

2004100, Ernest Salisbury

Documentary Photography and
Visual Activism (BA)

Photojournalism In Context
(M4X01632)

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Photojournalism in context

PHOTO ESSAY

What is Photojournalism?



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photojournalism

/fəʊtəʊˈdʒəːn(ə)lɪz(ə)m/

noun

the practice of communicating news by photographs, especially in magazines.

Definitions from Oxford Languages

It is a particular type of journalism (Collecting, editing, and presenting of News) that employs images in order to tell a News story. Photojournalism predominantly uses still imagery but some use of video Imagery is used in certain broadcasting situations: social media platforms, use of quick video that is today's average of thirty to forty seconds; documentary films that blend both mediums together.

The main construct behind a photojournalist is that he or she is the canon of objective or subjective representation in image capturing of life, bound by rules of ethics, morality, humanitarianism, and honesty. These create the discipline of being unbiased to your interpretation on the capturing of your context.

Photography has come a long way since its creation, this “potent medium of expression” if properly used can provoke knowledge and a collective understanding. (Stallabrass, 2013) Photojournalism has an acclaimed audience through out the years, its golden age reminiscing roughly through the forties to the sixties when war and civil distrust were common, the provocative western traveller male with a camera was catalysed around this era. As time progressed the audience was presented with magazines, slowly into the digital age of computer articles and now a wide spectrum of multimedia platforms. An ocean of imagery that is uncharted. As described by Sir Don McCullin "Photojournalism is dying. Young people are being encouraged to go into photojournalism and there's no outlet for it – newspapers and magazines are much more interested in the wealthy, the glamorous and celebrities. They don't want suffering people in their newspapers. It doesn't make money for proprietors. Photojournalism hasn't lost its way but it's been conveniently pushed aside.“ (Canon-Europe, 2021)

Is Photojournalism Dying?

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Laith Majid, an Iraqi refugee from Baghdad, breaks out in tears of joy, holding his son Taha and his daughter Nour, after they arrived safely at a beach on the Greek island of Kos, on 15 August 2015. Taken on a Canon EOS 5D Mark III with a Canon EF 35mm f/1.4L USM lens. © Daniel Etter

As described by Daniel Etter in the article by Canon-Europe, 'Can photojournalism survive? WPPH winners past and present speak out.' Etter questions the statement that has been passed around many years declaring that photojournalism is dead or dying. Etter believes the act of photojournalism is still running, maybe not as profound as Don McCullins day, but it is still very much alive. The spirit of photojournalism and the demand to have images are not as frequent as before but still needed, photojournalism will not have its same glory and impact as before. We can not surpass it in that field, however, through technological advances and media outlooks opening to much wider places. We may replace or evolve a new type photojournalism, one which adapts to the challenges of online platforms. There is a whole new generation of photographers with the skills bought up into the digital age, and if it means learning different ways of story telling in photography, then so be it. (Fulford, 2021)

Biography

J, Stallabrass. (2013) *Documentary, Documents of Contemporary Art*. London, White Chapel Gallery.

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(Accessed on: 20/02/2021)

Photo Journalism in Context

Aims of Photo Essay

→ To research and develop a photojournalist skillset that teaches the fundamentals.

What is a Photo Essay

- learn what it is
- Where it originates
- How it is used
- How it has changed
- How it is applied today
- How we can adapt it

Photo Essay

→ Theme: Learning online at halls

- Isolation - Confined
- Repetition - Claustrophobic
- Lethargic - Motionless
- Slow

→ Analyse old & New photo essay

→ New Photo Essay

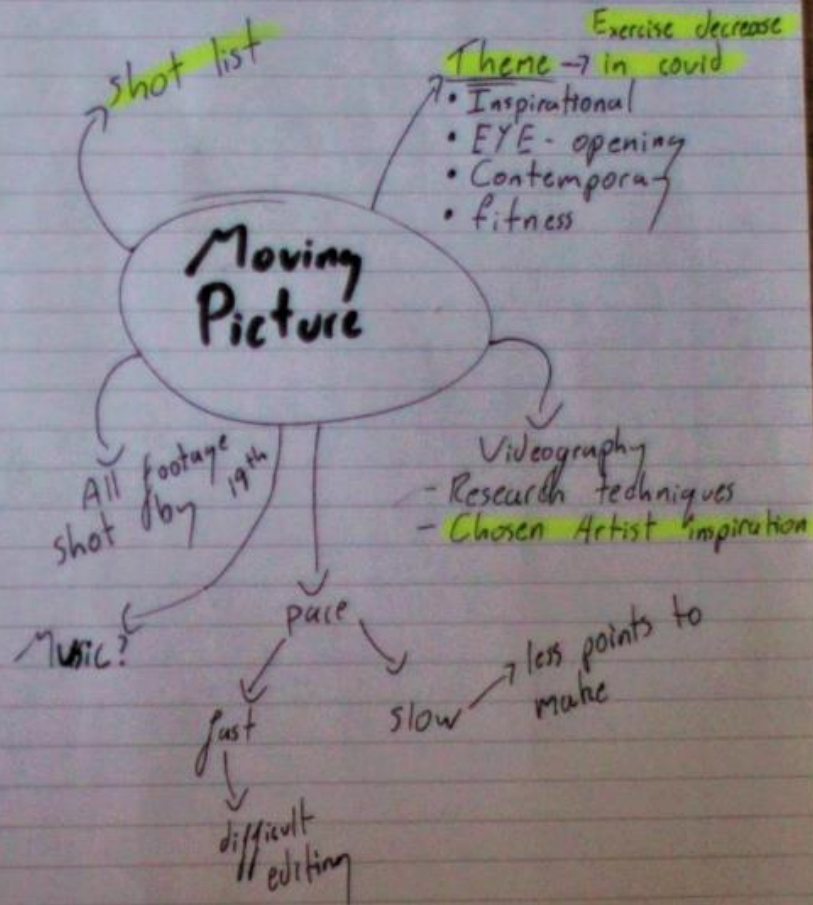
→ Look at classic photojournalists?

- Henri Cartier-Bresson
- Dorothea Lange
- Robert Capa
- Steve McCurry
- Walker Evans
- William Eugene Smith
- Gordon Parks
- Don McCullin

What is Photo Journalism?

- How it started
- How it developed
- Where it is now

Aim: To produce a video that raises awareness of lack of exercise but mainly inspires the audience.



