ResearchOnline@JCU

This file is part of the following reference:

Stuart-Watt, Alan Phillip (2015) *Cambodia everyday life: through the eyes of a journeying photographer.* **MCrA thesis, James Cook University.**

Access to this file is available from:

http://researchonline.jcu.edu.au/48317/

JAMES COOK
UNIVERSITY
AUSTRALIA

Cambodia Everyday Life

through the eyes of a journeying photographer

By

Alan Phillip Stuart-Watt

Bachelor of Adult & Vocational Education

Diploma of Photography

Diploma of Business Management

A creative work in fulfillment of the requirements for the

degree of

Master of Creative Arts

in the

College of Arts, Society and Education

JAMES COOK UNIVERSITY

JAMES COOK
UNIVERSITY
AUSTRALIA

July 2015

Originality Statement

I hereby declare that this submission is my own work and to the best of my knowledge it contains no materials previously published or written by another person. Any contribution made to the research by others, with whom I have worked at JCU or elsewhere, is explicitly acknowledged in the thesis. I also declare that the intellectual content of this thesis is the product of my own work, except to the extent that assistance from others in the project's design and conception or in style, presentation and linguistic expression is acknowledged.

Signed   Date 7th of July, 2015.

Copyright Statement

Acknowledgments

ABSTRACT

Cambodia everyday life through the eyes of a journeying photographer

Can journeying in photography be used to record the everyday? Philosopher Walter Benjamin, and Professor Ben Highmore who have written about everyday life consider photography as a medium that has a natural capacity to record the everyday.

The researcher has examined photographic techniques; capture methodologies, and new digital technologies that allow for the recording of the everyday. Journeying photographers in history were studied to understand the camera"s capacity to record into this genre. Photographers reviewed include Lewis Hine who has successfully recorded life as a social documentary photographer. Several other contemporary photographers such as Sebastião Salgado were also investigated to establish a context for the researcher"s own work.

The researcher chose to carry out fieldwork in Cambodia, as it is a nation going through significant societal change. It is one of the poorest in South East Asia and due to the Pol Pot regime has the largest youth population. A fieldwork journey was undertaken over nine months to enable photographic recording at multiple sites in thirteen provinces. A significant body of photographic documentation has been generated of the everyday lives of contemporary Cambodians, which connects social sciences methodologies to journeying photography.

The fieldwork is complemented by a review of relevant Cambodian history and an examination of the present post conflict society. This informed and validated the reasons for recording the Khmer people, via a naturalistic methodology. In keeping with the contemporary widespread use of book publishing for photo documentary projects, the images taken have been published into a book. This work has evidence of studies into book design and book layout as a part of the creative arts content. The photo book has also been presented at the Maroochydore Public Library with supporting visual materials as an exhibition. The overall body of work offers a contribution to the discourse on the recording of the everyday, as well as an important recording of contemporary Cambodia.

Table of Contents

LIST OF PLATES

Cambodia everyday life through the eyes of a journeying photographer.
 Nov, 2013.

CHAPTER ONE: Historical perspective on photography and the everyday

1.1 Introduction: History of journeying in photography and great journey persons

Journeying has been a great part of human history for the last three centuries. Historians have recorded great exploratory journeys to places like the South Pole, the crossing of Africa and the extensive exploration of both the Northern and Southern hemispheres. At present, there is almost no part of Earth that has not seen a human footprint. Photographers have journeyed as attachés to these great historical explorations to record and document differing people groups. Over time some photographers have made their own journeys to improve their photographic skills and be surrounded with the shock of the new to stimulate their photography. Journeying has been an integral part of my photographic development. My journeys have included places as far afield as Cuba and the Caribbean Islands, several journeys to Cambodia as a volunteer English teacher and visits to sixty other countries with camera in hand thus, photography and journeying have been a central part of my life.

This chapter will demonstrate that journeying in photography can be deployed as a recording instrument of the everyday. I will overview a series of early journeys in photography that have contributed to photographic narrative and show the power of the camera to record the everyday. Consequently, I will discuss photographers like, Francis Frith and Lewis Hine and inform the reader of the historical background behind these great photographic journey persons and their contributions to the recording of the everyday near the beginnings of photography.

Every disciple of photography necessitates the rigours of shooting to a certain style and the everyday has its own unique style. For this reason, my aim is to define this style by examining great journeys in photography and recognising the capacities and techniques needed to record the everyday as informed by the philosopher Walter Benjamin.

1.2 Stereoscopic photography: The boon to travel and archeological photography

The invention of the stereoscopic camera engendered a new dynamic to the social life of the peoples of the nineteenth century. This camera created a three dimensional image by capturing two images with twin lenses photographed at eye

width apart. The new technology of the stereoscopic camera created wanderlust and a constant search for new image production. The results were a diverse range of photo essays and various repertoires for the viewing pleasure of the general public. This mass generation of photographic slides invigorated a quenchless thirst for new topics and resulted in many journeys to foreign lands. Consequently, the new camera prompted more photographers to journey and create images that furnished a culture of home education and entertainment with some examples of the everyday (Osborne 2000). As it grew in popularity this new mode of visual education and entertainment required a continuous source of materials. For the viewer, it was a form of "stepping out" (Osborne 2000, p.20). With endless demands for stereoscopic imaging and a lust for the visual, photographers started to turn their cameras from archaeology and architecture to the lives of the people. Thus they began recording the everyday in far-flung places. Stereoscopic photography became the most important development in visual mass culture (Osborne 2000). This period produced thousands of photos as boxed sets with a vast diversity of subject matter; this included the everyday not only of western countries, but also other regions of the world. Travel photography today is more about promoting tourism and focuses on shaping the image of the destination (Osborne 2000). But in the beginnings of photography travel images by these pioneer photographers included the everyday of differing people groups and recorded life as it was. The imaging from the period of the stereoscopic camera also recorded daily interactions of work and various street activities (Osborne 2000).

1.3 Pioneering photo journeyers

1.3.1 Carleton Watkins: journey to document the great west of the US

Carleton Watkins (b.1829-1916) is renowned for his images of the Yosemite Mountains. Later his photography became the principal aid in securing the region as a national park. Watkins" work was meticulous for showing detail. His first effort to collect visual data as landscape were to produce scenes for early mining land-disputes that functioned as courtroom evidence and were heavily scrutinised. Watkins shifted his focus from outdoor photography to serial photography due to a commission from the Californian State Geological Survey where he was employed for topographical investigations. This helped Watkins to establish himself as a principal producer of comprehensive photographic commissions. Over time Watkins generated a prolific amount of photographic work (Rule 2002). Due to the high demand for home stereoscopic viewings as a form of public voyeurism, Watkins"

stereoscopic shooting scripts became a key to his consistent generation of monies. These shooting scripts included mining areas, timber yards, architecture, ocean-ports, agricultural settlements and crowded city streets. Watkins images of the everyday in the streets, ports and surrounding mining activities of San Francisco produced a series of stereoscopic works that were viewed as far away as Europe (Rule 2002).

Plate 1: Photo: Carlton Watkins. 1891. Golden Gate Mining Claim. Feather River, Butte County, California. Courtesy of the Bancroft Library, University of California. Berkeley. 2003.

His extensive travels covered thousands of kilometres and generated many images including the image above, in plate one, of Chinese gold mine workers. Watkins travelled as far afield as British Columbia in the north, to the Mexican border in the south, westward to the Farallon Islands off San Francisco and eastward to Yellowstone (Rule 2002). Watkins was a commercial photographer who diversified his photography with the stereoscopic camera and captured landscapes, nature, portraits, street scenes and industry for the purpose of achieving high volumes of sales of stereoscopic reproductions. Watkins" stereoscopic work displays significant views of the everyday, all artistically framed from the many travelled regions: he stands out as one of the great journeying photographers (Rule 2002).

1.3.2 Francis Frith and the expansion of the photographic journey

This rise in the popularity of photography was also in step with the rise of interest in archaeological sites. Stereoscopic photography for the European élite became the

desired mode to view images, engage in cultural conversation and possibly later, tour these sites (Osborne 2000). Emerging in this new field, photographers like Francis Frith, Hippolyte Arnoux, and Felix Bonfils journeyed and recorded the Egyptian ruins and other archaeological sites (Osborne 2000). Frith (1822-1898) recorded these sites, and also the daily activities and occupations of the surrounding people. Frith"s work became prolific and later due to the popularity of the postcard, he established "Francis Frith & Co," that held many thousands of postcard and images with close to two thousand shops around the United Kingdom (U.K.) (Osborne 2000). As seen in plate two, this broadening of the photographic subject matter gave Frith"s generation of photographers an open lens to develop a range of images on the U.K. These photographs encompassed the everyday with the imaging containing general street life of the various towns and regions.

Plate 2: Francis Firth & Co. 1904. Postcard of Church St., Basingstoke, showing shop fronts, clothing and streetscape. Francis Firth & Co, online archive. http://www.francisfrith.com/ Exemplar, 2013.

These everyday images are an important part of the U.K. photographic archive with large volumes of photos that contain daily life as postcards. Frith"s extended family continued the work of documenting towns and cities and later the Francis Frith interactive website was developed, which is an important source of cultural memory.

1.3.3 Lewis Hine"s journeys to create human documents

Lewis Hine (1874-1940) is known as the father of social documentary photography (Sampsell-Willmann 2004). He journeyed in photography touring over one hundred thousand miles during his life including twice across America. Hine was an academic with a Masters of Education and a professional schoolteacher, but his working class background drove much of his interest in photography. As a sociologist, he was trying to find the best method to provide an accurate record of the

abuses of under-age child labourers. Sampsell-Willmann (2004, p.77) states „Hine felt photography was the most veracious document, therefore the most effective tool to aid in recording and denouncing the child labour problems of the United States of America (US)". Hine crafted his photography to be interpretive and he personally emphasised his pictures over words. Hine also believed photography was becoming the popular choice of communication and gradually this new visual arena would overtake the written. This new thinking aided his decision to transition from a professional teacher to a full time professional photographer.

Hine‟s added to a very long listing of other photographic works that recorded the working class and their everyday working lives after his child labour images. Roy Stryker, who was the photo editor for the Farm Securities Administration, noted that many of Hine‟s images contained the everyday lives of working class people, but were stylised (Sampsell-Willmann 2004). Stryker also stated that „Hine‟s work is the first ideological instance of social documentary photography that foreshadowed the whole field of documentary photography" (Sampsell-Willmann 2004, p. 25).

We can learn four major things from Hine‟s approach to photography. First, Hine progressed from a casual observer to a photographic field data collector and he learnt to write accurate and detailed captions. Secondly, Hine coined the term „human document" to describe his work and stated it was to keep the present and the future in touch with the past. Thirdly, Hine felt his pursuit was art with a social purpose and he recognised the archival potential of his social documentary images. And lastly, Hine reasoned that all photography shot in this manner is rooted in a historic moment that immortalises the everyday of the working class people (Sampsell-Willmann 2004).

1.4 Journeying and larger photographic projects

1.4.1 The Missions Heliographique: the beginnings of journeying to photo document

In 1851, the French Missions Heliographique was the first commissioned troupe of photographers to journey in photography and record France‟s monuments (Daniel 2000). The Missions Heliographique was a photographic record-making organisation that documented French monuments for restoration purposes and was financed by the Commission des Lettres, Philosophie, Sciences, et Arts. On its establishment, the Missions Heliographique deployed five photographers of whom three were trained artists, to journey to various regions of France for the purpose of

documenting the crumbling, archaic, architecture, which had either been neglected or recently been damaged during the Napoleonic War (Boyer 1996).

The leader of the project, an architect, Eugene Viollet-le-Duc (1814-1879) was the key driver in the application of photography as documentation. Monuments from Viollet-le-Duc‟s era were restored intermittently, thus the builds contained many stages (Osborne 2000). Viollet-le-Duc was a precise man who believed that his architects should study all the former building styles. This included construction methods and each period of the build, as well as the study of the building‟s art, plus differing build schools and building designs unique to various regions of France (Schwartz and Ryan 2003). This new exactitude was enforced on all the restorative architects and a similar knowledge was also placed on the photographers who needed to understand some of these architectural peculiarities. Viollet-le-Duc also enforced additional exactitudes on the photographers, which included the taking of extensive field notes, recording exact photographic locations and recording multiple images with differing exposures to retain all the detail in the buildings.

Viollet-le-Duc placed great faith in photography as the new technology for meticulous documentation. He reasoned that „photography with its ontology of technological and scientific objectivity was to be used as a tool of persuasion in constructive narrative to aid in all reconstruction‟ (Boyer 1996, p.85). Viollet-le-Duc wrote that „it is impossible to make too great a use of photography in restoration, as very often one discovers on a photographic proof some feature that went unnoticed on the building itself‟ (Schwartz and Ryan 2003, p.35).

The five commissioned photographers‟ images often reveal large areas of detail around the monuments that confirm Missions Heliographique‟s photographs are a valuable source of cultural memory and the everyday (Boyer 1996). These images included various objects like hoardings with advertisements for hotels and other images that contained restaurants along with their exterior décor. Thus, depending on its presentation and visual field, there was a realisation that photography could be used as a means to record for history and cultural memory and could include the everyday (Boyer 1996).

There were two commissions for photography within the history of the Missions Heliographique. One of the original Missions Heliographique‟s photographers, Baldus, received a secondary commission and was asked after the completion of all

the restorations to rephotograph the buildings without the distracting surrounds seen in the first series of images. This created two distinct types of photographic output seen in these two commissions. Bergdoll (1994, p.100) commented on this secondary set of images stating, „Baldus had absorbed the aesthetic preferences and historical ethos of the commission to make photographs capturing the ideal of the individual monument freed from the distractions of urban fabric".

It could be argued that Baldus" second series of imaging conformed more to the rigors of architectural photography, which showed a refined view of the fully repaired monuments, thus they clipped the surrounds. By contrast, the first series intentionally included everyday life activities and reflected the artist who wanted to include surrounds to ensure a relationship of perspective, placement and size, as well as to add human elements to the composition. This also aids the viewer in the appreciation of the grandeur of the building.

