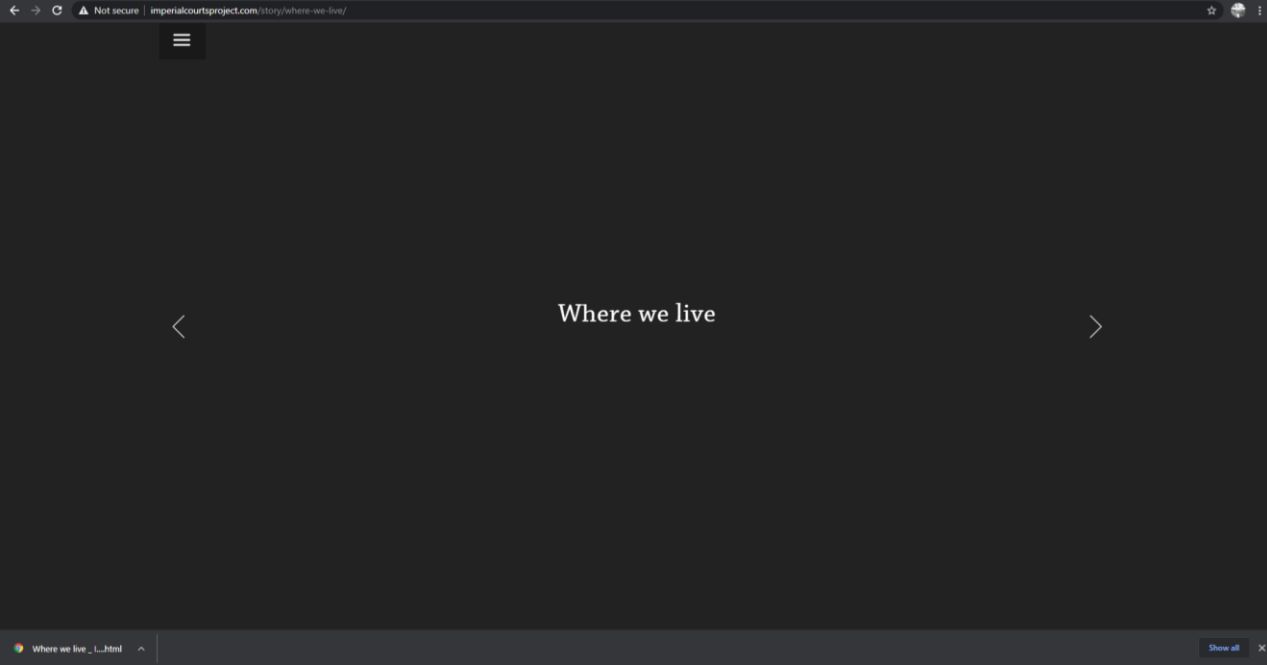


I am impressed with the degree of depth to the body of work presented in *The Imperial Courts Project*, I especially enjoyed looking at the layout of Lixenberg’s work and how she adapts to an online setting. Her website acts as her digital gallery space for her portraits as well as her most recent work ‘Stories’ which it is presented in a digital story book. This digital storybook that Dana compiles her audio video and photos together in, perfect for operating as a visual artist during a pandemic, collects well creating a clear sense of the place. It is clear from the well-ordered design and simplistic layout the work is carefully constructed, whilst going through the project I felt its organised structure slowed my pace when viewing the whole project, I felt this is an important design choice which is helping me understand her work better as a whole.