Initial Mood Board of Photographers and work

John Stanmeyer

Ghost lands

“Walking Through a Landscape of Pain in the Caucasus, how a Slaughter still haunts Turkey and Armenia a century later”



Don McCullin

“I Have Been There”









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1 to 6: J, Stanmeyer. (2021) [Website] Available at: <https://www.stanmeyer.com/ghostlands> (Accessed on: 20/03 /21)

7 to 10: D, McCullin. (2021) [Website] Available at: <https://www.anothermag.com/art-photography/gallery/10158/don-mccullin/1> (Accessed on: 20/03/21)

Breakdown of Photo Essay: Ghostland's



Stanmeyer's photo essay titled 'Ghostland's' depicts the old survivors of a forgotten war, the Ottoman Genocide of Armenia, ranging from 1915-1917 – killing up to an estimated 1.5 million Armenians. (Kifner, 2007) The power of Stanmeyer's images lies in the story of each image, the power of the past presented through a present day representation. Each image like each person is completely different yet they have the overruling connection that they are survivors, they have seen war and lived to see another day. Like the environments that Stanmeyer captures there is a sense of scarring and damage that has been put onto the land but most of all the people. Yet Stanmeyer does not present his full essay as negative and only capturing the scars. He captures the survivors, the ones who denied their death to live on, and the people who commemorate the dead.

Stanmeyer's use of environment is very powerful in his essay, almost using it as a metaphor like the people, although the war took many lives and destroyed many homes, it is all still very much alive to this day.

To take inspiration from Stanmeyer it would be to be diverse in my shots, do not be afraid to capture the environment and when you do make sure there is story and history to it, not for the aesthetic but for the objective meaning behind each image.

Using Mechanical Landscapes article on Life Magazines 'Photo Essay Formula' I will label a few images in Stanmeyer's essay as if it were to be placed through this 'formula'. (2016)





Overall: Wide shot to establish a sense of damage and time moving on, the broken bridge that was mighty in its day now a forgotten piece of stone.



Medium: The children of the new generation that play in the 'Ghostland's'.



Close Up: An out-dated poster with the singular tool.



Portrait: A grandmother lighting candles to commemorate the dead.



Interaction: Armenian girls in their youth enjoying a picnic outside.



Signature: Marching candle lights for the 100th anniversary of the Genocide.



Sequence



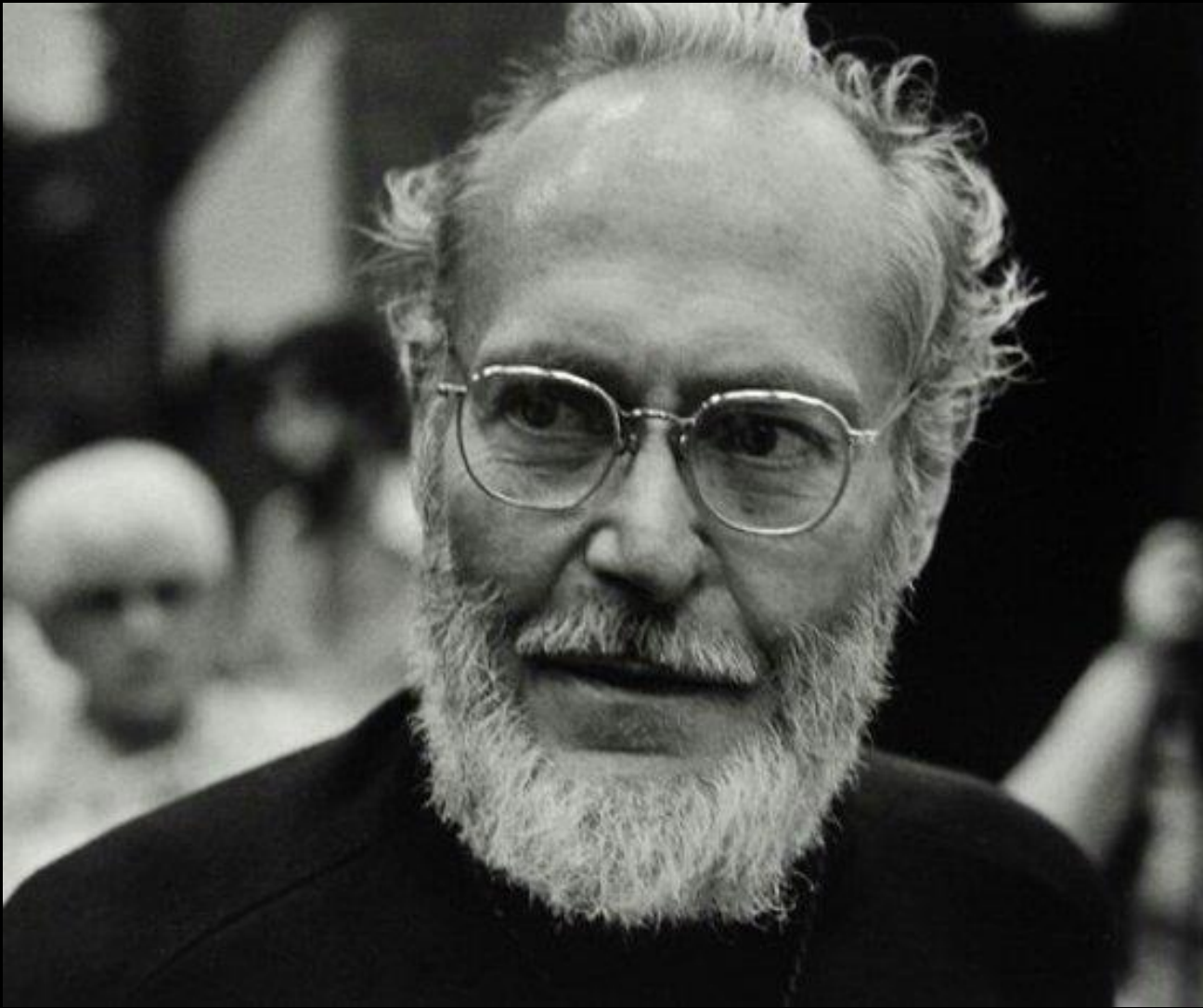
Sequence



Sequence



Clincher: The old broken Armenian church in the distance as two men walk near the border of eastern Turkey, the more powerful image due to the ideology of that being the worst place to be at the time of the war.



My chosen artist is William Eugene Smith, a renowned American photojournalist who gifted the world with his skill through out 1933 to his death in 1978. Smith was born in Kansas 1918, his first camera was gifted to him at the age of 9 as he wanted to photograph airplanes: by the age of 15 he had photos being published in local newspapers. (Kaninsky, 2019) In 1936 unfortunately Smith's father committed suicide due to his grain business seeing bankruptcy (Smith, 1985), when Smiths local newspaper twisted the story this motivated Smith to go into journalism. An event that shaped Smith and his standards for the rest of his life.