These images with „distractions of urban fabric" are photographs that contain imaging of the everyday and highlight France"s activities in the nineteenth century (Bergdoll 1994). An example of these distractions that exhibits France"s everyday can be seen in a later commissioning to record the Tunnel Vienne. Baldus serendipitously recorded the rail workers and other waiting passengers. This image from his second series of commissioned work for the Chemins de fer de Paris à Lyon et à la Méditerranée is a good example of a trained Missions Heliographique photographer/artist who wanted to record surrounds and has serendipitously recorded the everyday (Daniel 2004). The photographic work contains fashions of the day, rail uniforms, hand luggage and other incidentals of everyday France in1861
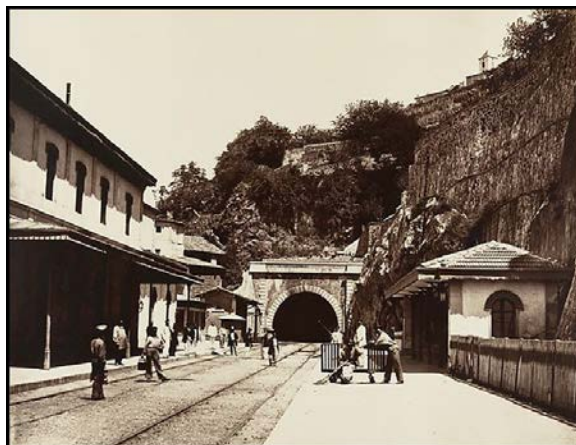
Plate 3: Édouard Baldus c. 1861. (French, b. Prussia, 1813–1889). Vienne, Souterrain [Tunnel, Vienne], The Metropolitan Museum of Art, New York, Gilman Collection, Gift of The Howard Gilman Foundation, 2005.

1.4.2 Cambodia‟s journeying photographer

John Thomson (1837-1921) who in 1866 was one of the first journeying photographers to document Ankor Wat and the surrounding temples near Siem Reap, Cambodia. Like Baldus, Thomson not only documented the temples, but also included the Khmer people engaged in work. As a budding photojournalist Thomson was interested in people and was adept at including temples with daily activities to create images with a sense of perspective and place (Montague & Mizerski 2014).

1.4.3 Farm Securities Administration and the shooting script

The Farm Securities Administration (F.S.A.) was a US Government sponsored organisation established to aid farmers who suffered from rural hardship as a result of the nineteen thirties mid-western drought. In 1935, under the direction of Roy Stryker as photographic editor, a group of photographers used Stryker‟s detailed shooting scripts to direct and capture topics for the F.S.A. This is the most famous body of documentary work in US history (Gorman 2001). The bureaucratic purpose of the F.S.A. was to introduce the US to its citizens and photographers like Dorothea Lange, Arthur Rothstein, Walker Evans and Russel Lee became the recognised names of the F.S.A. (Gorman 2001). They journeyed thousands of kilometres across the mid-west to record the plight of the sharecroppers and small farmers who suffered through the drought of the great depression.

These F.S.A. photographers were commissioned to record the good work of the US government to help the plight of the poor. The photographers created tension within the F.S.A. when they wanted to include images that depicted the poor and their surrounds including the plight of the farm workers and other people groups disenfranchised by the drought. Stryker permitted his team of photographers to record these images, which he described as ‚get what history has proved to be the guts of the project" (cited in Gorman 2001, p.5). This created a paradigm shift that effectively generated a larger documentary goal for the F.S.A. Invariably the images of the surrounding activities showed the mood of the people, the tension of poverty and the dust bowl effects of the mid-west US, which included the people‟s every day.

Stryker realised the importance of the shooting script to encompass the broad coverage of the numerous locations photographed. The photographers had to write detailed information and a descriptive caption so that each series of images could be archived containing the locations, people‟s names, dates and captions.

Styker commented on the success of the F.S.A. in 1972, noting three things that ensued its success: the detailed shooting scripts, which gave clear direction to a variety of photographers in several states; the talent and diversity of the photographers; and the importance of the work to challenge the drought hardships and to attain a permanent record of the people"s circumstances (Doherty et al. 2010). The F.S.A."s body of photographic work contains an extensive pictorial record of the everyday as it unfolded in the economic depression of the 1930s.

To conclude this section, the success of these larger photographic projects was due in part to personalities like Styker and Viollet-Le-Duc, who with their discernment became the arbiters and originators of these photographic projects that contained a single vision. From comments by Stryker, it is evident that the shooting script added directional weight to the photography and stimulated the visual minds of the photographers to encapsulate the project. Viollet-le-Duc developed methodologies to aid his photographers in their understanding of architectural content and how to capture the detail. In turn his photographers became discerners of photographic principles of recording (Hearn 1990).

1.5 Deciding where to start my journey

My previous volunteer work in Cambodia provided some insight into the Khmer people. My time teaching English in a small village northwest of Siem Reap in intermittent one-month periods for five years became windows in time to the changes in Cambodia. Over this period I began to observe and recognise the changes to the Khmer people"s quotidian life. I also realised that their daily lives go largely untold.

Studies of the everyday are mainly linked to western cultures and moreover, Highmore has encouraged the expansion of these studies to other sectors of the global community. Highmore (2002, p.177) states,

> Non-Western cultural theory remains invisible. If the project of everyday life studies is to go in search of the hidden and the ignored, then, this should apply to its theoretical resources as much as the cultural practices it pursues. In this sense one direction that everyday life theory would want to take is geographical: to cast the everyday within international frame of theories and practices (Highmore 2002, p. 177).

Professor Ben Highmore is a contemporary philosopher of the everyday and has highlighted the importance of journeying to non-western nations to generate other studies of the everyday. He has also studied great philosophers of the everyday including Walter Benjamin, Henri Lefebvre, Georg Simmel and Harry Harootunian and has made this statement:

> It is precisely by bringing together the global generality of modernisation with specificity of regional and historical cultural continuities and discontinuities that the everyday is seen as a particularly appropriate perspective for cross cultural studies of modernity. For Harootunian, it allows the measure of the „not quite the same" to be taken across different cultures. In other words a focus on everyday life would insist on the uneven experiences of modernity on an international scale (in Highmore 2002, p.177).

Cambodia conforms to Highmore‟s paradigm as it is largely hidden and ignored, exhibits differing cultural practices and measures of what the philosopher Harootunian calls „not quite the same" (in Highmore 2002, p.177). These ideas informed my rationale for choosing to photograph Cambodia. Thus, as a practical aspect to this thesis, my objective was to return to Cambodia for one year with the aim of photographically recording Cambodia‟s everyday by creating photographic documentary narratives.

My rationale for choosing Cambodia was also influenced by the work of Walter Benjamin who conceived the concept of photography as a means to recording the everyday. He recognised that in the future photography would be the most capable technology for recording human life. This would lead away from traditional written narratives and develop more visually analytical data of everyday experience. Furthermore, Benjamin‟s concept of photographic practice would become a critical history of humanities present circumstances (Highmore 2002). Benjamin suggests that, as a communicable form, the photographic style of montage practice is well equipped to record for future studies of the everyday (Highmore 2002). Highmore (2002, p.70) comments on Benjamin‟s montage practice concept by stating „nowhere in Benjamin‟s thinking is it more suggestive for a theory of everyday life than in his notion of the dialectical image, which casts a constellational montage showing historicity, habitus and specific recognisability". Benjamin‟s philosophy of montage practice to record the everyday could be interpreted today, as the photographic discipline of documentary narrative. What better instrument to record the everyday than the professional digital single lens reflex camera and video, which

holds the capacity for capturing many thousands of images and scenes on one large memory card.

1.6 Conclusion

This first chapter introduced some of the techniques needed to journey and photograph the everyday. It included skills practiced by early photographers who showed exactitude, image storytelling capacities, and technology skills in photographic recordings, arts training and social adeptness. From Hine, we can deduce the importance of writing field notes, to caption and create images that are symbolic as a human document, especially if the work will enter an archive. Hine"s written documentation in combination with photography demonstrates that photographs are rooted in historic moments and accurate written documentation alongside photographic records can create content as cultural memory. For larger shooting projects the importance of having a photo editor or director who can write and direct through shooting scripts is evidenced by the work of Stryker and Viollet-le-Duc. This examination of journeying photographers illustrates that photography has a distinct exactitude and has always had an ability to record the everyday even from its beginnings. Although the intention of the photographers from this period may have never been associated with recording the everyday, their visuals and documentary narratives are crucial to understand what content is needed to create photographic narratives of the everyday (Pinney and Peterson 2003).

In the next chapter this thesis will focus on the practice of documentary narrative and its ability to tell a story through the use of photographic recordings. To achieve this, it will examine four master photographers and their work with the 35mm camera.

CHAPTER TWO: Photo documentary and journeyers who mastered its power

2.1 Introduction: Capturing „life now" through the 35mm camera

The main objective of the previous chapter was to recognise that photography even in its infancy had the power to capture the everyday. In this chapter my research will emphasise how a new technology came to the fore with the invention of the 35mm film camera. It was portable, hand-sized and contained the ability to capture images as a series. With this new mode of operation the photographer could capture moments „seen from the corner of the eye" (Inglis 2005, p.140). Previously, large format cameras were bulky, most needed a tripod, had two sheets of film and were not very portable. These older cameras created no fluidity of movement for the photographer and impeded ease of framing and reframing, as well as the opportunity to follow a moving subject. By comparison, the 35 mm camera gave freedom to the photographer with new candid photography as a manner of working (Lahue and Bailey 2002).

Henri Lefebvre, a philosopher who writes on the everyday, gives the most simple definition of what is the everyday with this question: "How do people live" (Lefebvre 2008, p 47)? If people are the main subject and their activities the general content, I have endeavoured to seek out photographers who have recorded people with their own photographic style and whose work displays the people"s everyday. In this chapter, I have identified four photographers who have mastered the use of the 35 mm camera for the purposes of documentation. Although the majority of their work is photojournalistic or photo-realism, these photographers have a passion to document people and sometimes record the everyday in a way that is significant, telling, expressive and decisive. I will analyse their work from the perspective of the everyday and show their impressive passion to record humanity. Finally, I will examine „art as photography" regarding excellence of composition with storytelling through one image or a series of images to highlight the quality of these master photographers" craft.

2.2 Masters of documentary photography

An objective of this thesis is to define what the photographic content of the everyday is. In this chapter I will examine stylistic elements of photography that are needed to encapsulate photography of the everyday with the potential as a genre. Therefore, I

will the examination master photographers whose work portrays the style of photographic narrative needed for recording the everyday.

2.2.1 Henri Cartier-Bresson a traveling photojournalist/surrealist/ethnographer

Henri Cartier-Bresson (1908-2004) is a French photographer renowned as one of the fathers of photojournalism (Cooper et al. 2010). He used his early adoption of the 35mm camera to capture candid, spontaneous and dynamic moments through his technique of stealth photography (Cooper et al. 2010). In describing Cartier-Bresson‟s work Brenton (2003, p. 2) states:

> Cartier-Besson tells us about the human species … an isolated image of time is recorded; a snapshot lifted out of the continuum, separated from what precedes it and what is yet to come, a moment when time and movement are suspended.

The French government has honoured Cartier-Bresson as a master photographer and his work as a national treasure. His world journeys as a member of the photographic guild „Magnum Photos‟ (est 1947) were extensive. He travelled through China, Mexico, Canada, US, India, Japan, and became the first western photographer to travel freely in the post war Soviet Union. Although Cartier-Bresson‟s training in surrealism empowered his eye for geometric composition, his actual work reflected photographic realism (Brenton 2003). He produced over five hundred published reportages and coined the phrase „the decisive moment‟. In the nineteen fifties he wrote the book „The Decisive Moment,‟ where he states, „the decisive moment permits us … to catch life in the raw as flagrante delicto,‟ caught in the act (cited in Brenton 2003).

In discussing the term „the decisive moment‟ Brenton (2003, p.12) comments,

> His definition of the „decisive moment‟ comprised of two elements, first the photograph must contain significant content, typically instances of the human condition: second this content must be arranged in a rigorous composition. Form, line, texture, tonality, contrast, and geometric composition and carry an importance equal to but also inextricable from the content.

This style, as outlined above by Brenton (2003) is applicable to photography of the everyday. These compositional addendums coupled with decisive moments can contain the actions of humanity and visual stories disclosing the subject‟s quotidian life.

As a consequence of Carter-Bresson‟s capacities to create visually stunning, pictorial geometry, many authors who analyse his work present those photographs that display good composition, line, form and shape (Brenton 2003). But evidence shows most of his printed work originated in reportages – purposeful, coherent, sequenced photographs that were intended to narrate a story or convey a point of view (Brenton 2003). Cartier-Bresson‟s capture style is definitive and applicable to photography of the everyday as decisive moments and visual stories that can encapsulate the actions of humanity. Using Cartier-Bresson‟s technique of the decisive moment in conjunction with sequence photography can create everyday documentary narratives.

Cartier-Bresson talks of the ideal in his photography where he states in Brenton (2003, p.13) „the ideal is to tell a whole story in a single image, one unique picture whose composition possesses such vigor and richness and whose content so radiates outward from it that this single picture generates a whole story in itself‟. This element of photographic imaging could be adapted as an ideal for photography of the everyday. Thus a documentary photographer can develop the capacity to capture images that define the everyday in one single shot.

Cartier-Bresson‟s ability to tell a story in one single image is illustrated by plate four „children playing in ruins‟ in Spain, 1933. This decisive moment holds a strong configuration of the subjects and the framing has established a geometric progression in shapes and sizes. It introduces the story by shooting through the large semi-demolished wall that is a feature of the neighborhood and shows the torn and disheveled clothing of the children. It also shows depth with the boys in the background at play and records other semi-demolished housing. The image is both rugged and beautiful, especially with the contrast of the striped edged brick and white washed walls. The portrayal of these 1930s Spanish boys by Cartier-Bresson is an excellent example of the everyday.