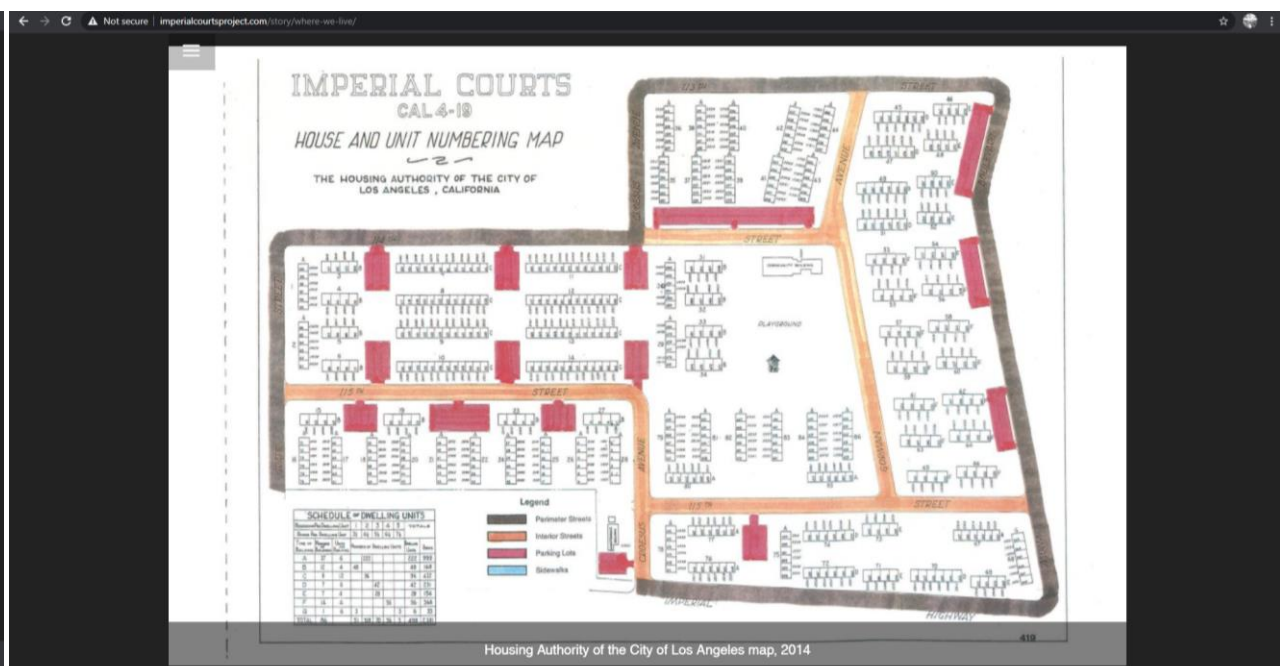
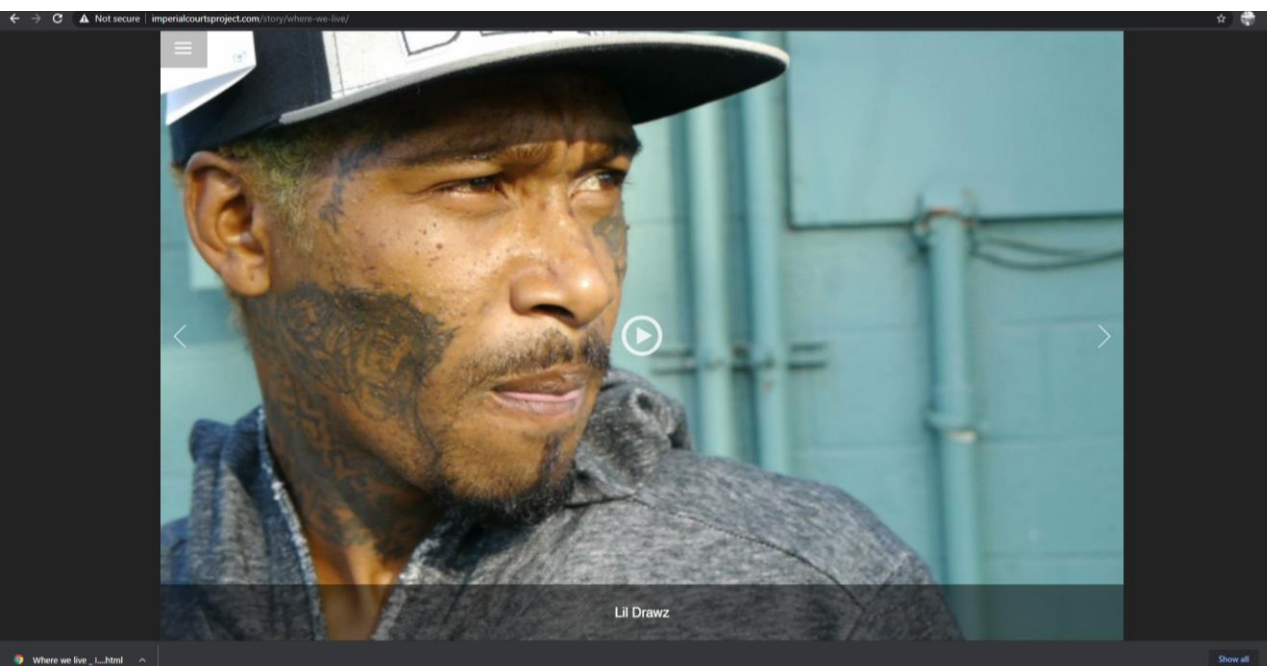
The Imperial Courts Project is still developing, Dana has maintained relationships with people living there for a long time, this is reflected in photographs of the families living in Imperial Courts. An understanding of the background behind this photo project is important, we see an important side of Los Angeles, good people at the fringes of society who are documented honestly and with care, despite this Lixenberg questions what value her work has but I think it is self evident,