My main reason as to why I chose Smith is simply due to the fact he is seen as the grandfather of the photo essay, the revolutionary photographer that shaped the photo essay into what it has become today. He has been described as "perhaps the single most important American photographer in the development of the photo essay" (Kaninsky, 2019) And so, I will study Smith, study the original greats of photojournalism.

As I must learn to walk before I run.

By 1942 after Smith had been living in New York as a photographer, he became a war photographer journalist for Life magazine, he had the opportunities of capturing some of the 'great' battles of the Pacific as America fought Japan in WW2. Smith recorded battles of Tarawa, Saipan, Guam, and Iwo Jima, all extremely violent gorilla warfare's. Smith did not see his photos as a means of presenting the news events of WW2 but more as "a powerful emotional catalyst" to the people that would expose the devastation of war and hopefully prevent it from never happening again. (Britannica, 2021)



During the invasion of Okinawa in 1945 Smith was critically injured and had to be pulled out of his war journalism, for the next two years he underwent 32 operations. It was in 1947 when he took his first photo after his injury: 'The Walk to Paradise Garden' this view of his own children walking into a forest; becoming one of his most famous photographs. (Britannica, 2021)



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‘The Walk to Paradise Garden’



In 1947 Smith returned to work again for Life Magazine and was fortunate to become president of the Photo League in 1949. It was during this time that Smith recorded one of the most pivotal photo essays in the history of photojournalism and storytelling: The study of Dr. Ernest Guy Ceriani; titled 'Country Doctor', taken in 1948. It is considered one of his most renowned and revolutionary photo studies due to its psychologically impacting nature. Dr. Ceriani was a GP that was given the job of twenty-four hour care to over 2000 people living in the rural remote town of Kremmling Colorado. The message of Smiths essay was to focus the attention on the national shortage of highly qualified doctors, but mainly show the physical and emotional impact of being a rural doctor.

(Magnumphotos, 2021)



The main reason I chose Smith and his stereotypically related 'Country Doctor' is due to the impact this photo essay had on photojournalism, it has been described as a "definitive moment in photojournalism". (Magnumphotos, 2021)

'Country Doctor' became a landmark in the scenes of 20th century photojournalism, Smith became a pivotal figure in the extended development of the photo essay. It catalysed the beginning of a golden age of editorial photojournalism that saw its peak in 1960's & 1970's.

When renowned photographers like Don McCullin, Eve Arnold, and Gilles Peress bought dramatically powerful images of conflict, protest, and political struggle into the eyes of the American viewers. (O'Hagan, 2020)

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"I never made a move that Gene wasn't sitting there," Ceriani recalled. "I'd go to the john and he'd be waiting outside the door, so it would seem. He insisted that I call him when anything happened, regardless of whether it was day or night ... He would always be present. He would always be in the shadows." (O'Hagan, 2020)



Although Smith was only tasked to photograph Ceriani for just four weeks it is very evident through his photos that he had an immense presence and ability to be present. Smith described it as fading "into the wallpapers". (Magnumphotos, 2021) From close up portraits of the Doctor performing surgery to the mellow photo of him sleeping on a medical bench. There is a personal connection between the viewer and the photo essay, mainly due to the insight that Smith has created between the two. Pushing the viewer to form a subjective interpretation onto the photo essay, as Smith believed that there should be an emotional opinion between photo and viewer but also that the photographer is works subjectively. (Stallabrass, 2013)



After finishing his assignment documenting Dr. Ceriani, Smith selected two hundred images to process through Life magazine but was displeased by the way Life chose to present his photo essay. (Magnumphotos, 2021) Like many others of Smith's photo essays the images had to be seen in an order, a process of events. Providing the audience with a selected arrangement of images to show the carefully crafted snapshot of Ceriani's existence.

Smith was notoriously known to be combative against the editors of Magazines, due to Life being one of the first editorial magazines where a team of editors had collective decision over the photographer, leaving Smith feeling like he had no power as a photographer to show his art and his stories. Dissatisfied with Life's layout Smith later recalled: "I don't really like hearing compliments about it. I have stopped looking at it because I see so many defects every time I look at it. It could have been so much better." (O'Hagan, 2020) Although in Smith's eyes the photo essay was a failure or not to his standards of presentation, the 'Country Doctor' was still a cornerstone in the development of the extended photo essay within photojournalism.



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O'Hagan, S. (2020) *Frontline hero: the Rocky Mountain GP who healed America*. [Website] Available at: <https://www.theguardian.com/artanddesign/2020/may/14/coronavirus-frontline-hero-rocky-mountain-gp-healed-america-doctors-w-eugene-smith> (Accessed on: 08/04/2021)

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Figure 1: IPHM. (2021) *INTERNATIONAL PHOTOGRAPHY HALL OF FAME AND MUSEUM*. [website] Available at: <https://iphf.org/inductees/william-eugene-smith/> (Accessed on: 08/04/2021)

Figure's 2 – 15: Magnumphotos. (2021) *W. Eugene Smith*. [Website] Available at: <https://www.magnumphotos.com/photographer/w-eugene-smith/> (Accessed on: 08/04/2021)

Original layout of 'Country Doctor'

Figure's 1

COUNTRY DOCTOR



HIS ENDLESS WORK HAS ITS OWN REWARDS

The town of Klamath Falls, 125 miles west of Reno, is a typical small town of the West. It is a town of 1,000 people, with a population that has grown steadily since the town was founded in 1890. The town is a typical small town of the West, with a population that has grown steadily since the town was founded in 1890.

COUNTRY DOCTOR

HE MUST SPECIALIZE



THE DOCTOR'S WORK IS NOT EASY. He must specialize in a wide variety of medical problems, from the common cold to the most serious diseases. He must be able to handle any emergency that may arise.

COUNTRY DOCTOR

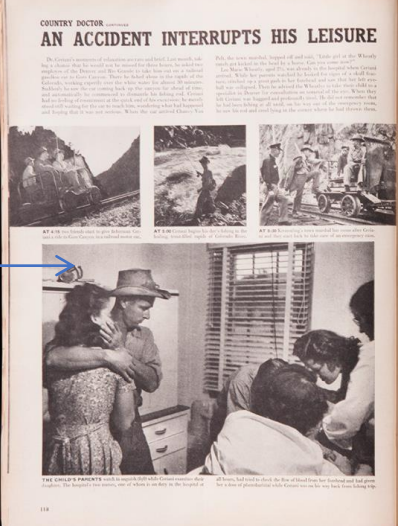
IN A DOZEN FIELDS



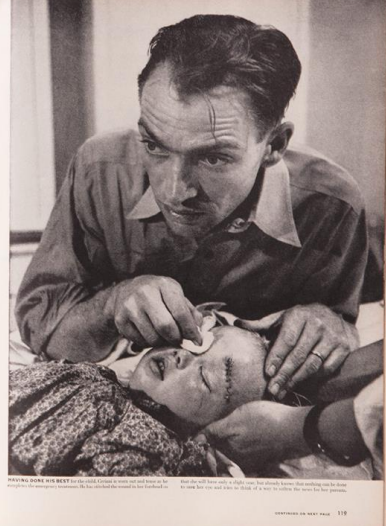
THE DOCTOR'S WORK IS NOT EASY. He must specialize in a wide variety of medical problems, from the common cold to the most serious diseases. He must be able to handle any emergency that may arise.