Plate 4: Henri Cartier-Bresson. 1933. Spain. Children playing in ruins.
Seville, Espagne.
http://uk.phaidon.com/agenda/photography/events/2011/august/27/henri-
cartier-bressons /

To conclude, Cartier-Bresson established a practice with his reportage style that can translate fluidly to photography of the everyday. His technique „the decisive moment" is seen in many of his images and could be used by the photographers of the everyday to record in a manner that shows what William Eggleston calls „life now" (Almereyda 2008). Cartier-Bresson has also captured the human condition, sometimes incorporating multiple elements of interest in the one photograph to tell a story. He had outstanding documentary narrative abilities and creative compositional imperatives. Consequently, he is a photographer that can be emulated by potential photographers of the everyday. Cartier-Bresson"s street images portray the everyday and some of his images answer Lefebvre"s (2008, p. 47) question „how do people live" in a decisive moment.

2.2.2 W. Eugene Smith: The Pittsburg project

W. Eugene Smith (1918 – 1978) was a Magnum photographer who photographed major conflicts during the Second World War and he went on to produce outstanding photo essays. His aim was to create an emotional resonance with his viewers and to bring a photo to life by telling something deep and meaningful about society. Smith defined his style of photography with this question „what"s the use of having a great depth of field, if there is not an adequate depth of feeling?" (cited in Kim 2013, p.1).

An examination of one of Smith"s largest volumes of work is „The Pittsburgh Project," which is an example of a body of work that can aid in understanding photography of the everyday. This project began as a small three-week assignment, but Smith

developed the project into three-years of continuous work, which included seventeen thousand images. Smith had a clear vision of recording a full photo story on the whole city of Pittsburgh in the US state of Pennsylvania. From this era, Smith‟s „Pittsburgh Project‟ became one of his greatest photo narratives of a city by focusing on and recording everyday images of the people. It was no longer a news-story or an extract of the city, but a complete and thorough photo narrative of the people of Pittsburgh.

As a consequence, Smith‟s „Pittsburgh Project‟ is a solid example of an outstanding documentary narrative and a record of Pittsburgh‟s everyday. He has left a legacy of photography that is a primary bridge between photo-realism and fine art photography by stationing himself and completing this comprehensive documentary narrative (Kim 2013). This work is one of the first records of photography being purposefully used to record a city, including its everyday environments in multiple locations with multiple subjects over an extensive period. For these reasons, photographers of the everyday should study Smith‟s capture modes and photo content of his „Pittsburg Project‟ to gain a greater understanding of documentary narrative.

To further explain the role of his Pittsburgh photographs for the purpose of this thesis, photography of the everyday can adopt Smith‟s lifelong insistence that photo documentary narrative should always search for the depth of humanity in its subjects, as is evident in his images (Kim 2013). Examples of Smith‟s recordings of Pittsburgh are presented as plates five, six and seven. This series of images recorded the everyday of Pittsburgh, 1955 to 1958. These three double page extracts from Stephenson and Trachtenberg‟s (2003) book *'Dream Street: W. Eugene Smith's Pittsburgh Project'* include laundering, children milling on a street corner, people using the public library and walking the streets of Pittsburgh in the 1950‟s.

Plate 5: Photo: Eugene Smith c.1955 Pittsburgh children on street corner, barbershop, washing on the line all images include street names. Trachtenberg (2003, p.165)
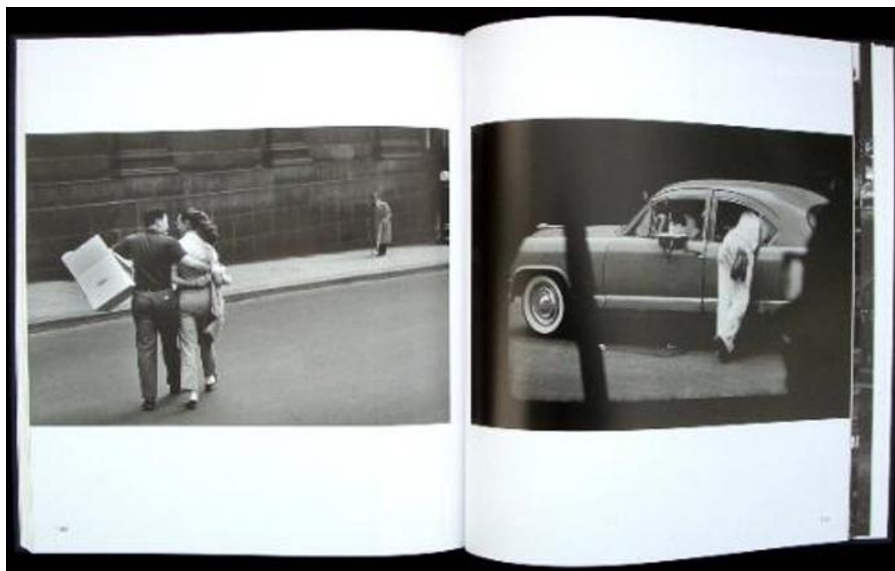
Plate 6: Photo: Eugene Smith c.1955 Pittsburgh. Newlyweds exchanging gifts and a mechanic fixing a car. Trachtenberg (2003, p.86).
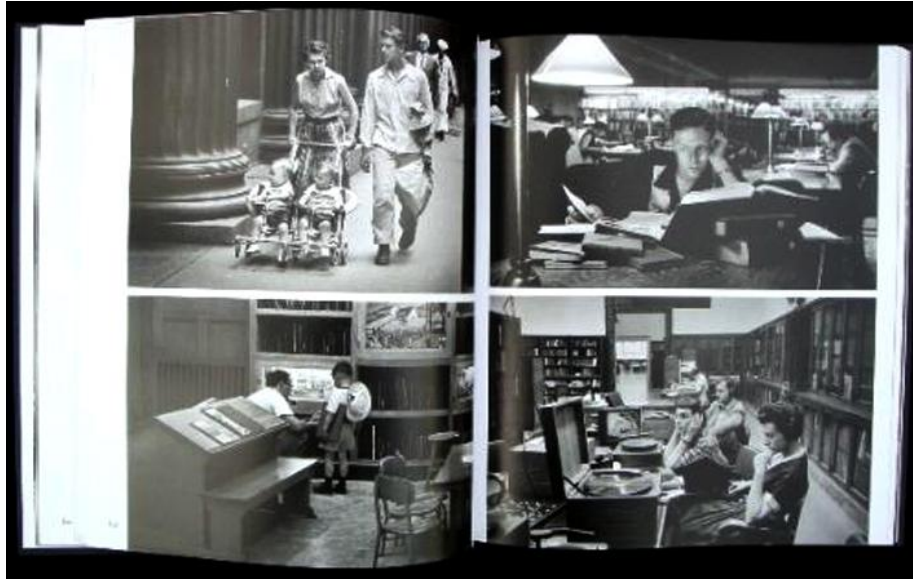
Plate 7: Photo: Eugene Smith c.1955 Pittsburgh. A young family walking in the city and three images of the Pittsburgh public library. Trachtenberg (2003, p.60)

To conclude, W. Eugene Smith is one of the first photographers to be stationed in a city and initiate a long-term project with the sole purpose of producing an extensive photographic narrative. Smith‟s decision to record Pittsburgh for three years has created an unrepeatable, archival record of the everyday. He immortalised the people and photo documented how the city operated at a critical time in the history of the industrial city of Pittsburgh. Often photographers like Cartier-Bresson and Smith did not want to make written documentation, as their philosophy was to let the photos speak for themselves. Ongoing projects of the everyday would necessitate generation of written documents and records that would add knowledge to the project. Smith‟s editing of his own photos was often fraught with arguments with the layout of his Pittsburgh images and even his own layout he called a debacle and a failure. Consequently, photographers seeking appropriate levels of academic research to accompany their photographic work of the everyday should seek out other professionals that may aid in documentation and editing. Stephenson‟s editing of Smith‟s images has refined the work and given the viewer a succinct manner to fathom and appreciate the depth of these photos of what Smith called „the synthesis of the whole‟ (Author Unknown, 2003).

2.2.3 Robert Frank: Journey across the US.

Robert Frank‟s two years of photography on the people of the US resulted in a book called „The Americans‟ (2003). His book is one of the first principal documentary narratives of a whole country‟s people. „The Americans‟ is densely packed with multi-

layered imagery and a unique style of capture (Day 2011). Frank believed photo editors had staunched photojournalism and their idea of what was good content was strangling his own work (Day 2013). Frank was a Swiss national who immigrated to America and therefore shares my own outsider status in relation to Cambodia. Frank developed his own style of photography when he travelled to Peru where he spontaneously photographed and created work as an action style. Later, Frank received a grant from the Guggenheim Museum in New York and journeyed thousands of kilometres around the US. He exposed 767 rolls of film while acting as a silent eye on the American people.

The eminent photographer, Walker Evans wrote of Frank‟s work as intelligent (cited in Day 2011). This intelligence of work was also commented on by Jonathan Day who has intensely analysed Frank‟s book „The Americans‟ in his own book, *Robert Frank's 'The Americans,' the art of documentary photography.* Day (2011, p.62) comments:

> The Americans has many images that display linking motifs or notions. Sometimes these commonalities exist as considerations spread across a number of photographs; sometimes they can be found in the repetition of the smallest of visual sigils. Often, and impressively photographs are linked both backwards and into a set that is finishing and forwards into what is to follow. There are diptychs, triptychs and quadtychs here, and even sometimes pairs of triptychs that echo each other across the pages. „The Americans‟ is in many ways structured like music, with repetitions, recapitulations and even notable caesuras-moments when everything is brought to a stop, facilitating consideration and recuperation.

Frank had an ability to think laterally and create imaging that had a fluidness of connection in both storytelling and documentary narrative. As Day (2011, p.62) states „each chapter starts with a linking visual sigil of the US flag, but each individual flag image contain its own photographic story‟.

Frank‟s style as a photographer was greatly influenced by his trip to Peru, where the shock of a new culture helped Frank to rapidly mature in his photography. He noted that in Peru he became like an action painter, free with his camera (Day 2011). Frank‟s action style for photographic operation is one that could be used to capture the everyday.

An image that highlights Frank‟s action style is plate eight, „Trolley, New Orleans‟. The image displays a standard trolley bus which shows the segregation of African American and white people. From the evidence on Frank‟s proof sheet, he was documenting a New Orleans street parade and in one moment, turned and captured this single image. Photographers of the everyday could follow Frank‟s guidance were he states:

> There is one thing that photography must contain, the humanity
> of the moment. This kind of photography is realism. But realism
> is not enough – there has to be vision, and the two together can
> make a good photograph. It is difficult to describe this thin line
> where matter ends and mind begins (cited in Day 2011, p. 15).

To conclude, Frank‟s intelligence of work and his action style of capture are modes of operating that photographers can use to capture the everyday.

Plate 8: Photo Robert Frank c.1959. A single image captured like an action painter. The image shows the order of society New Orleans 1950's where children were not meant to be heard and African/Americans had to sit in the back of the bus. Frank (2008, front cover image "The Americans.").

2.2.4 Sebastiao Salgado: the concerned photographer

Sebastiao Salgado is a contemporary Brazilian professional photographer who holds a Master in Economics. In his previous employment as an economist for the „International Coffee Organization,‟ he travelled to Africa to produce research reports. In these journeys he travelled with camera in hand and over a period of time like Hine, photography started to dominate his life. Salgado is a photographer renowned for assignments that take years to develop and record. He has produced in-depth large bodies of work and he makes these into books. For example, to complete his book „*Migrations*,‟ Salgado journeyed to several continents to record displaced peoples caught up in wars, famines and repressions. The aim of this body of work

was to reveal the dignity of the people in their extreme circumstances and record their plight.

Salgado has a passion for people and much of his previous work included humanitarian imaging. From 1984 to 1986 he worked for „Doctors without Borders" documenting the African famine. This work was published into two books and a number of photographic exhibitions were presented to support the efforts of „Doctors without Borders".

From 1986 to 1992 Salgado travelled to twenty-three countries to create large-scale photo documents on various manual labourers (Salgado 1993). Salgado"s book called „*Workers*" shows third world occupations photographed to highlight their poor working conditions. Salgado believed these workers would eventually disappear in these third world countries as mechanisation increased. Thus, he aimed to create a photographic archeological work of the world"s working class people (Salgado 1993).

Salgado"s book „*Workers*" also contains a series of images from a Brazilian mine site that shows their everyday, see plate nine. He has photographed a deep gold mining pit where thousands of workers are dotted like ants, hand digging the site. All soils are brought to the surface by hand, which is tied to the workers backs or heads. Wooden ladders, set in an almost vertical position are used to escape the mine site. Salgado"s full photo-essay graphically shows the workers everyday. He portrays the desperation of humanity in arduous circumstances. Within these small sacks is a hope that the miners may find enough gold that would grant the worker financial freedom. With each image you can almost smell the perspiration and feel the grime, portraying photo-realism at its best and the workers everyday in this Brazilian mine site.

Plate 9: Photo: S. Salgado (b.1957): Brazilian gold miners arduously carry the sacks to the washing yards. (P. 365 – 367. 1993).

This example of Salgado"s photography contains the everyday as a contemporary sample of a photo documentary narrative that display humanity and their daily circumstances through in situ work. He is a photographer who can be studied for style and content to determine what photography of the everyday necessitates.

2.3 Conclusion

In this chapter I have discussed four master photographers who are all influenced by French humanist photography and their style of photographic capture through photo-realism can be used to capture the everyday. Their individual styles included Henri Cartier-Bresson"s decisive moment and motivation to tell a whole story in one image. Eugene Smith, who wanted to capture the depth of humanity with a depth of feeling. His Pittsburgh project has demonstrated the need for photographers to station themselves to capture daily happenings and present the effects of time, portray people, objects, environments and street scenes artistically. The Swiss photographer, Robert Frank, who described his movements like an action painter who became free with his camera to record the people of the US. And the contemporary photographer, Sebastiao Salgado, who now takes on megaprojects and his need to engage in photography for years in differing environments to record the people"s everyday. Photography of the everyday should become a collective

archive, but it will need a photographer to journey through a locality with the sole purpose of creating large volumes of photographic work. Photographers like Humphrey Spender who contributed to the Mass Observations project in 1937 with the aim of recording everyday life in Britain through photography and film concluded at the end of his life „that the most valid and proper use of a camera is as a means of recording aspects of human behaviour; as time passes, social-documentary photographs gain in interest…" (as cited in Hopkinson 2005. p.1). Consequently, images of the everyday should portray people"s activities on a daily basis over large expanses of time to construct detailed visual data open to interpretation by the various social sciences that could include historians, anthropologists, ethnobiology and ethnology.