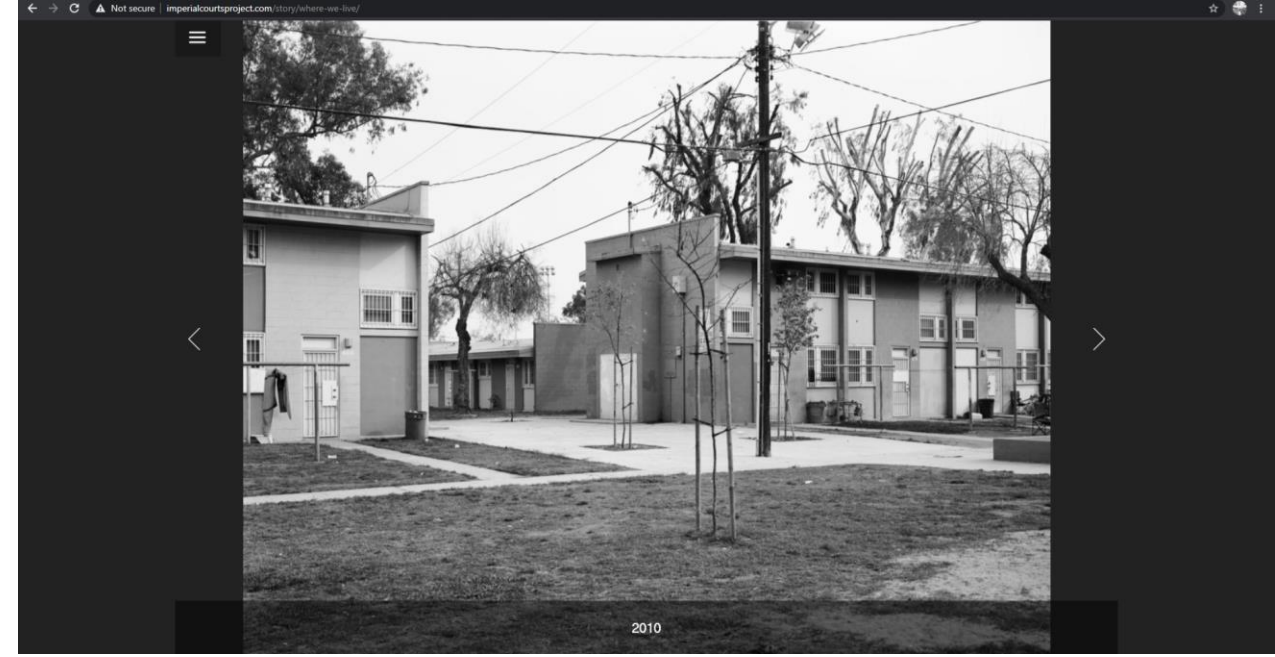
I like Dana’s work because she emphasises the need for sensitivity whilst also presenting the importance of hearing peoples lived experiences. Dana and her project is fulfilling a complex role, more than to simply record, as a journalist who has developed relationships with these people, she has a responsibility to them. I felt strongly about how much connection is made when we pause to let people speak. In my future experimentation I will explore ways of using online spaces to present sound and moving images in combination.

Before looking at Dana Lixenberg’s work I had been pretty focused on the idea of making a short film, I am now thinking more broadly about using photography in combination with recordings and video to great effect as part of a single body of work. It has made me pause and think more about different ways photography, video and sound can be combined in a digital space and in experimental ways.