COUNTRY DOCTOR

AN ACCIDENT INTERRUPTS HIS LEISURE



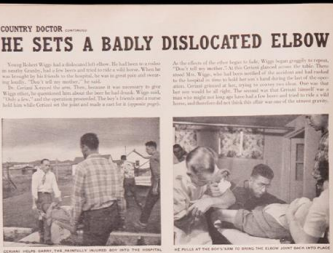
THE DOCTOR'S WORK IS NOT EASY. He must specialize in a wide variety of medical problems, from the common cold to the most serious diseases. He must be able to handle any emergency that may arise.



THE DOCTOR'S WORK IS NOT EASY. He must specialize in a wide variety of medical problems, from the common cold to the most serious diseases. He must be able to handle any emergency that may arise.

COUNTRY DOCTOR

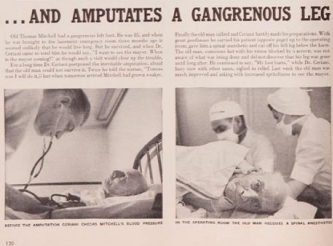
HE SETS A BADLY DISLOCATED ELBOW



THE DOCTOR'S WORK IS NOT EASY. He must specialize in a wide variety of medical problems, from the common cold to the most serious diseases. He must be able to handle any emergency that may arise.

COUNTRY DOCTOR

...AND AMPUTATES A GANGRENOUS LEG



THE DOCTOR'S WORK IS NOT EASY. He must specialize in a wide variety of medical problems, from the common cold to the most serious diseases. He must be able to handle any emergency that may arise.

COUNTRY DOCTOR

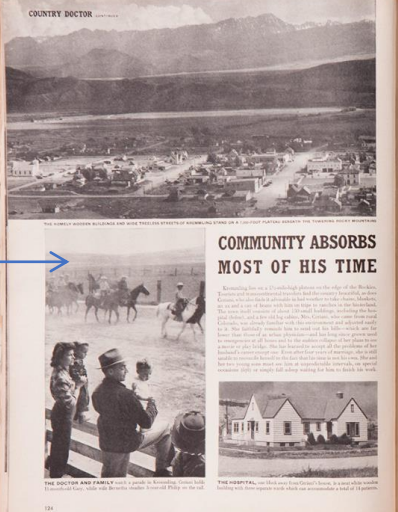
AN OLD MAN DIES AT NIGHT



THE DOCTOR'S WORK IS NOT EASY. He must specialize in a wide variety of medical problems, from the common cold to the most serious diseases. He must be able to handle any emergency that may arise.

COUNTRY DOCTOR

COMMUNITY ABSORBS MOST OF HIS TIME



THE DOCTOR'S WORK IS NOT EASY. He must specialize in a wide variety of medical problems, from the common cold to the most serious diseases. He must be able to handle any emergency that may arise.



THE DOCTOR'S WORK IS NOT EASY. He must specialize in a wide variety of medical problems, from the common cold to the most serious diseases. He must be able to handle any emergency that may arise.

'Country Doctor' put through Life magazines photo essay formula

Overall: A wide shot to establish the story

Use of split text to contrast the large image, an editors choice most likely.



The infamous 'country doctor' photo is Ceriani walking to his next patient, tool kit in hand with the gloomy clouds of the background. This immediately sets the pace and interpretation of Ceriani being a busy man who is able to travel to patients, opening up the context of the Doctors demanding job.

Medium: Focus on one activity or group

Use of cropping to fit in other images but causes extreme attention to the portrait of the man & child, due to it being the biggest image on page.

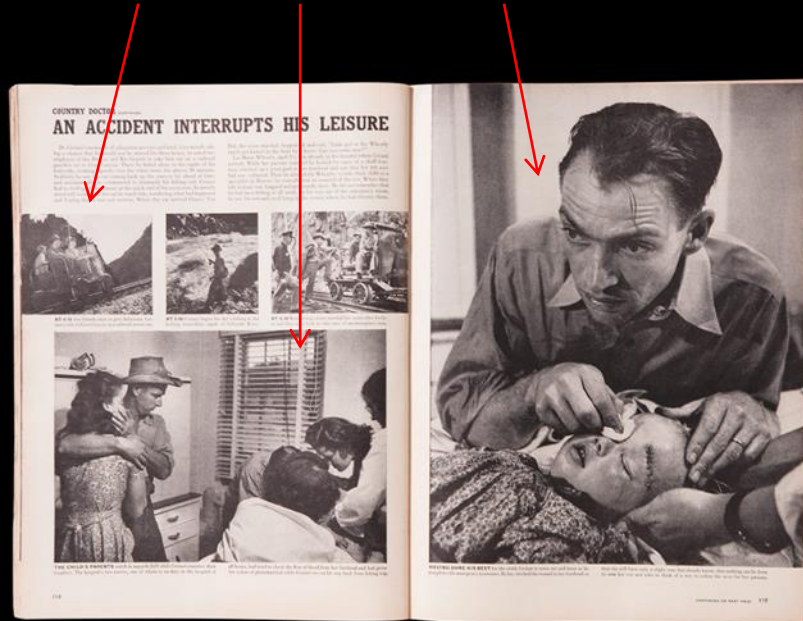


Juxtaposition of angles of portrait.

Choice of activity is Ceriani hard at work, a mixture of close ups and more atmospheric images, the use of diversity is key, as Ceriani is not doing the same thing twice. Showing the editors highlight of Ceriani needing to be multi skilled 'in a dozen fields': proof of title. I believe this is what infuriated Smith, the editors use of photos to push an idea or title. Not using the photos in a specific order for impact and also better understanding of said subject. The man to the left is seen as waiting, and quite ironically has a blank gaze as he unintentionally pointing his gaze to Ceriani at work, again, editors choice.