Photography of the everyday has the potential to chronicle visual records of daily histories through quality documentary narratives as photography or DSLR video and create an archive for future generations. This would be in conjunction with specific field notes and written documentation that could generate a broader symbiotic relationship with the social sciences.

The work of these four master photographers has inspired my own research and field work. I have spent extended time in the field, searched for images as sequence photography and purposefully shot to the style of documentary narrative with the aim of telling stories.

In this next chapter I will discuss Cambodia"s present circumstances and give background insights to the country"s current political and social situations. Cambodia is a nation where eighty per cent of the population still dwells in extreme poverty. Therefore, a large proportion of the poor would be included in Cambodia"s everyday and my capture content. I will discuss why the Khmer people remain poor and how they are perpetually downtrodden by strongman tactics.

I will also elaborate on how Cambodia"s historical and previous social structures have been reinitiated to create a system of perpetual poverty that is embedded in the social fabric of this stricken nation.

CHAPTER THREE: Cambodia as a diverse and ever poor society

3.1 Introduction: Serving up the poor as exotic fare

In this chapter I will discuss Cambodia and give background insights to the present political and social situation. With up to eighty per cent of Cambodia‟s population dwelling in extreme poverty, it is evident that photographing of the poor would become a major part of my photographic project on Cambodia‟s everyday. The Cambodian people‟s street and workaday life photographed and extrapolated by a western mind may have the appearance that the photographer purposely focused on the poor. In his article, Woodward (1998, p.2) argues that „documentary photography has come under harsh scrutiny from post-modernist critics who question its tendency to separate and marginalise groups of people, serving up the poor as exotic fare for comfortable voyeurs‟. Woodward castigates the use of photography to highlight sentiment and the use of the poor to shock and entertain through the general media. The poor may be an anomaly in some countries, but with eighty per cent of the population earning less than six hundred dollars a year, poverty is commonplace in Cambodia (Brinkley 2011). The Khmer people are among the most disenfranchised in Asia and the corrupt government systems determine that many Cambodians remain powerless to change their circumstances (Brinkley 2011). To avoid photographing the poor would render them invisible in Cambodia‟s history. Therefore, it is important to ask why are the working class still so poor? What systems keep them poor and what is their workaday and street life like?

The focus of this chapter is to explain Cambodia‟s present politics, their perpetual poverty concerns and why many Khmer people lack financially in their quotidian life. I will also provide an explanation of why Cambodia is worth recording as a photographic study of the everyday.

3.2 The tentacles of corruption

Cambodia is classified as a communist country and although it is divided into strong communes its communist base and superstructure has undergone a dynamic paradigm shift. Present day Cambodia contains supplementary layers that add ambivalence to the politics of the country. The politics and history of Cambodia have been heavily influenced by the US bombings of eastern Cambodia, the Khmer Rouge genocide and the thirty years of subsequent internal conflicts. The present Cambodian government has now reimposed the ancient Khmer oknhya system that

has contributed as additional chapters to the marginalisation of Cambodia‟s peasantry. To understand twenty-first century Cambodian politics one must first understand the ancient Angkorian kings and their system of government and how this has an inextricable influence on the modern day rule.

3.3 The ancient oknhya system, kingdoms, power and super-structures

Zhou Daguan (1266-1346), a Chinese traveller and possible secret Chinese envoy to the kingdom of Cambodia, wrote in the twelfth century that the Cambodian king had total disregard for his people. The administration system contained wealthy mandarins who purchased their government positions and in turn looked for monetary compensation from the people. Many of the kings proclaimed themselves as gods, leaving all governing to brahman and mandarin advisors who established a wealthy upper community of acquired positions called oknhya (Harris 2008).

This angkorian system of the twelfth century established a permanent and almost continuous system of corruption whereby the oknhya having paid for their positions, now exacted payments from lower positions creating corruption on a grand scale (Chandler 2008). This was complimented by corruption on a functional scale that oiled the machinery for all, except the poor (Chandler 2008).

To an outsider, this system is quite confusing because of the complex levels of hierarchy within these pervasive systems of corruption. For example, there was a secondary system of payments for the higher order of the oknhya that are called the „sruk‟ who acquired a percentage of all the corruption monies, called „kar pok ro luoy‟ or „pass it up monies‟. The money is collected by the lower ranks and becomes a permanent collection of monies passed up to the higher ranks within the sruk, thus creating a pyramid style of collection monies. The lower order extracts payments as required; then in addition, extra „pass it up‟ corrupt payments are made from the people to both their overseers and continues to the senior rulers in power above. These payments were secured for all the higher orders of the oknhya from all the populace and established a continuous flow of monies that was passed up through the ranks with a good portion reaching the highest officials of ancient Cambodia.

Within the layering of the sruk there were also different positions and powers. For example, the five sruk masters of the twelfth century were deigned supreme power to

scout for dissidents and had the authority to punish by execution (Chandler 2008). Many oknhya during the times of the great kings were commissioned to investigate any wavering power imbalances and could ply their unprincipled behaviours into areas such as the rice trade with the creation of more corruption monies. Coe (cited in Chandler 2008, p.38) states that within this Angkorian system there were „unusual taxes on everything, land, rice, salt, wax and honey. All sorts of goods including slaves, buffaloes, elephants, and especially cloth could be used to make corrupt payments". Chandler (2008) believes these payments were all corrupt monies that went up through the ranks to gratify the oknhya/sruk system.

3.4 Cambodia‟s present politics and the re-implementation of the oknhya system

Hun Sen, the present Prime Minister of Cambodia, has added ceremonial appellatives as additional titles to his position as Premier. These appellatives when translated mean the noble, supreme, great and all-powerful ruler (Brinkley 2011). These titles have very strong connections to the former superlatives used by the ancient Cambodian kings. Within this modern era of Cambodia the oknhya/sruk money system has been implemented.

Hun Sen has ruled Cambodia for thirty years and is strongly aligned with the Vietnamese government, creating suzerainty that is similar in style to the French protectorate treaty of 1864, when Cambodia‟s sovereignty resided in Paris (Kamm 1998). The International Crisis Group published a widely read report entitled „*Cambodia: The Elusive Peace Dividend'* that stated (as cited in Brinkley 2011, p.288):

> Cambodia remains a strongman state replete with lawlessness,
> human rights abuses, grinding poverty, corruption, bloated
> security forces, and an economy thriving on prostitution,
> narcotics trafficking, land grabbing and illegal logging.

Premier Hun Sen has a personal army of over twenty thousand troops, replete with armoured vehicles, tanks and foreign mercenaries. This militia is a continuous threat to opposition parties and an obligation that requires large finances to maintain (Brinkley 2011). Throughout the last ten years members of these élite troops have controlled links to all the illegal trades and the corruption associated with daily life in Cambodia (Brinkley 2011). Hun Sen has boasted a personal monetary wealth of over five hundred million US dollars (Munthit 1996). His daughter owns power retail such

as TV stations. In addition, his son is one of the youngest generals in the army, a graduate of West Point Military Academy and nominated as the future Cambodian Prime Minister (Munthit 1996). With these tenures it is easy to understand the ostensible description of Cambodia given by the International Crisis Group and the reference to a strongman state.

The anticorruption laws in Cambodia forbid the taking of bribes or commissions, unless it is in accordance with customs or traditions. However, the paying of bribes for government positions or economic opportunities has operated for the past one thousand years and is still current practice in Cambodia (Brinkley 2011). Presently, the established oknhya system accepts people who pay for higher government or sometimes military positions or other positions linked with the oil and gas industry. The new oknhya do all the bidding in bribery and corruption monies and like the ancient system, money spills up through the ranks to the highest levels of the present Cambodian government. With political assaults, assassinations and tortures still prevalent other oknhya seem to have the power to execute, carry out bellicose actions against political rivals and terrorise to influence voting, particularly at election time (Brinkley 2011).

The Paris Peace Agreement of 1991 included all four Cambodian political disputants, the Cambodia Peoples Party (CPP), the Khmer People‟s National Liberation Front (KPNLK), the United National Front for an Independent, Neutral, Peaceful and Cooperative Cambodia (FUNINPEC Party) (led previously by a Khmer Prince) and finally, the Khmer Rouge. Of these initial political parties, only Hun Sen‟s party the CPP has enforced political power and dominated the political scene (Wesley 1997). Hun Sen still remains the strongman of Cambodia with the opposition often threatened or destabilised (Wesley 1997).

To this day Cambodia continues to fortify the ancient oyhnka system of „pass it up‟ monies. This system is combined with absolute power like that of an ancient Khmer king, which leaves the Cambodians as some of the poorest in South East Asia (Brinkley 2011). The oynhka „pass it up‟ monies cultivates the perpetuation of the poor who remain disenfranchised with limited power to change any of their political circumstances. The government‟s negligence of its people has reinforced the lack of human rights for the peasant class who often live hand to mouth. Many Khmer people live with constant harassment over their land, ravaging of their forests, lack of education for their children and continuous subjugation to corrupt payments.

3.5 The tradition of slaves and concubines

Cambodia has a history of returning to their ancient systems. In the ancient
Angkorian era there was a strong slave system that endured up until King Norandam
(1834-1904). This was outlawed under his rule at the decree of the French in the late
1890"s, but King Norandam did not enforce its extinction. The French compensated
the King for his actions by paying for his whole concubine city, which contained over
one thousand women and cost the French government one hundred and sixty
thousand francs a year (Chandler 2008). King Sihanouk kept this concubinary
practice until the 1960"s and Pol Pot"s oldest sister was a part of Sihanouk"s modern
day concubine city (Brinkley 2011). Cambodia"s ancient systems seem to transcend
generations whilst new authority figures bow to foreign governments for a period, but
ultimately return to these ancient systems (Chandler 2008).

The term „Khjom" is one of fourteen different Khmer terms for slaves, which shows
the complexity of the ancient Angkorian slave system. Chandler has studied the
complexity of the ancient slave system. He writes (2008, p.39):

> There seems to be examples in the ancient inscriptions where
> slaves owned slaves. Slaves are listed as commodities and
> slaves may be the builder"s of the temples as the builders
> clothing, housing and tools do not change over the course of
> several hundred years.

A modern day example of a system of concubinary practice that is combined with the
oynhka system of „pass it up monies" can be seen within the large number of karaoke
bars. Some bars service foreigners, but many service Cambodian nationals with ten
to twenty prostitutes per night sitting at the entrance to the karaoke bars. These
establishments are often owned by local oynhka and become a circular money chain
whereby poor parents who cannot afford their own daughters ask them to perform in
these karaoke bars. The parents subsequently pass a daughter over to a club who
will pass the prostitution monies up through the chain of command within the oynhka.
This pyramid shaped money extraction shows the exploitation of a permanent poor
within Cambodian society and the total disregard of the poor by powerful and corrupt
overlords.

3.6 The effects of the Vietnam War

During the 1970s the young revolutionaries of the Khmer Rouge were described as „poor and blank" (cited in Pye 2014). The journalist, John Pilger has stated many children lost parents through the multiple carpet bombings under the Nixon administration (cited in Pye 2014). By the end of 1973, the US bombers alone had dropped more tonnage of explosives on to Cambodia's heartland than on the whole of Japan during the Second World War. The total tonnage is equivalent to five Hiroshima bombs onto a peasant class of eastern rural Cambodia (Pilger 2009). Vandy Rattana, a contemporary Cambodian photo artist has documented some of the lasting effect of these bombs through a series of images called „Bomb Ponds" (Rattana 2009). The Cambodian armed forces under Marshall Lon Nol along with the South Vietnamese army also dropped tons of bombs on to this region with a large majority uncontrolled and unreported. Shawcross (1987, p. 219) states that „the illustrated bombing guide to Cambodia from the US alone took up to one third of the country with their systematic carpet bombing". Pilger has estimated collateral damage was six hundred thousand poor Cambodian people killed and two million people displaced (cited in Pye 2014). The resultant tens of thousands of orphans subsequently joined the Khmer Rouge. To the alarm and confusion of the older Cambodians of the day, these often-violent younger Khmers became the revolution"s cutting edge.

3.7 Cambodia"s many conflicts

These secret mass bombings were followed by Pol Pot"s genocide that killed over two million more Cambodians who were often buried where they were executed creating mass killing fields (Pye 2014). These killings were exacerbated by sickness, starvation and killer diseases such as malaria, which also saw the deaths of many more thousands of other Cambodians.

The deaths of migrant groups, including Chinese, Thai and Laotians also occurred during this period. However, these figures are not included in any statistics of fatalities and are often not presented to the general public. Additionally, during this era, four hundred thousand Vietnamese were killed. They were residents of Phnom Penh as foreign workers who did not appear on any census. These Vietnamese were Khmer speaking generational workforce from the French colonial rule and were killed within the first four months of the Khmer Rouge march on Phnom Penh (Kamm

1998). Throughout the Khmer Rouge period and in the ensuing years after, over five hundred thousand Cambodian refugees departed the country for foreign lands, including many intellectuals who have chosen to never return (Wesley 1997).

The Khmer Rouge's five-year rule completely stunted development of any form and left the country without a general educated reading public. All documents, archives and records were destroyed. Buildings for the school system, monasteries, medical and general administrative sectors of government were all demolished. Pol Pot exterminated any educated people who chose to stay and over the regime's time this included anyone who could read any other language (Kamm 1998). After 1979, the Khmer Rouge's guerrilla war was backed by China and later the U.K. and then Russia backed the Vietnamese. The ensuing guerrilla war terrorised the peasant people, ravaged the country and stopped any new major development. These international alliances perpetuated the conflicts as old enemies tried to even out their losses to the detriment of the Khmer people with the fighting only officially ending in 1998 (Pilger 2009).