Examples from 'stories'





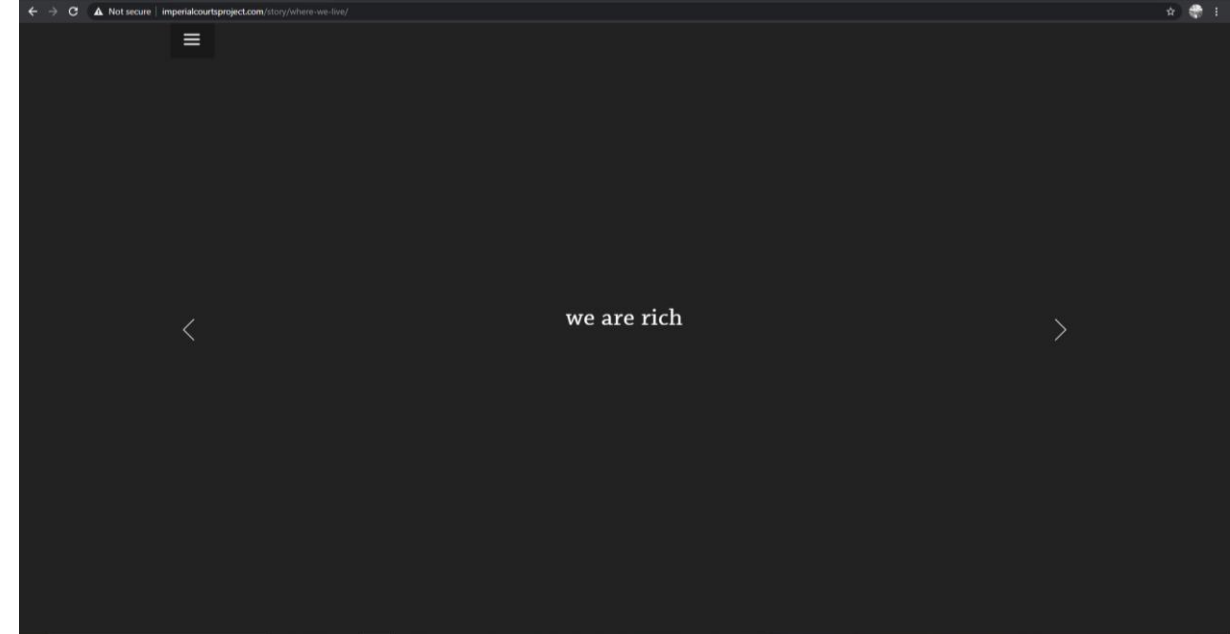
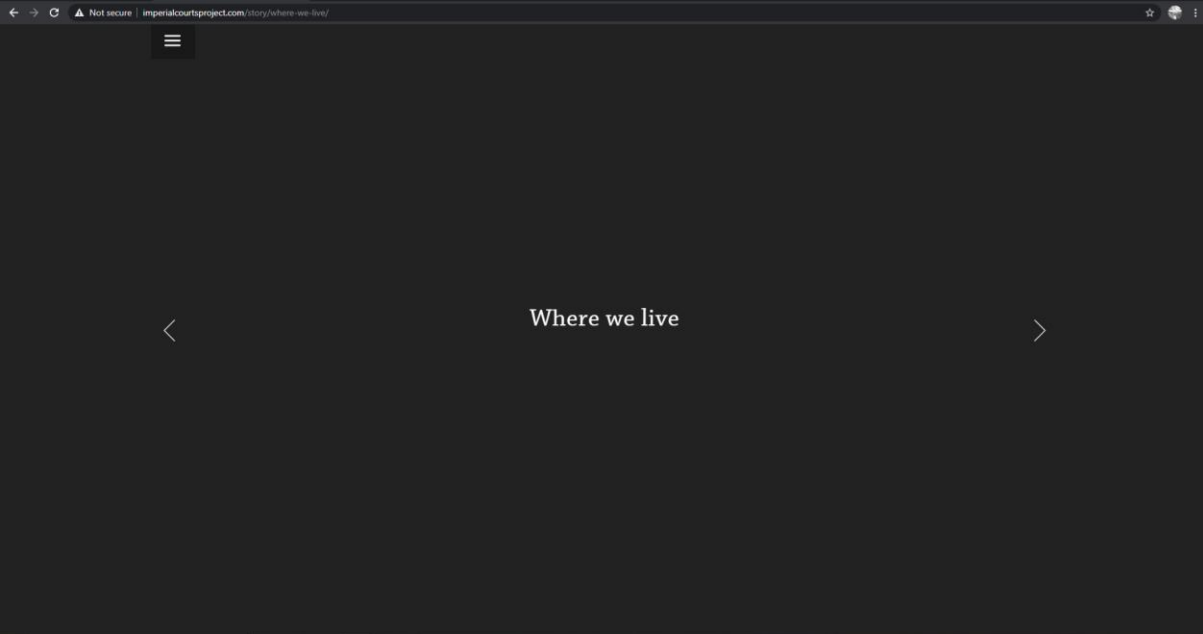
Examples from 'stories'