Portrait: Tight headshot or environmental

The sequence of images gets bigger in time as the story continues until there is the final image that is not only the most impacting but the biggest print. Giving it more importance and impact to the viewer.



Impactful image due to size of print and the tightness of the portrait, highlighting the scar on the child's head, a rather shocking image and thought. The viewer sees that one moment Ceriani is free and relaxing, next he has to face the work of a disfigured little girl. This page spread is extremely emotionally impacting.

Sequence: How to, beginning, middle, and end, creates a sense of action

Use of middle line separates the two sequences, giving each example equal importance.



Both of these double page spreads are sequence shots, to the left it is the topic of Ceriani's restless work as it disrupts his personal hours of comfort. You see the police and men on a rail cart heading for Ceriani, you see Ceriani alone fishing peacefully, next you see Ceriani entering the cart to finally him at work operating on a child.

The use of sequence shots gives the viewer an insight into the process of the doctor, not only how any Doctor might work but also specifically Ceriani who is extremely independent and hard working. As you see above where he carries the patient, a job you would think nurses do.

These sequence shots can also be considered as the Signature: Summarises the situation.

Interaction: People in conversation or doing something together.

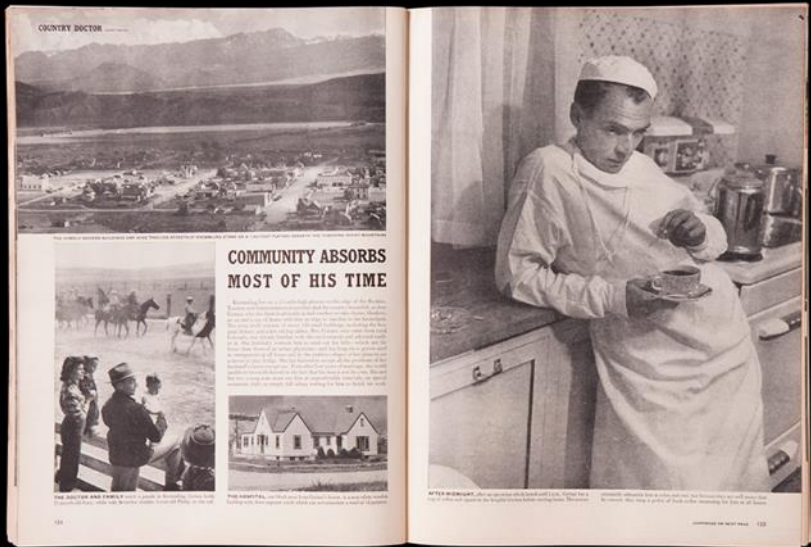
Again we see the use of sequence images to provoke the sense of time and story the viewer shares with Ceriani, it is in this double page spread we actually see the first notion of death. A crucial part of being a doctor, saving lives but can never reverse the affects of age.



The interaction is between the family and the two men of authority dealing with the body, the police officer and the doctor. Conversation taking place as Ceriani is on the phone. What strikes me is Ceriani must've been alerted and then instinctively phoned Smith to come record the event of the death, all in the midst of night. From the previous sequence where images get smaller to bigger in progression of time, it is the polar opposite, starting off large and decreasing, an editors choice possibly to contrast the previous spread of imagery.

Clincher: An image that closes the story

The final image of Ceriani is an impactfully emotional image, through the reading of the essay we build a personal connection to Ceriani. For the last image we empathize for him, the dull mellow look on his face as he has his drink, as a viewer we feel a sense of acknowledgment to the doctor, knowing that he works 24/7 and is always ready to deal with any situation thrown at him.



This clincher is a mirrored ideology, just like Ceriani we the audience understand that he must try to enjoy his times of relaxation but know that he will be back at work in any second. Like the Overall I believe the Clincher must also be a large print to add a sense of impact to the finish, but also due to the finish being just as important as the start.

My Photo Essay

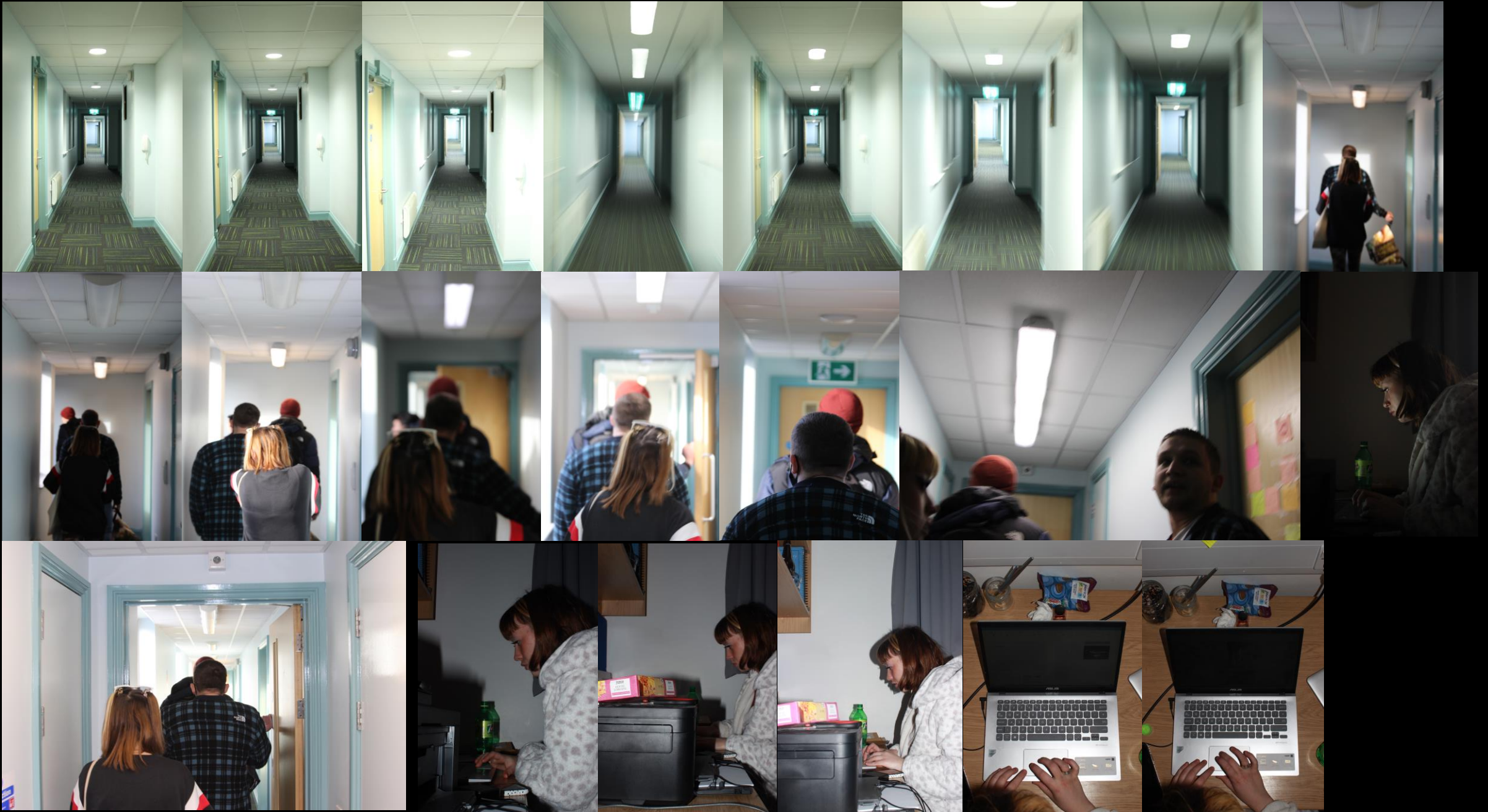
My choice of topic for my photo essay is to study the aspects of online learning at university halls, I am currently living at Llys Glas Accommodation for the University of Wales Trinity St. David. With the covid pandemic limiting us to working from home I seek to capture three main factors I consider to be core to student life under covid: the isolation that some people face, the repetition of living at halls, and finally the stress of staring at the computer screen. This topic choice is a personal interpretation following W. Eugene Smith's philosophy of being a subjective photographer, Smith uses the word 'exposure' to associate the actual moment of capturing the image. Smith argues that "Up to and including the instant of exposure, the photographer is working in an undeniably subjective way." (Stallabrass, 2013)