Cambodia has seen devastation that has been catastrophic. As a result of the Khmer Rouge many people now have missing family members who were often killed for petty crimes or for being unable to work due to ill health. Many families have not recovered the bodies of their loved ones who are buried in unmarked graves all over the countryside. This large gap in family life has left the now aged Khmer population heavy hearted and unable to cope with their circumstances.

In Cambodia's recent history, those who remained of the Khmer Rouge filtered back into society and have taken on positions of power. Now many of these Khmer Rouge fighters are at the age where they have taken on leadership.

Cambodia's history is layered in chronologies of war and conflict from the time of the Angkorian kings, which often left the country with added riches. The ancient war periods marked Cambodia as a warrior nation with kings who practiced their war games at the famous Angkor complex. But Cambodia's recent history of the last two centuries is renowned for conflicts and losses against the Thai, the Vietnamese, the French and much inner turmoil, suffused with several civil wars (Kamm 1998). This most recent prolonged conflict has left Cambodia's economic development lagging in the wake of its neighbouring countries of Thailand and Vietnam.

3.8 The peasantry and how they live now

Many peasant Khmers are hardworking, honest, family people who want to be left alone (Brinkley 2011). In his book on transference of rice expertise from Australian experts to the Cambodian peasantry, Puckridge (2004) demonstrates that the Khmer people are not waiting for handouts or foreign aid.

Sixty per cent of the elders who endured the terrible conflicts are found to suffer post-traumatic stress disorder (PTSD). Cambodia is one of only a few nations to record PTSD as a family generational concern with children who suffer the same PTSD symptoms as their elders, who now relive the tragedies of their parent"s turmoil in their own minds (Seng 2007). In a cross comparison of Haiti to Cambodia, most towns and villages are comparable for lack of toilets, electricity, and clean water, but almost every other measure of poverty in Cambodia registered worse than Haiti. In particular, children five years and under who suffer severe stunting from malnutrition with Cambodia registering double that of Haiti (Brinkley 2011).

3.9 The corruption within education

Endemic corruption in Cambodia jeopardises the quality of education. Bribery monies are a major means of gaining educational qualifications. Students can buy cheat sheets right through school at the school gate. An example of the concern with education is an entrance examination to enter a new medical hospital in Phnom Penh. Of the one thousand Khmer students who sat the exam only three hundred and forty nine just passed. The students who failed raised major protests because there were no cheat sheets available prior to the exam like they had throughout their high school years (Brinkley 2011). In 2014, the education minister implemented a new scheme to stop corruption at the school gate. For the first time, the year-twelve national examinations were monitored for cheating and monitors positioned at schools to stop the cheat sheets. In 2013, eighty per cent of students passed the national exam, but in 2014 the figures saw more than seventy per cent of students fail under the new monitoring system (Fredrickson 2014).

Cambodia"s government schoolteachers only receive a salary of forty US dollars a month. To raise their salaries the teachers impose informal fees and penalties on their students for misdemeanours like losing a book. This is particularly rampant in the rural poor areas where the students pay the most. This collection of monies is

also passed up through the ranks to the oknhya. Students who do not pay these additional fees for tuition are often discriminated against creating a barrier for the poorer groups. A large gap in educational quality has now increased between the urban and rural regions and between the poorest and the richest quintiles. There are serious concerns for girls, whose dropout rates and poor retention rates remain high, and few finish year twelve. An increasing concern is the large number of street children, estimated at ten to twenty thousand and growing at a rate of twenty per cent per year (Brinkley 2011). The scenario of an ever increasing gap between rich and poor, rural uneducated and urban educated may cause a future dichotomy within Cambodia. As Brinkley (2011 p. 212) states:

> From their earliest years the Cambodian children learned that ambition and personal aspiration should not, could not, be a part of their character. Education "simply took children from the rice fields and then gave them back to the rice fields."

> Girls were instructed to expect even less. They were not permitted to attend even the temple classes. Instead their mothers taught them subservience and docility. Nothing embodied this idea more than the *Chbab Srey* a piece of traditional literature that described a woman"s place in the home.

3.10 The perpetual state of poverty and land disputes

More than three quarters of the population are without power, running water and toilets and still live as the nation lived one thousand years ago. The people of the countryside have never been asked to play any part in government decision making and most see few short-term rewards in resisting power (Chandler 2008). More and more land grabs are government organised and enforced with militia. In the ancient Khmer kingdoms the king owned all the land. By the year 2000, land ownership had only reached fourteen per cent (Coates 2005). As Kamm (cited in Coates 2005, p.152) states there is an old Cambodian proverb „the élite own this country, they are stationed, while the majority roam".

People who do resist at land disputes are often machine-gunned. As a result most villagers and many of the poor in the countryside lead an autonomous, autarkic lifestyle wanting only to be left alone (Brinkley 2011). Because Cambodia is in the tropical region, it is subject to harsh monsoonal systems that create almost four months of wet and four to five months of dry weather. In the dry months, few crops are grown with the limited technologies of the rural poor. This weather pattern

creates dry season migration workers who come to urban areas to work in low skilled employment. Many husbands bring their whole family to the worksites as the payments are based on output. As a result children and wives often work as cheap labour to increase take-home pays and will camp out at these worksites for months.

Many thousands of poor people have been pushed off development lands and moved to squatter camps. These squats are sometimes burnt to the ground when the government tries to expand city limits. The land is presold to international companies for clothing manufacture or for large plantations. In December 2001, a fire raged through a squatter camp on the Bassac River in Phnom Penh resulting in 10,000 people becoming homeless. The whole populace was moved thirty kilometres outside of Phnom Penh on to low level rice paddies and each family given a twenty-three feet by forty feet plot of land to work whilst their original land was sold to a large developer (Coates 2005). By comparison, Khmers who do become wealthy generally leave the country. If they do choose to reside in Cambodia they live behind three metre concrete walls topped with razor wire and camera security systems. But within Cambodia the rise of a large youth population may create major changes of power within Cambodia‟s politics and future.

3.11 Cambodia‟s large youth population

In 2010, sixty per cent of Cambodia‟s population were born after the Khmer Rouge era and in 2012, fifty per cent of the population were under twenty-five years of age. Donald Jameson, who was a political officer in the US Embassy, has stated that „as long as Hun Sen is in power it is hard to envision any basic changes, except there is a growing number of urban Cambodian college graduates‟ (cited in Brinkley 2011, p.355). The last ten years has also seen a dramatic rise in the number of privately owned universities. Cambodia has over fifty-two universities that attract an average of forty thousand new students each year. By comparison, Cambodia in the 1940s had no high schools outside of Phnom Penh and not one university (Brinkley 2011).

These young educated Cambodians are starting to ask questions of the status quo. Professor David Chandler from Deakin University, Australia, is Cambodia‟s leading contemporary historian. Whilst on a visit to Phnom Penh in 2010 he faced several large audiences of university students who asked probing questions about the state of the nation (Brinkley 2011). It seems that thousands of educated young Cambodians are no longer willing to accept the current state of affairs unlike students

of generations before (Brinkley 2011). These new educated, younger, Khmers may be the beginning of a long-term change for Cambodia. Over the next ten years most of the ex-Khmer Rouge leaders in government positions will be in their late seventies and may not have the strength to rule. Their successive children are often educated in the US and have lived privileged lifestyles. Thus, in the future, newly appointed successive leadership may not have the fortitude to create new conflict within Cambodia.

3.12 Cambodia"s everyday

Cambodia"s past has seen conflicts, genocide, and ravages of war. The hardships of malnutrition, displacements and ongoing privations are still prevalent due to power and money hungry people. But the tensions of armed conflicts have dissipated and the poor are trying to move on with their lives. Industry and investment is growing in Cambodia, which has now registered its own stock market. Cambodia"s workaday and street life has seen change due to economic growth and people are actively pursuing commercial enterprises. Large sections of post-conflict Cambodian life go largely unrecorded, as many of their own photographers make a living from photographing tourists and the poor people are preoccupied with their hand to mouth living.

3.13 The decision to photographically record Cambodia

A logical way for me to record Cambodia"s everyday was with a one-year residence. This allowed me to station myself in Cambodia and observe the lives of the Khmer people using photography as data collection. Highmore (2002, p. 44) perceived that Walter Benjamin"s mass technological forms (film, which could now be DSLR video and photography) in particular, offered the potential tools for a new understanding of everyday life. Consequently, a photographic study of the Khmer people, their workaday and street life is the most justified means of creating a body of work through a journey in photography. This yearlong photographic study does not contain news stories or the recording of an event, or the documenting of one region, instead it is a study of the people, their daily happenings and how they occupy themselves.

The main aim of my photographic journey was to connect photography to studies of the everyday and the social sciences. Cambodia is a new setting for the everyday and outside the normal written everyday studies of the UK, Europe and the US. I

have converged imaging and travel with a study of the profound Cambodian quotidian life. This elucidates identifiable tenets within the field of photography and the studies of the everyday. The fieldwork records data that is not only visually pleasing, but also has functional use for historians, anthropologists and sociologists to form their own views using the visual aid of everyday images. The study was informed by Certeau (cited in Highmore 2002, p. 64) who as a prolific writer of the everyday states:

> My study is to make discussion possible, that is, by means of inquiries and hypothesis, to indicate pathways for further research. This goal will be achieved if everyday practices, way of operating or doing things, no longer appear as merely the obscure background of social activity, and if a body of theoretical questions, methods, categories, and perspectives by penetrating this obscurity, make it possible to articulate them.

I aimed to produce a series of photographic practices and methods, create photographic perspectives of everyday Cambodia and establish the everyday as a photographic practice that can link with academia. I travelled throughout Cambodia to understand the various people"s „ways of operating" (Highmore 2002, p.67). I also aimed to „penetrate this obscurity" by photographing the everyday and gain a knowledge of human existence (Highmore 2002, p.64). This research could aid other researchers who want to use the DSLR camera to record other cities, towns or people groups and record their everyday. The resultant photography of the everyday should reflect a certain type of content that would portray the people, include surrounds and the images should strive for historic, cultural and social scientific collection. Sarah Pink in her book, *Doing Visual Ethnography:*

> admits that ethnographic film or photography were essentially no more subjective or objective than written texts and thus these forms of data collection have gradually been accepted (if not actively engaged by) main stream researchers (Pink 2012, p.3).

3.14 Conclusion

Cambodia stands at a new crossroad and peace has come with an iron fist. Corruption is rife, but there is much less internal violence and armed conflicts between factions. The majority of the Khmer people have moved on with their lives by raising families, building houses and conducting agricultural trade. The Okhnya system of corruption has resurfaced, which has added an ongoing burden to the poor

and continues to keep a majority of the population down trodden. By contrast, the younger generation of Khmers have reached voting age; some are university educated and over the next ten years this new generation will become the majority voters. Many of the youth are frustrated with the corruption and the inequality that the present government system delivers. Presently, a majority of Cambodian females work in western garment factories around Phnom Penh. They are often mistreated, underpaid and subject to harsh conditions. Conditions in some factories are poor and many workers have fainted from fumes and some have died (Channyda 2015).

Many of the new university graduates are peasant class with moral fortitude and could become the new intellectual élite. Over time these younger, educated, tech savvy Khmers will eventually become the new leaders of Cambodia. In contrast to their current leaders, many of these educated Khmers have succeeded through hard work and sacrifice. Monies from their hardworking families have funded their studies. Often a sibling will sacrifice their salary for several years to fund the gifted sibling‟s university course. No one knows for certain what will happen within the Cambodian borders, but a photographic record of the everyday is achievable at this time of change.

Many photographers have made specific photographic journeys to cover stories in Cambodia. Their photo coverage has included land disputes, border disputes, and other journalistic topics, such as AIDS, the dispossessed, illegal logging and the orphaned. The Magnum Photos photographer John Vink, is a permanent resident in Cambodia and has produced a book about life in Phnom Penh. Also Cambodian photographer Rattana has created a photo series titled „Looking in,‟ that shows urban housing interiors and the people often resting (Rattana 2009). These works are the closest photo documents I have discovered that record the everyday of Cambodia that are not mainstream photojournalism subjects. By contrast, my work has recorded the whole of Cambodia in one continuous viewing with significant coverage of major cities and rural areas. Eighty per cent of Cambodia‟s population live in rural districts and the lifestyle of the poor is totally different to the capital‟s urban dwellers. My own research has not uncovered any other specific long-term photographic project to document Cambodia‟s everyday.

In the next chapter on methodology, I elucidate what is needed to photographically record the everyday and explain why I used the naturalistic inquiry methodology.

CHAPTER FOUR: Methodology for fieldwork and analysis

4.1 Introduction: facets to naturalistic inquiry

This chapter will detail the methodology and explain the facets of naturalistic inquiry that are applicable to my research. It also contains a discussion of the photographic capture methods. I will outline the development of my rationale for choosing topics of the everyday in Cambodia and will explain the shooting script that helped to determine my photographic journey and photographic content. Finally, I will discuss evidence for grounded theory as recommended by Charmaz (2012) and copyright concerns.

Although traditional researchers may not have used images as the main basis for their research, Bateson and Mead (1942) Byers (1964), Collier (1979) and Collier and Collier (1986) provide models and insights into research and design for anthropological and ethnographic studies with the use of photography and film (Prosser 2003 p.117). But it is harder to find good examples of research design within visual sociology (Prosser 2003 p.117). However, for photography and videography to become the media by which the story of the everyday can be told this thesis must address the question of journeying in photography and how it can be used to record the everyday. To address this question the author must discuss not only the content of the photography to be produced, but also a methodology that can be used to interpret the data. Prosser (2003 p.116) sees photography as a valid means of data collection and comments that photography can be used to record for research:

> Like our field notes and other forms of empirical data, photographs may not provide us with unbiased, objective documentation of the social and material world, but they can show characteristic attributes of people, objects and events that often elude even the most skilled wordsmiths. Through our use of photography we can discover and demonstrate relationships that may be subtle or easily overlooked. We can communicate the feeling or suggest the emotion imparted by activities, environments and interactions. And we can provide a degree of tangible detail, a sense of being there and a way of knowing that may not readily translate into other symbolic modes of communication.