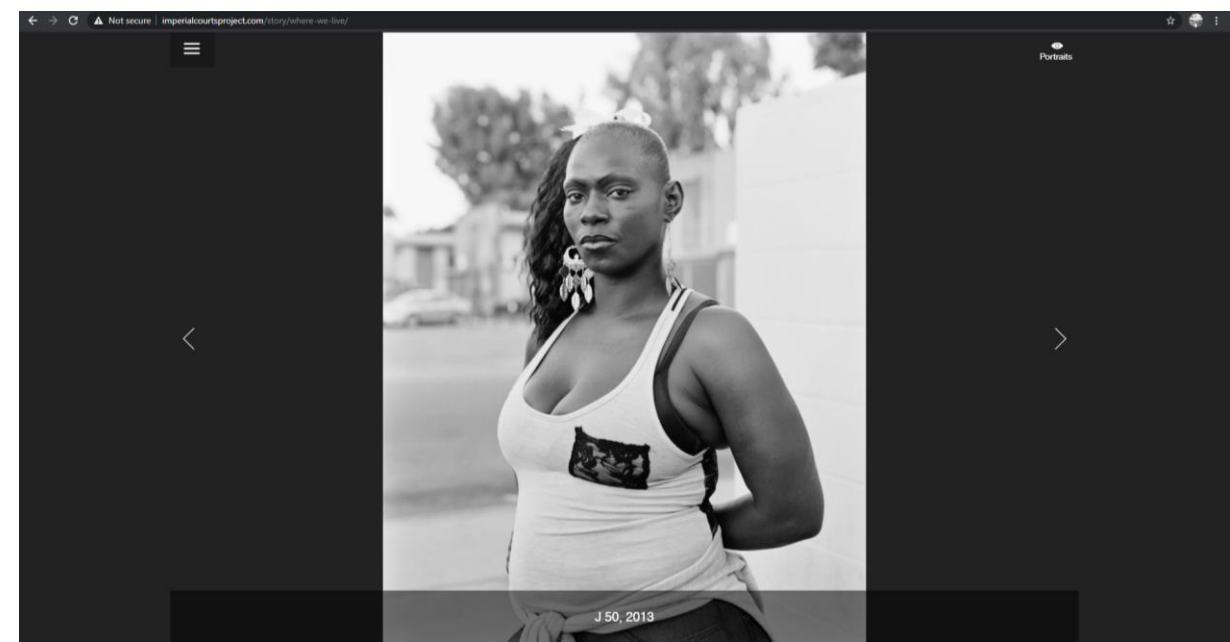
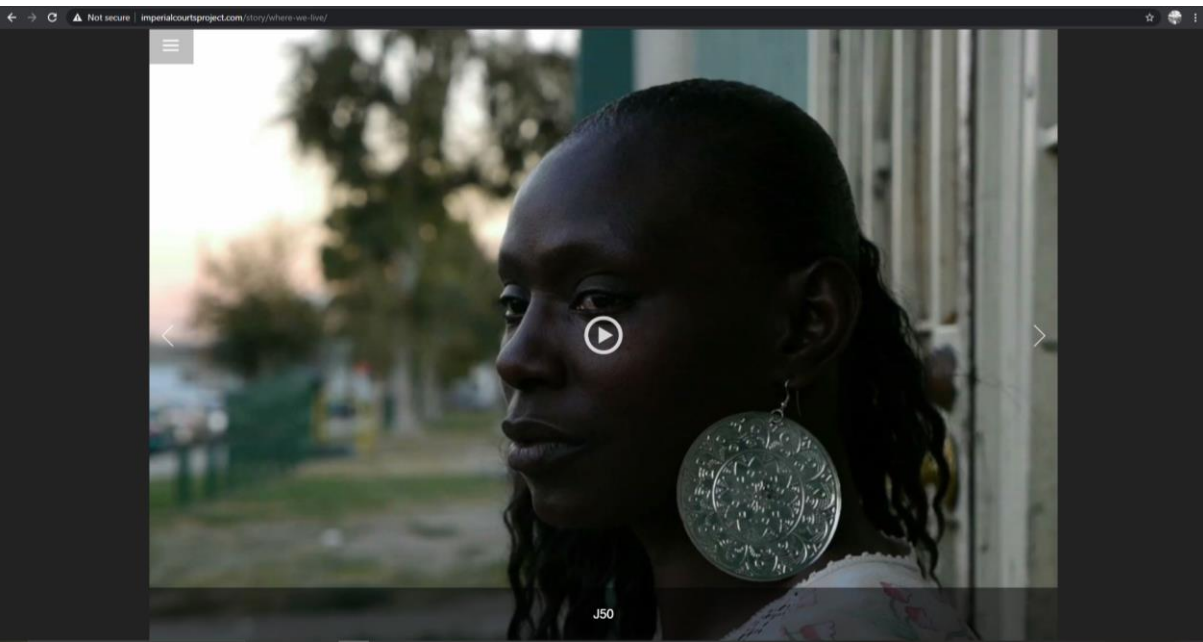