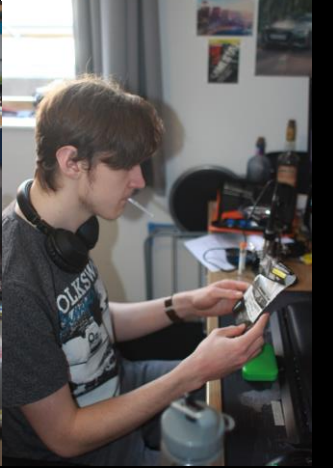
Taking photos of this topic allows me to practice a more in depth study within my photo essay, as it is where I am currently living and am with people who I am close with, meaning I have access to a number of subjects.

For me living at halls has its negatives and its positives, it is the circumstances we find ourselves in that living at halls has become are lives day in and day out. You can venture out for exercise, shopping, but in the end of the day you come back to your desk with the all encompassing light of your computer screen. To reference my old work in Documentary module I will be using the same long exposure technique to capture the sheer amount of light given off your screen.

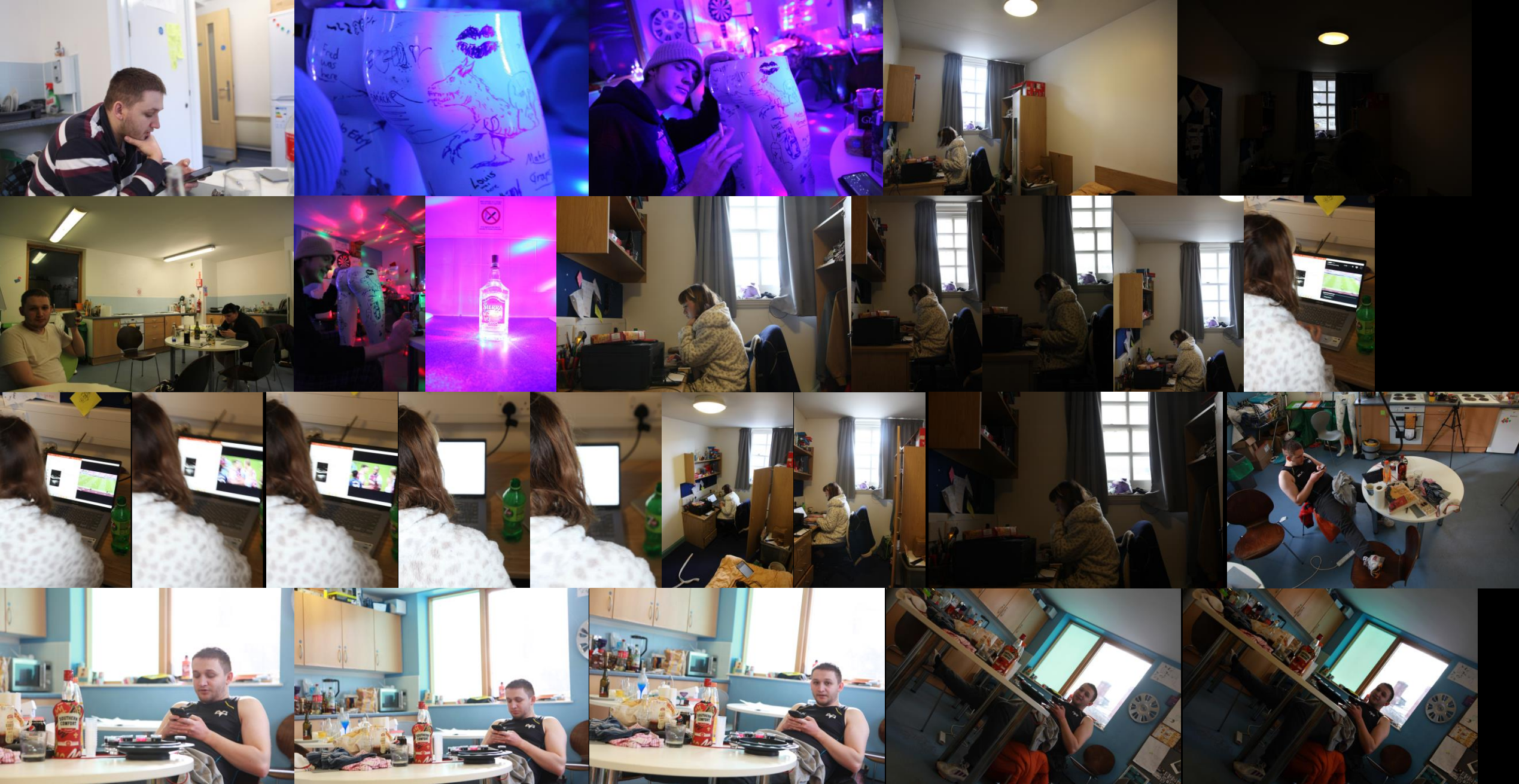
I will be taking my images in black & white to give honour to Smith, this also challenges me as of the composition needed in black and white imagery. I will consider the layout of imagery as if I were to publish this essay for Life magazine, using Smiths 'Country Doctor' as reference.