Prosser (2003) has highlighted that some traditional researchers have concerns with naturalistic inquiry tethered to film and photography and see it as problematic. They

argue that the camera can make the researcher more visible, thus damaging rapport and inhibiting the participant"s everyday behavior and activities (Prosser 2003 p.104). Prosser acknowledges this concern, but goes on to suggest using image-based research regardless of the traditional researcher with the research methodology outline below:

> The defining characteristics which shape the way we design and conduct our studies could be described as holistic, contextually well defined, field-orientated, design is emergent and progressively focused, naturalistic and non-interventionist… interpretations are validated by triangulations, multiple realities or single view Prosser (2003, p. 117)

In light of traditional researchers concerns, Prosser"s still makes recommendations for the use of photography coupled with the naturalistic inquiry methodology and he disregards the concerns of the traditional researchers.

There are many writers who have penned philosophical thoughts of the everyday, which has resulted in a wide variety of discussion points and a diverse range of topics. My task as a journeying photographer is to link these philosophical discussions with this thesis to benefit the interpretation of photography and the everyday. What defines a people group"s everyday is a complex question. For this reason, it is imperative to develop proper terms of reference that can aid in well-rounded data collection. Through the course of my fieldwork a rationale for choosing specific topics outlined by a series of shooting scripts, strengthened the research. I will now discuss the methodology that helped to elucidate what I believed was the best means to photographically record Cambodia"s everyday.

4.2 Methodology - naturalistic inquiry

I have used the naturalistic inquiry methodology because it contains tools to explore data based research. In the book „*Doing Naturalistic Inquiry: a guide to methods*," Erlandson et al. (1993), outline the naturalistic methodology by the following set headings: prolonged engagement, persistent observation, triangulation, referential adequacy material, peer debriefing, the reflexive journal and grounded theory. This seven-fold methodology not only lauds extended time in the field, but also gives leeway to interpret the findings of the research. The methodology unfolds naturally in

relation to research of photography and the everyday. I will explain how I have used this methodology to guide this thesis.

4.2.1 Prolonged Engagement

To capture the variation in seasons and a wide scope of both rural and urban Cambodia, a prolonged photographic capture time of nine months with a residency of twelve months was chosen. A permanent base was established in Siem Reap. Cambodia"s climate has significant wet and dry seasons that affect daily life and movements of people. There is a significant contrast between the urban and city dwellers compared to the rural poor who are divided into strong communes. Cambodia has complex social structures and class systems; consequently, all of these variables need to be studied over time (Saunders 2008). Erlandson et al. (1993, p.137) state that "prolonged engagement can provide a foundation for credibility by enabling the researcher to learn the culture or social settings over an extended period of time".

This extended period enriched my observations of the Khmer people. The extensive fieldwork enabled me to interact with the people and gave time to journey through many regions across the country. The longer sojourn permitted variations in shooting styles and the capture of multiple images at predetermined locations. The extensive travels enabled the recording of diverse activities including the growing urban population, in addition to documenting intercity movements and daily interactions in the differing cities and rural towns. The extensive travel also provided time to absorb the culture and understand the people"s everyday.

I had existing knowledge of Cambodia due to previously sojourns in Siem Reap as an English teacher. I had volunteered for one month visits over a period of five years. However, I only stayed during the month of December and did not travel through the other provinces and cities of Cambodia. Consequently, this study necessitated extensive travel and periods of time in other unvisited provinces. By the end of my residency, I had travelled through thirteen provinces in total and visited five cities. I observed and recorded street life, work lifestyles and the Khmer people"s "ways of operating" (Highmore 2012, p.67) This included visits to industrial sites, building sites, new residential areas, rural regions, backstreets and river ways. The twelve months of fieldwork aided in the creation of a large volume of imaging that captured the

population‟s activities. The residence time in Siem Reap also provided opportunity to edit my images and form my book.

4.2.2 Persistent Observation

Journeying in Cambodia contributed to expansive observations of the everyday on a daily basis through my eyes as a journeying photographer. I also wanted to experience the rigours of being a journeying photographer who learnt the requirements for photographing the everyday within the streets, towns and various regions of Cambodia. Lincoln and Guba (1985, p.304) state that „persistent observation adds salience and depth to a study‟. These persistent observations included imbibing the culture by living in small quarters similar in style to the Khmer people and by using transport that the Khmer people would use.

The first three months of my study, July 2011 to September 2011, was an observational consolidation. I journeyed south by bus to the capital of Phnom Penh, on to Sihanoukville and Kep on the coast, and west to the towns of Battambong and Poipet. This initial travel assisted me to discern the lifestyle, learn some of the language and see the everyday life dynamics in several different regions in one continuous viewing. At the conclusion of my initial journey I was convinced I needed a new means of transport. I found that several bus lines permitted motorbikes as luggage. Moreover, small motorbikes are the most popular form of transport among Cambodian people as their fuel and maintenance costs are minimal.

I purchased a motorbike and over the next nine months, Oct 2011 to June 2012, travelled through thirteen different provinces by bus and bike. I was able to offload the bike from the bus at my destination and explore each new region. This exploration by motorbike was a means to observe the communities with a degree of anonymity. The study included the following photographic expeditions by bus or motorbike:

Location	Dates visited	No of visits
Phnom Penh	18 to 25 of October 2011 14 to 23 of January 2012 15 to 22 of May 2012	Three
Battambong	9 to 16 of October 2011 5 to 12 January 2012	Three

	31 May to 7 of June 2012	
Preah Veah Province	23 to 27 of May 2012	One
Poipet town & Banteay Meanchey Province	27 October to 3 of November 2011 25 of January to 1 of February 2012	Two
Prasat Province	2 & 3 of June 2012	One
Kep Province	25 to 28 of July 2011 3 to 8 of February 2012	Two
Kampot Province	29 of July 2011 6 of February 2012	Two
Kampong Tom Province	6 to 7 of December 2011 10 of February 2012 20 to 23 of March 2012	Three
Kor Ker Province	7 to 10 of August 2011 24 of May 2012	Two
Kampong Cham town & Province	3 to 7 of March 2012 5 to 9 of March 2012	Two
Kratie	8 to 14 of March 2012	One
Marmot	10 of March 2012	One

Plate 10: 2013. Map of Cambodia showing routes travelled in Blue. Source Google.

These repeated visits with gaps in between provided the opportunity to view changes in the landscape, observe people movements and see changes in people‟s daily „ways of operating‟ (Highmore 2012, p.67). Time in Siem Reap was used for cataloguing and coding of the images. Any additional time was used for journeying in or around the town or province to seek images that would portray the everyday.

4.2.3 Triangulations

Triangulations aim to combine several research methods into one study. By applying more than one standpoint, „triangulations attempt to elucidate the richness and complexity of human behaviour and provide a more detailed and balanced representation‟ (Cohen and Manion 2000, p.254). To create triangulations, I undertook multiple journeys that enabled me to deepen the study with the use of heterogeneous points-in-time and multiple observations of the daily comings and goings of the Khmer people. Erlandson et al (1993, p.137 &138)

> Triangulation leads to credibility by using different or multiple
> sources of data (time, space, person), methods (observations,
> interviews, videotapes, photographs, documents), investigators
> (single or multiple), or theory (single versus multiple perspectives
> of analysis).

According to Lincoln and Guba (1998), each piece of information in the study should be expanded by one other source. Photography was the main source of data collection and a secondary source was my journal to document findings, travels and activities discovered. To apply triangulations within the photography, I included photography of urban space with examples being markets, streetscapes and laneways at various times of day morning, noon, afternoon and night. I also recorded at various times of the year, within the wet and dry seasons, and included multiple observations of differing groups including teens, the middle aged and seniors, along with various capture methods. These multiple times at the same location created triangulations of new observations, diverse investigations and overlapping photo-work. An example can be found in the three visits to the city of Battambong. The first two visits occurred during the dry season. I observed and photographed brick baking with dried rice husks as a fuel source for the furnaces. This type of work is not possible during the wet season because the kilns have a one-metre open topped chimney and the rain would extinguish the rice husks. If the schedules to Battambong were only in the wet season none of these dry season activities would have been observed.

A second example is seen below in a series of images of Kampong Pluk village, Siem Reap Province. They are taken approximately seven months apart showing the order of life vastly different in the village as a photographic comparison of wet and dry season activities around or on the Tone Le Sap Lake.

Plate 11: Photo. (b.1958) Alan Stuart-Watt. Kampong Pluk looking east at the pagoda at the end of the dry season. The first rain arrives after five months of dry. May, 2012.

Plate12: Photo: (b.1958) Alan Stuart-Watt. The same street looking west in Kompong Pluk where the water has risen ten metres. Oct, 2011.
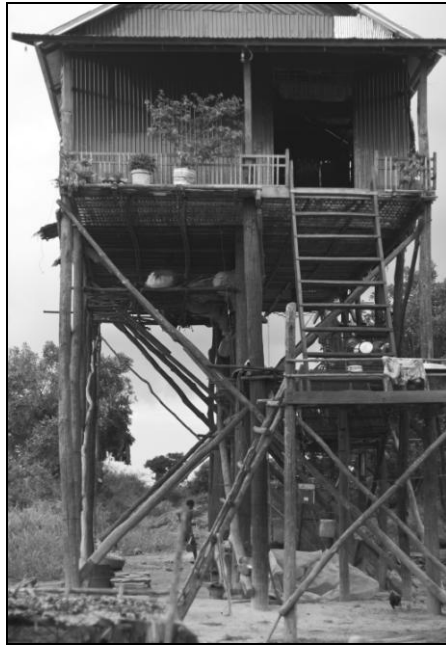
Plate 13: Photo: (b.1958) Alan Stuart-Watt. Housing at Kampong Pluk showing the level that houses are raised above the ground in the dry season. May, 2012.

Plate14: Photo: (b.1958) Alan Stuart-Watt. General housing with water levels up at Kampong Pluk showing the house on the right floating on bamboo bundles in the middle of the wet season. Oct, 2011.

4.2.4 Referential Adequacy Material (RAM)

Referential Adequacy Material (RAM) is proactively sourcing and finding background information along with daily readings or research that may add to your study. Erlandson et al. (1993, p.139) state that

> Referential adequacy materials support credibility by providing context-rich, holistic materials that provide background meaning to support data analysis, interpretations and audits. These referential adequacy materials may be obtained through both obtrusive and unobtrusive measures.

An example of RAM from a study in US high schools as stated in Erlandson et al. (1993, p.139) reveals that the schools collection of information (obtrusive) could include photographing and videoing. Unobtrusive materials taken from a high school setting may include reviewing of brochures, catalogues, school newspapers, yearbooks and other people‟s photographs, teacher memos and a collection box of materials from the teachers placed in a public place. All of these referential adequacy materials help to provide a slice of life that may be invaluable to the researcher in understanding the context of the organisation.

Referential adequacy materials examined for my study included reading books on Cambodia‟s customs and culture, such as Saunders 2008; North 2005; Osborne 2008, which aided my understanding of the Khmer people‟s way of life. I also studied Harris‟ (2001) interpretations of a Chinese writer and traveller to Cambodia, Zhou Daguan, who became a long-term resident of ancient Cambodia in the twelfth century. I researched Cambodian history on the thirty years of modern conflicts through the Pol Pot era via Caswell 2014; Kamm 1998; Lunn 2004; Short 2004; the effects of the Vietnam War via Marvin 1984; Shawcross 1987; and an examination of Cambodia‟s history and economy (Snellgrove 2004). Also in the book „*Cambodia's Curse: the modern history of a troubled land'* by the contemporary writer Brinkley (2011) was invaluable in understanding the present politics and status quo of the people in this post-conflict era. This grounding in readings on Cambodia‟s history, modern politics, customs and culture gave insight of how to conduct myself on a daily basis.

Other resources included the Bophana Archiving Centre in Phnom Penh, where I studied photographic imaging by French photographers and Pre-Khmer Rouge

Cambodian photographers with film and videography. I also attended the weeklong Angkor (Documentary) Photo Festival that is an annual event in Siem Reap.

4.2.5 Peer Debriefing

Peer debriefing is consulting and mentoring by an expert in your field or peer for both the field data collection and the analysis of the data for candid discussion (Erlandson et al.1993). Peer debriefs were arranged in the field through Skype as a point of contact with the supervisors at James Cook University, Townsville. These weekly or fortnightly contacts became an opportunity to seek peer reviews, create open discussion and obtain direction for the thesis writing or creative photography. I was also able to take recommendations for the study of books and journals. These peer debriefs became the means for me to obtain opinions on my fieldwork, which included evaluations of the goals set and levels of achievements needed. Erlandson et al. (1993, p.140) state:

> Peer debriefing helps to build credibility by allowing a peer who is a professional outside the context and who has some general understanding of the study to analyze materials, test working hypotheses, and emerging designs, and listen to the researcher‟s ideas and concerns.

 4.2.6 Reflexive Journal.

The reflexive journal became a daily writing routine and a constant source of analysis. I used my journal to record information about schedules, logistics, insights, with decisions regarding imaging and record information. Erlandson et al. (1993, p.143) state that „the reflexive journal not only supports the credibility, but also the transferability, dependability and conformability of the study‟. This was achieved through a financial year diary, which became an integral part of my general planning and contained my daily findings.

4.2.7 Grounded Theory

Grounded theory is a specific theory that flows from the data rather than preceding it, with theory development being the objective. As Glaser and Strauss (1967, p.6) state, „it is not logical it is phenomenological‟. Grounded theory can use eclectic methods of data collection and is not just interview based; therefore, the collection of data by photography is an acceptable method (Charmaz 2012). Glaser and Strauss

(1967, p.3) state that „grounded theory is one that will fit the situation being researched and works when put into use". Additionally, grounded theory generates a pattern or model as information continues to grow and the array of more and more knowledge falls into place as supporting evidence (Glaser and Strauss 1967).