Examples from 'stories'





Examples from 'stories'



New areas of focused investigation 07/12/2020

- Combining the use of still photography with film
- Looking at Lauren greenfield – photographer documentarian – kids and money.
- Looking at Daina litzingburg – imperial courts – combination of short film and photography
- David modell – Dianna's funeral moved into documentary films on the conservative party, tory story – dispatches mark colins member of bnp
- Contacting people for interviews – call Gwen for skype interview.
- Building the courage to set up on the street again for public interviews.
- Stanley cubric photography
- Ken russle
- Robbert frank
- Nick knight
- Gorilla film maker's handbook
- Kennith kobero – video journalism
- Curt Lancaster video journalism for the web
- Concept vs subject
- Peter mckinnon
- Symore – interviews in VR (hearing peoples lived experiances) (through VR it makes it possible to interview people with anonymity.
- Analytical side of looking at other artists and discipline specific – make sure slides are clear who's work they are!!

Resolving to produce a series of interviews

- As the year is beginning to rap up, I have Decided to begin producing a series of interviews with people to discuss the impacts Covid-19 has had on peoples lives this year.
- I will be filming each person individually, possibility of supporting the interview would be b-roll filmed at the site of the interview.
- Possibly set up camera in street to get responses from the public.
- I will repeat the same set of open ended questions for each interview.
- Mic and Camera will be static for the main portion of the interview process, but I will capture additional audio and visuals to support the responses to the interview questions.
- The length of each interview will be determined by the quality of responses. A combination of responses could be used as part of a larger project.
- I expect the quality of my responses to be linked to my ability to put my interviewee at ease.
- It is vital to be explaining myself and my ideas consistently to each interviewee.
- I need to produce a short proposal which succinctly explains to potential interviewee's what the documentary project is about.
- If am pulling from Molly Dineen's single person operation, I need to familiarise myself with setups which involve both cameras and mics.
- I will be producing a few interviews with my housemates as practice.

For my 3rd year Documentary photography and visual activism final major project, I am experimenting with documentary filmmaking with the use of interviews. Putting into practice what I have learned from examining professional documentary film makers like Molly Dineen and drawing visual elements from YouTube vloggers.

I would like to produce a quality group of interviews filmed responding to questions surrounding contemporary issues, especially the impact Covid-19 has had on people. The responses will go on to support my exhibition at the end the academic year.

I have produced a short series of open ended questions which will form the basis of the interview, I hope to support the interviews with footage recorded at the site of the interview which is reflective of interviewee as a person or the setting in which the interview is taking place.

Given the strange times we live one needs to be conscious of filming safely, thinking for example about having a face mask for myself and hand sanitiser on my person whilst working. As I would like to try interviewing people in public as well as prearranged meetings. With the prearranged meetings I will provide the questions before hand enabling the interviewee plenty of time to consider them.

I am very pleased with the progress I am making this year, where I have researched and analysed historical and contemporary examples of documentary filmmaking and started to produce my own work which is informed by the extensive research.