CONTACT SHEETS

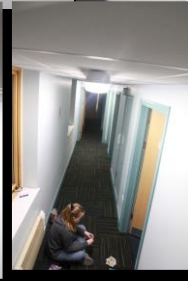
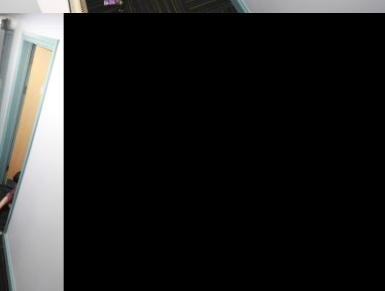
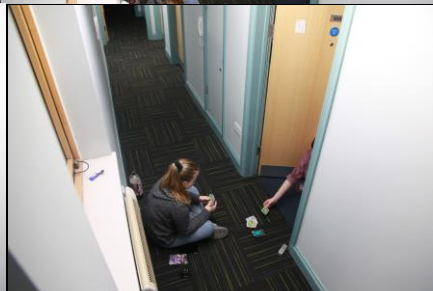
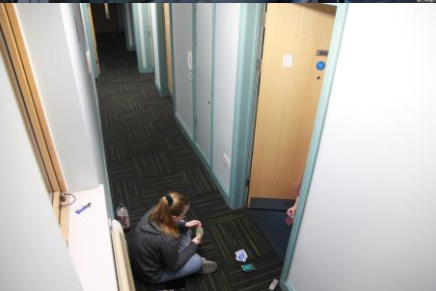
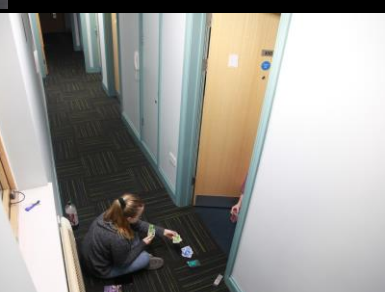
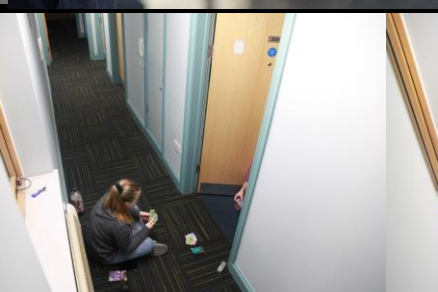
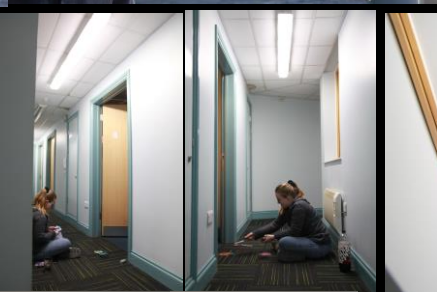
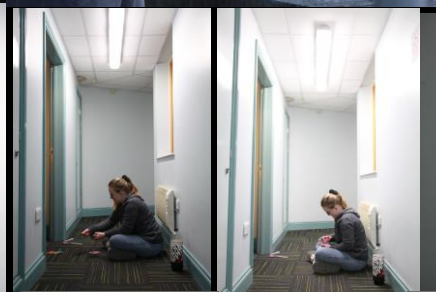
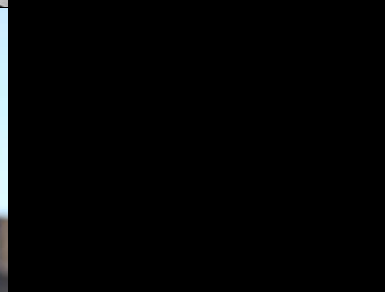
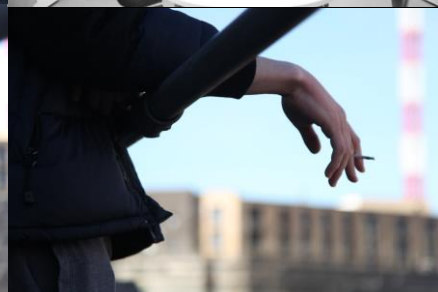
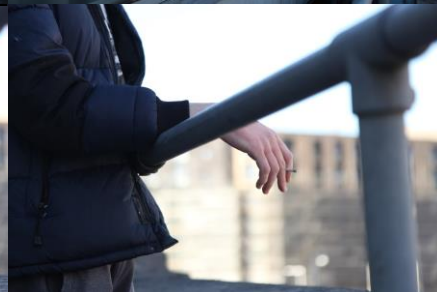
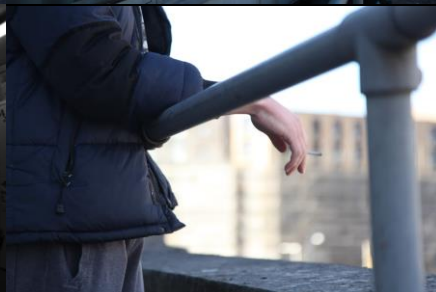
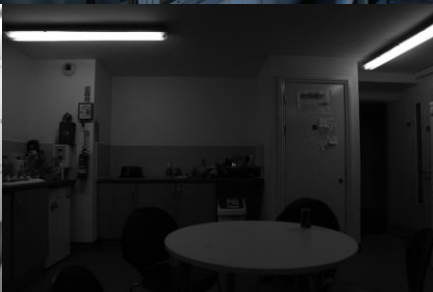
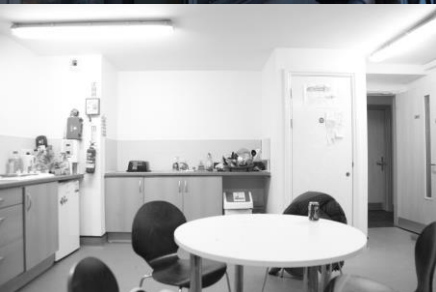
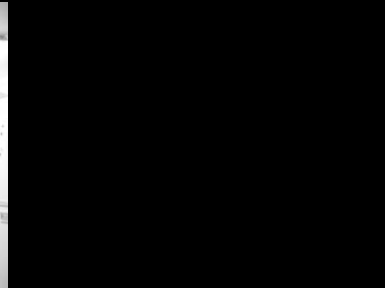