Professor Charles Suchar used grounded theory to interpret his findings of a three-year photographic examination representing neighbourhood changes and gentrification of Chicago in the US (Suchar 1997). This involved the combination of photography, grounded theory and shooting scripts with coding that produced narratives and possible multiple summations (Suchar 1997). Consequently, this amalgamation enables the photographer/researcher to analyse the photography during and after the extended period of fieldwork. It can generate answers to Glaser"s (in Guba and Strauss 1967, p.34) foundational question of grounded theory: „What"s happening here?" Charmaz (2012, p.7) has generated a proof listing regarding grounded theory contained in the four headings below. I have discussed these points to prove grounded theory has taken place and I explain and interpret my own work through these points.

4.2.7.1 Conduct data collection and fieldwork analysis

Proper data collection and fieldwork analysis was conducted based on James Cook University ethics of research. There were several practical applications that needed attention to ensure suitable capture in data collection and successful fieldwork. The first concern was that I travelled alone and therefore, I had no interpreter with me. Two things aided me to overcome the language barrier, as I needed to ask permission to photograph individual subjects, as stipulated by the James Cook University ethics committee. I initially used a small paragraph in the Khmer language that explained my presence. This included my objectives with an explanation of how I would use the photography. The initial fieldwork found that many Khmers could not read their own language. Consequently, I proceeded to learn several Khmer language sentences that assisted me to verbally seek permission to photograph.

Many of the initial photography expeditions around Siem Reap resulted in people adopting passport poses that produced very stilted photography. In these encounters several people would ask for family photographs, as most Khmers do not own cameras. To build rapport, I performed general photography of families and groupings. This enabled me to photograph the people in their general activities

afterwards. It became a strategy that helped to relax the subjects and as the people went back to their routines, I would proceed to capture other images as documentary narrative without the stilted poses.

As I journeyed through each new area, I took a methodical approach to the various locations. I recorded activities of the people at various hubs of human activity. In addition, I recorded the architecture, features in buildings, recorded bridges, main roads and industry. This also included older and newer residencies, brickworks, main thoroughfares, night markets and activities on river courses, signage, landmarks, clothing and opportunities to search out small communities or villages. A scattergun approach to the work built additional data that could be interpreted later. Other considerations for the photography were time of day and the use of a polarising filter because much of my regular shooting of people‟s activities was full sun or outdoors. A photography principle is early morning or late afternoon contains the best light of the day. But I often found that workers were still arriving or leaving the premises at these times and that the disturbing of shop owners was not appreciated at opening and closing. Therefore, a majority of my capture was away from the golden hours of light normally associated with photography.

To remain inconspicuous and give time to build rapport, I carried the camera without the strap and held it low behind the palm of my hand. This stopped the camera dominating the conversation and I would have the camera pre-set to fire ready with exposure and focus. The longer journeys required a portable hard drive and a computer to download images. Additionally, another hard drive as a third and final back up was left at the base camp in Siem Reap. Whilst travelling, I would secure my computer and hard drive by locking a pelican case to the bed or another large secured fixture in the room with a high tensile steel cable and a hardened-steel lock. I also carried an additional hardened-steel lock to secure the main door of any rented room. Bookings for accommodation were procured via the Internet and I would book and use budget guesthouses for all the fieldwork.

Paul Strand‟s photography of an unsuspecting public in New York during the 1920‟s was his way of gathering images that were unobtrusive and far from the pictorial and heavily posed imaging of his day (Hambourg 1998). Strand wanted to make a selection of environmental portraits of people within their particular location, but without being conscious of the photographer. He used a ninety degree angle lens and suggested a photographer could get a greater „quality of being‟ from the

unaware person, rather than the posed and the highly stylised manner that may come from working in a studio (Hambourg 1998, p. 45). Strand‟s photography without the people‟s knowledge has to be reconciled with privacy matters. Privacy verses public photography or obtrusive versus unobtrusive photography is beyond the scope of this study and thus will not be discussed.

Several methods of photographic capture were explored using Strand‟s understanding of „quality of being‟ (Hambourg 1998, p.45). To capture people unaware, public locations were scouted where my presence was not obvious and the camera hidden until needed. To add to the inconspicuousness, I wore local army pants, T-shirts and a Cambodian army hat that helped me blend in for several minutes of photography without the stilted responses and poses. This technique was carried out in public markets and on streetscapes where public photography is legal. The edited images presented a more natural and candid setting. The camera can be held away from the eye by using the LCD screen and „live view‟ setting, thus making the camera even less obtrusive. I used two modes. In some instances the camera was held at waist level and combined with a higher shutter speed. Several essays were also captured with the camera held at chest level using my thumb to trigger the camera whilst walking through public areas. Using this method I was able to capture street images of people unaware.

On private property including factories or other establishments, I gained entry with a letter from the Cambodian government, „Permission to Photograph Cambodia,‟ procured from the Ministry of Information. I continued to present this paper throughout my stay and several managers of larger enterprises permitted entry for a half-day shoot of their workers. I found most employees were happy with my presence and I photographed various work processes and people in their natural reposes. In very busy street settings, I carried two cameras with approximately one third of my images recorded on a longer two-hundred millimetre lens. This created a good distance between the subject and the camera and was again less obtrusive to the subject. I mainly used the LCD screen and live view with the wide-angle lens. I would ride my motorbike to a location with the camera bag ready and one camera and wide-angle lens positioned at the top of the camera bag close to the opening. Often, I was able to sight something of interest, stop, remove the camera quickly and record the scene. If I could record more of the subject matter before people dispersed or took on passport type photo poses, I would then remove the second camera and walk through this area with both cameras ready to fire.

The use of the motorbike as transport gave me the freedom to travel down alleyways that were often closed to other vehicles. On occasion roads were closed due to poor weather conditions and not passable by truck or car, but were easily passable by motorbike. Many times a road would end, but motorcycle tracks lead on to a small village. The Honda Dream motorbike parts were available all over Cambodia at small motorcycle repair shops dotted throughout the country. If the motorbike broke down or had a flat tyre it was often fixed within an hour. Cambodia‟s high season for tourists is November to February, but daily temperatures in April are often over 42 degrees. The month of April was mainly used for research and reflection on my work with small trips taken around Siem Reap.

4.2.7.2 Analyse actions and processes

Initially my understanding of Cambodia‟s many provinces and knowledge of the Khmer people‟s everyday was limited. But by continuously photographing actions, processes and making observations whilst journeying, I was able to produce large amounts of photographic data to record the people. This work was reviewed weekly or fortnightly and categorised to build volumes of corresponding work that could be analysed over time to determine the Khmer „ways of operating‟ (Highmore 2002, p.67). As stated by Strauss and Corbin „data are collected until theoretical saturation is reached, in other words until no new or relevant data emerges regarding a category and relationship between categories are established‟ (cited in Gorra 2006, p. 87). Glaser and Strauss have „urged novice grounded theorists to develop fresh theories and thus advocated delaying the literature review to avoid seeing the world through the lens of extant ideas‟ (cited in Charmaz 2012, p.8). Thus, final conclusions to my research were not established whilst living in Cambodia and further studies were undertaken on my return to Australia.

The fieldwork included continuous rumination of the data and research of the locations with book readings and other literature as recommended by the mentors. Post-fieldwork studies gave time for a substantial amount of literature to be reviewed on the everyday and to build conclusions. Over time the volumes of data collected assisted me to draw out and identify actions and processes that would aid in discerning what the Khmer people‟s everyday is and subsequently, how it could be defined through photography.

4.2.7.3 Use comparative methods

The use of shooting scripts created opportunities for making comparisons with pre-set topics and defined subject matter. Shooting scripts can aid in the organisation of larger projects that incorporate several photographers. Suchar has advocated the combination of grounded theory with shooting scripts, as a means to connect photography with sociological seeing. He writes (1997 p.23):

> Shooting scripts work as guides for photographic and sociological seeing. Not only do they help structure daily fieldwork and photography, but further, provide the flexibility needed for a sociological discovery process that draws from field observations to visually ground abstractive and conceptual development (Suchar 1989; Gold 1994). The process of constructing shooting scripts based on daily field experience, allows for a strategic organization of field photography in order to establish a base of photographic information.

Coding can also aid as descriptors that help form an interpretive system to the photographic material and establish more comparison methods. After each fieldwork study, my data was summarised and a retrievable system for comparative purposes developed (Suchar 1997). Strauss and Corbin (cited in Suchar 1997, p.38) state that „open coding is the process of breaking down, examining, comparing, conceptualizing and categorizing data that is a part of grounded theory". I used a computer labeling process that writes into the metadata of the individual images via the computer program Adobe Bridge. This included titling of all photo narratives, categorising and coding the work, the program added an automatic dating system and I deleted all substandard and out of focus images.

The combination of shooting scripts with open coding provided keynote headings for images of the workaday and street life of Cambodia and delivered a grounded theory strategy of data collection and cross comparisons. The technique of capturing very broadly then later editing attentively with the use of analytical or theoretical memos can guide the photographer in the interpretation of the imaging. Consequently, open coding should be combined with the written insights and understanding that comes from collecting the visual data (Suchar 1997).

A prior example of successfully combining shooting scripts with coding of the photography over a long period of time is the Farm Securities Administration (FSA 1935). As mentioned the FSA was established under Roy Stryker"s direction as

senior editor to aid farmers who suffered due to rural poverty and drought during the nineteen thirties in the US (Gorman 2001). Stryker used detailed shooting scripts to direct his photographers (Gorman 2001). He placed great importance on the shooting script as a means to control the recordings and categorise all of the negatives. The FSA photographers were expected to add open coding with data on locations, people"s names and occupations, and a detailed caption. This aided in making comparisons of the rural poor across the differing states of the US.

4.2.7.4 The development of categories and coding for systematic data analysis

The shooting script becomes a key to merge the writings of the everyday with photography and to make a strategic exploration through visual data (Suchar 1997). The photographic practice of the shooting script can form new analytical topics of the everyday. Two paths are noted at this point in time. Photographers can start to write their own scripts to develop imaging based on the everyday. The second is a collaboration of photographers and philosophers whose writings are then interpreted as shooting scripts and combined with the photographer"s ability to interpret these scripts into photo categories and thereby to specific images.

In the following paragraphs, I will analyse the second mode. I will explain this approach by examining the philosopher Michel de Certeau and discuss his principal topic of the everyday. This will assist in demonstrating how photographers can work with philosophical writers of the everyday and produce numerous shooting scripts to give direction to a study. I will also reveal my series of shooting scripts from my work in Cambodia.

4.3 The interpretation of philosophical writings to shooting scripts

The philosopher Certeau (1998) argues that cities and in particular their sociological change is a paramount subject of the everyday and the hub of humanity. In Certeau"s (1998) book „*The Practice of Everyday Life*," he states that New York City is one of the paramount cities in the world and examines the city and its everyday by a written examination of urban space and human interaction. He asks this key question of New York City: „what would it take to look into this encapsulated society both geographically and architecturally along with its mass population" Certeau (1998, p.92)?

Development of well-drafted photographic shooting scripts could become a key component to looking into any encapsulated society. Further evidence for this can be found in Certeau‟s chapter called „walking in the city‟ that can be used as an example and provide guidelines for the interpretation of written philosophical work to a shooting script. Certeau (1998, p.95) writes:

> This is the way in which the Concept-city functions, a place of transformation and appropriations, the object of various kinds of interference, but also a subject that is constantly enriched by new attributes, it is simultaneously the machinery and the hero of modernity…the city serves as a totalizing and almost mythical landmark for socioeconomic and political strategies.

For the purpose of demonstrating a shooting script that is interpreted from the philosophical writings above and subsequently create photography of the everyday, Certeau‟s statement has been converted to a series of scripted questions below. The questions are similar in style to the question-based photographic shooting scripts generated by Stryker for the FSA:

- What are the places of transformation?
- What is the machinery of the city?
- What would constitute socioeconomic imaging of the city?
- What political imaging of the city would quantify it?
- What are the new attributes of the city?
- What are the various kinds of interference in the city?

The example above demonstrates how writers of the everyday could collaborate and interpret their writings into various kinds of shooting scripts and work with photographers on photographic projects to create relevant visual data of an everyday space like a city.

4.4 The development of shooting scripts for Cambodia

Philosophers have differing opinions as to what are the topics of the everyday. Therefore, finding and defining what topics to capture in Cambodia through photography was essential. Harootunian is one of the few philosophers of the everyday to examine an eastern society through studies of Japanese culture. Harootunian‟s studies included several Japanese writers and their thoughts on the Japanese people‟s everyday with considerations of what are the Japanese topics. His writings discuss one Japanese thinker, Kon Wajiro, „who insisted on seeing every

day life Japan as transactions, in homes and on the streets as relevant topics and the source of subjectivity in regard to Japanese life" (as cited in Highmore 2011, p.120). Harootunian"s examination of the Japanese everyday is relevant to Cambodia and holds some similarities to the Khmer people, particularly with the bustle of street activities as a source of their everyday.

My journey to Cambodia started without any predetermined shooting scripts. I developed my own whilst living there and over time found a large portion of the Khmer people"s everyday was played out in transactions on the street, similar to Harootunian"s findings in Japan. But I also realised that a majority of the Khmer people"s time was encapsulated in their long working day. These two categories became the main shooting script towards the end of my stay. The Cambodian shooting scripts did evolve over the course of my fieldwork and several one-off scripts were developed. I wrote particular shooting scripts for cities, like Phnom Penh, where I looked for hubs of human activity. In other scripts, I focussed on objects of change and included the randomness of life. My initial shooting script was to photograph general change, but this evolved into the specific listings that are set out below. Over time and with the oft-made comment by the Khmers that they were too busy working to have photos taken resulted in the realisation that a majority of the Khmer"s everyday is tied to their workaday and street life.

Main Shooting Script. Cambodia: workaday and street life.
 Cambodia, shoot script set out as categories:
- Industrialisation
- Agriculture
- Transport
- Technology
- Fashion
- Food
- Housing and Construction

Examples of Cambodia‟s photographic code listing for images categorised included:

- Street scenes
- Work activities
- Village life
- Young workers
- Brickworks
- Colonial buildings
- Clothing male
- Clothing female
- Foods
- Rice production

- Markets
- Town life
- Khmer style home buildings
- River ways
- Rice production
- City work styles
- General Buildings
- Road ways
- Architecture modern
- Fishing

4.5 Copyright concerns and the studies of Khmer culture

Concerns over copyright were eliminated when my research revealed that King Norodom Sihanouk, the now deceased King of Cambodia had signed the Berne Convention International Copyright Treaty in 2004 on behalf of his people (WIPO 2004). Prior to departing Australia, I sought a formal permission to photograph within Cambodia from the Ministry of Information and a permission to photograph was granted (see appendix no.1). This formal letter gave me permission to photograph in all the provinces of Cambodia and the document secured the photography as the researcher"s personal property upon departure from Cambodia.