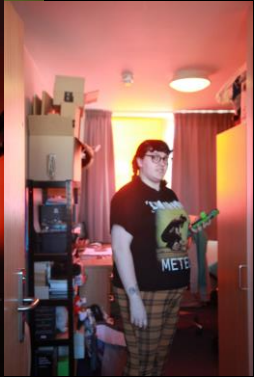




PHOTO ESSAY LAYOUT



Establishing shot / Overall



Double page/ Medium



Double Page / Close-Up



Half Page, Single page / Portrait



Single Page / Interaction



Single Page / Signature

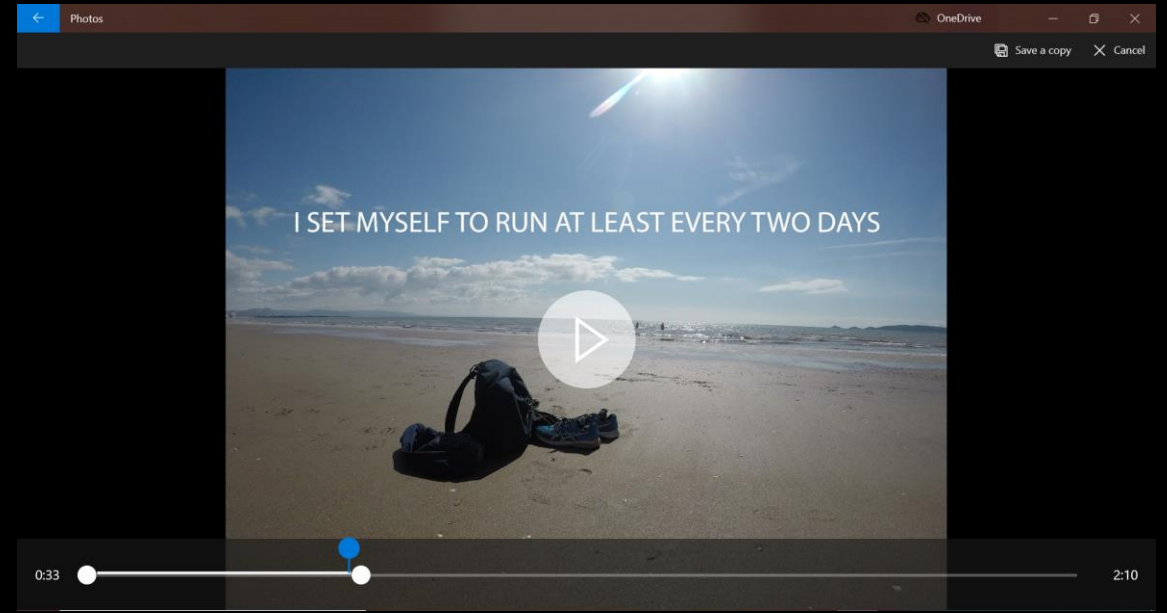
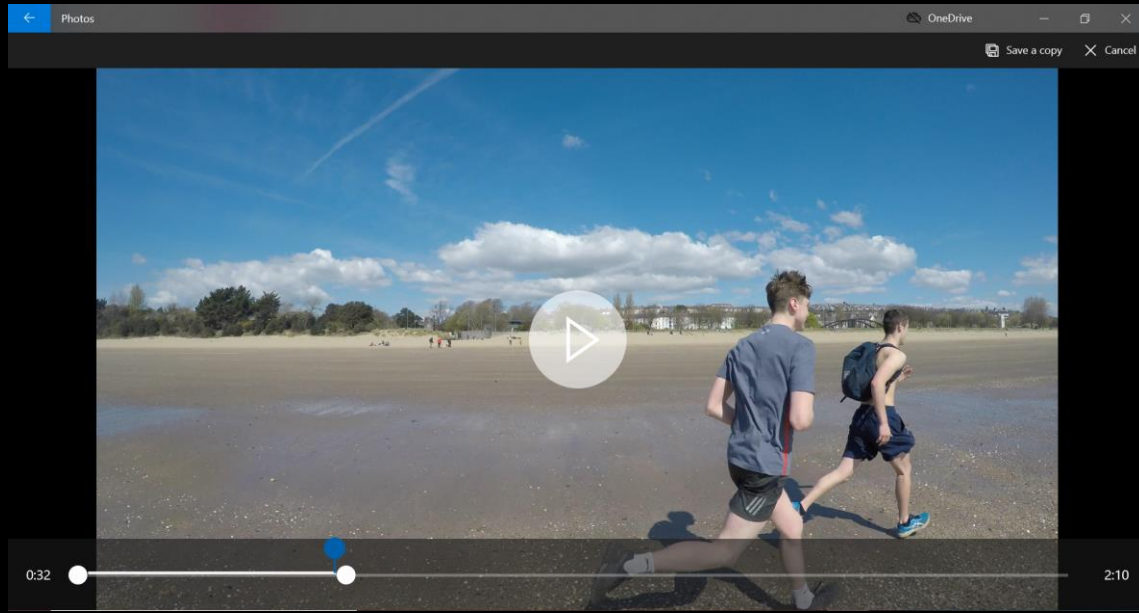




MOVING PICTURE



Born in Connecticut U.S.A 1981 – Casey Neistat is an American personality figure, famous for his work in YouTube, and being the co-founder of a social media company Beme. His style of work is heavily filmmaking revolved around the style of vlogging, in that discipline he has amassed 12.3 million subscribers on his YouTube channel. Producing streaks of 1 to 2 years of continuous daily vlogs that are done to a professional standard, a trademark of his career. Neistat founded 368 in 2018, a collaborative space for creators where they could have the equipment and space to work together. To this day he lives in California still filmmaking and seeking bigger projects for a wider audience. (Wikipedia, 2021)



Using Neistat's style of editing I focussed on the use of video and text, producing small clips with background audio, I chose to do this due to my skill level of filmmaking. Although I am still fresh to producing video I will always seek to the level of editing that Neistat implores in his videos, he combines all professional aspects of filmmaking to shortened 10 to 40 minute films, perfect for an online social audience. My video is 2 minutes ten seconds as of underestimating the amount of footage needed, a mistake I made was using predominantly my go-pro to record the video, causing me to not be able to use the low level software that I have. Luckily, I was able to book in the mac suite and be able to use Premiere Rush to edit the footage into the video that you see. My goal was to understand the basics of video making and I feel that I have accomplished that, next would be to produce a higher standard of music based video in any further projects.

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Figure two: Podcast Notes. (2019) *Casey Neistat: Vlogger & YouTube Pioneer on Social Media, and the Quest for Authenticity – This Week in Start-ups with Jason Calacanis*. [Website] Available at: <https://podcastnotes.org/this-week-in-startups-with-jason-calacanis/neistat/> (Accessed on: 27/04/21)

Figure three: Screenshot on 27/04/2021.