4.6 Conclusion

This chapter has discussed the choice of naturalistic inquiry as a methodology and how it was applied to an examination of the Khmer people. Future studies of the everyday will require the marrying of photography with philosophical writings through the drafting of shooting scripts. The shooting script can augment and manage a photo project based on imaging of the everyday and can aid in the arrangement of data capture, categories and coding. At the beginning of any project analysis of shooting scripts and initial imaging by a contemporary philosopher of the everyday, such as Professor Highmore, with the photographers could establish these analytical categories. Their initial aim is to produce findings for the photographic data to aid in the collaboration of relevant systematise categories. This will give confidence to photographers as the project goes forward to arrange succinct, relevant and useable images. Grounded theory can also be used as a systematic means to analyse patterns in the photographic data (Suchar 1997). To conclude, the shooting script convenes the knowledge of the contemporary philosophies of the everyday with photography of the everyday.

The next chapter on book production will outline the archiving of my work as a book. It will also discuss in detail the requirements needed to make a book with the theoretical information behind the chapter titles and the intent of the page layout and design work.

CHAPTER FIVE: The Hybrid Photo Book Published as an Archive

5.1 Introduction: the digital age of book publishing

New access to self-publishing has come to the fore as a means for photographers to present their work at low cost. Indigo Digital Printer technologies have created access to short-run, computer-based, high quality books. The no plate technology gives access to high quality printing applications for those that have computer skills in programs like Adobe Photoshop, Illustrator and InDesign. A bookmaker can create a permanent printed document that is tactile, a succinct body of work, easily viewed and completely transportable and archival. Self-published photo books have gained popularity as the new and easily accessible way for photographers to have their work published.

Photo book publishing upholds the concept of storytelling with large volumes of images. For this reason, it is the visual medium that I have chosen for the creative section of my study. My objective was to make my work available for long-term viewing, I realised that a portable document file, a short-term exhibition or a website would not be as archival as a published book. The attributes of the photo book are permanency and portability. Photo books also have story telling capacities, since volumes of photo work can be documented and one or one hundred books can be printed (Darius and Swanson 2011). Taking all of these attributes into consideration, I concluded that the self-published book was the most pertinent format for my work.

5.2 Being informed: the influence of what has been before

Reference books were used as a ready supply as I studied page layout, design work, font styles and book jacket designs. Two photographers stood out who have self-published, Martin Parr and Sebastian Salgado. Of the two, Salgado‟s black and white books influenced my design in regard to aesthetic quality. An inspection of Parr‟s book called „Mexico,‟ led to the realisation that, as a photo bookmaker the photographer should develop knowledge of graphics and an artistic eye for the layout of a page (Parr 2006).

Several photo books centred on Cambodia were also reviewed to aid in content and design and study the sensitivities regarding Khmer culture for „*Cambodia everyday:*

life'. I will review two books now. Firstly, a book called the *'The Apsaras of Angkor'* by Christophe Loviny who is a French photographer who also edited the book based on the apsara dancers of Cambodia. Loviny has combined his photography with sketches and watercolours by George Groslier and Auguste Rodin. His book has English and Khmer captions, photos from the early 20th century to highlight the tradition of dress costumes and he emphases the perpetuation of the Apsara traditional dance style. He employed writers to prepare the copy to create a book that is predominately in the Khmer language. Loviny has photo documented the junior female trainees of the Royal University of Fine Arts, this dance troop has over one hundred dancers residing on the premises to fulfil their duties as a part of the Cambodian ballet. He has photo documented some of the hand movements, which has its own language with vocabulary, grammar and punctuation. His photos also include a series of senior dancers performing in situ at various locations around the Angkor Complex. This exhaustive coverage of the life of the dancers showed me what a complete photo essay could contain and the use of photo exploration for storytelling purposes.

The well-known photographer Michael Freeman has combined his photography with the renowned French scholar, Claude Jacques who has studied the Angkor Complex for decades. For this book *'Angkor: Re'sidences des Dieux,'* Freeman has taken multiple journeys to Cambodia to record the temples. Freeman‟s book shows the power of collaboration. The layout of the book has ancient maps of Cambodia and other maps from the Geographic Society to illustrate the locations of the temples. The images are a mix of pure landscape work, surrounds of the temples, close-ups of bass reliefs and aerial photography. The book containing 319 pages and is twelve inches by twelve inches, which is the sizing of my book. Freeman‟s book became a source for ideas on layout and design for double page spreads, icon image sizing, single page and double page image placement. Key images are squared and made full page. They are often mounted on the right of the double page. Images mounted left signify the beginning of a chapter as a marker. The starkness of the surrounding white pages added to my consideration of changing this to a grey tone for my book. The copy is in French. This forced me to look at the page as a whole with the text as another object. Although captioning is under each image and is italicised, I found this distracting, as it was very fine writing. Therefore, I placed my captions in the back of the book. Some pure landscape work extended to a 24 x 12 format and I noted that the gutter was not distracting as the book sits flat when opened to most pages. This book also contains a preface, glossary, bibliography and index. By comparison, my

book did not need a bibliography as it is a part of the thesis, but does contain a foreword and an index.

Well-edited imaging content and good layout and clever sequencing can guide the viewer through the book. With this realisation the book „*Publish your Photography Book'* (Darius and Swanson 2011) was examined as an excellent „how to" guide for the beginner that suited my level of knowledge. These additional skills gained from this book helped in retaining the viewer"s interest by assisting in the interpretation of the narrative.

5.3 Inside the book - contributions

The process of designing my book started with the chapter headings. Certeau (cited in Highmore 2002, p.67) studied the ancient Greeks and, subsequently, recorded their „ways of operating" as „reading, talking, dwelling, cooking and walking". Cambodia"s everyday, in many sections of their society is a blend of both the ancient and modern. Eighty five per cent of the population still cook on open fires, live hand to mouth through subsistence farming or labouring and live in similar ways to the ancient Greeks (Brinkley 2011). In careful consideration of the paradigms of the Khmer „ways of operating", a listing of their daily actions generated five chapter divisions, which envelops their culture and lifestyle. The listing below is my definition of the Khmer „ways of operating" (Highmore 2012 p.67).

- Workaday
- Food and cooking
- Shopping and washing
- Rest and play
- Moving about

The Khmer „ways of operating" became the cornerstone to shaping the content of the book; consequently, image selection was straightforward once the listings for chapter headings were confirmed (Highmore 2012, p.67). I was able to review the pool of images captured and select images to match the headings. I proceeded to select photo essays and documentary narratives as they contained storytelling for these set chapter headings and I prepared a series of images for use.

Major decisions on the final presentation of the images were also made at this time. I reviewed websites where photo documentary work was published, including Fifty Crows, F8 Magazine and Social Documentary Net. The review prompted the question of whether to print in colour or black and white. Although approximately half of the images on the photo documentary sites are published in colour, I found that many documentary photographers still choose to work only in black and white. The fact that black and white still exists in the digital age is an anomaly, as all digital images are initially captured in colour. Grant (2007, p.36) states „when you photograph people in colour, you photograph their clothes. But when you photograph people in black and white, you photograph their souls!" Black and white carries us back into the golden age of photojournalism and has the fascination of viewing the subject in the raw. In consideration of all these aspects a decision was made to publish the whole book in black and white.

With the chapter headings and print mode of black and white decided, the background tonalities were examined. A series of maquette rough paper prints were generated with potential images onto A3 white office paper. I noticed that white paper as an edge detracted from the black and white imaging and with any books printed with white edging. By contrast, once the photos were placed on a black background this made the imaging too gloomy and impinged on the content of the photographic work. A variety of tones were explored on a computer screen and I compared differing shades of grey tone to determine which would suit as a background for the whole book. Several samples were generated and loaded with the differing background tones and a comparison of the polarity of the luminance between the images and the backgrounds were checked for usability. One test print was made on high quality A3 inkjet paper using an Epsom Stylus Photo inkjet printer to compare tonalities. A grey scale tonal background of R 168 G 168 B 168 was decided on.

5.4 Starting the book: the use of a maquette

As a photographer, the concept of previsualisation is a large component of my ability to capture an image, but to previsualise fifty-nine pages in sequence is impossible. Therefore, I started by printing all the images on low quality A3 paper and laid out an image order. Editing was based on strength of composition, illustrative power, and images that told a story. Time was spent in arranging the images, so each image meshed with the next and was properly assigned to their designated chapters. With added time for reflection a final sequence was decided upon and this small-scale

cheap model (or maquette) of the final book became my reference source for the full-scale version.

Plate15: Photo(b.1958) Alan Stuart-Watt. Start of the construct of the "Maquette," to create an order of images for the book. 2013.

The rough draft was fastened and used as a ready reference for tabulating the final book pages. The book is comprised of almost no text except for a foreword by Professor Fredrick Sigman III and an index at the rear of the book. I discovered a similarity to Larissa Leclair who states „once freed from traditional publishing constraints, the photographs influence the overall book form in new ways, when content, form and experience merge, the book is magical" (cited in Darius and Swanson 2011, p.17). As a photographer this facet to the study gave an expanded knowledge of image selection and layout for photo books.

5.5 Creating a work process

To obtain consistency in print quality the same digital enhancement applications were used on all the images through Photoshop actions. The images were processed as sixteen bit RAW files and converted using the black and white channel mixer with the reading of R 23 G 48 B 36 to control density and to have a standard black and white conversion setting. Individual burning and dodging of the images for

mood effects and feel were applied following the black and white process in RAW; various contrast applications were used depending on the density of the digital data. I employed a similar work process to Davis (2014, p.22) for book production that follows:

Processing in Adobe Camera Raw

- Open the image as 16 bit
- Add contrast, sharpness and tonality to highlights

Open the image in Photoshop

- Conversion to black and white in the black and white channel mixer
- Layers used for tweaking
- Borders added
- Dodging and burning through masks and final contrast and sharpening

Book draft layout was in Photoshop using layers and groups

- Sequencing of imaging through > Layers > Groups
- Principal images were sized onto the page
- Supporting images selected & arranged to size
- Guides used to make precise adjustments, standardised borders added

Adobe InDesign and final load to book publishing company

- All images were flattened as Tiff files and loaded to Adobe InDesign using a page number sequence formed in Photoshop
- Pages are locked onto the preselected sized canvas to fit within the Blurb Books company book size that allows for bleed
- PDFX file loaded to Blurb Books website, large file, (seven hour upload)
- Front cover was made in Illustrator and loaded to the Blurb Book front cover area for printing

The book making process was achieved by working between four to six nights of the week over six months. I used both my laptop and a secondary monitor for final layout work. I also used a two terabyte (split) hard drive to back up the work and archive the production in three locations with two copies on the split hard drive and one copy on my laptop.

5.6 Page layout and design work

In consultation with my supervisors, advice was sought regarding the placement of the images on the page and general design work. The book sizing was 12 inches by 24 inches 1x2 ratio, which differs from the normal photograph format of 2x3 dimensions of a 35mm DSLR camera format. The squarer, one page format suited as a page display for principal images whilst the other square page could be used for supporting images and the double page allowed for several different arrangements. A standard system of image placement within the page was used to aid the eye to be guided through the whole book (Cullen 2012). This distance was a consistent two-centimetre border from the edge of the page except for some images that were processed to cover the full two-page spread for impact. A series of rough sketches and plans were made for the two-page photo essays and laid out on paper showing the locations of the image with their formats. These roughs were the cutting ground for the page layout styles.

5.7 The image sequencing and chapter headings

The chapter headings became the main guide to determining the page sequence. The larger, principal images were determined and a smaller series of narrative images was prepared, along with photos that tell a whole story in one image. Each page was made as a group in Photoshop and the images were moved to their designated areas using guides and the layout worked off the predetermined templates and borders. Each principal image was decided by its merits as an accurate record of that day and for the quality of its photo documentary content. The layout was determined by the amount of supporting images that were needed to tell a full story. Considerations were also given to page composition and impact of the image content in the editing stage. This included the size and placement of the image as each page needed decisions on whether to spread the image over the whole page or confine it within the two-centimetre border and add other supporting images. Several images were moved, cropped, expanded or resized to avoid impinging on the main subject area being printed in the gutter. Page numbers were also added on the left with a simple motif to make the numbering as a separate and uniform entity.

5.8 Indexing and captions

Captions were prepared and added to complete the book as a separate index. At the back of the book two white pages form a break in the imaging. This allows the viewer to realise that the imaging narrative has finished and new information will start through the index. The captions were placed at the back of the book and linked to an iconic image to inform the viewer. These captions alert the viewers to places, names, and city locations of all the images and general information. The index uses information from my diary that was my reflective journal.

5.9 Foreword

I approached Professor Fred Sigman III to write the foreword for the book. Professor Sigman III is a Professor of Art History at the College of Southern Nevada, US. He has used Cambodia as a base to gather teaching materials for his South East Asian studies by producing educational videos and photography for online lectures. Professor Sigman has travelled extensively throughout Asia and has spent at least two months of each year in Cambodia since 2005. His main objective is to document and photograph remote and ancient temples along with their artworks. Professor Sigman has a deep insight into Cambodia"s present politics, people and history, as well as an academic knowledge of art and culture. These acumens are the reason that I asked Professor Signman to write the foreword.

5.10 The paper selections

Quality papers were selected for both the cover and contents pages. The content pages are Proline Pearl photo paper, semi-gloss, 190 GSM, which feels like photo paper and thus adds high quality print luster to the black and white images. A paper jacket rather than a solid printed cover was selected.

The look and feel of any book is often relayed through the book jacket, which was bespoke with two images one for the front and back covers. The use of the motor scooter in Cambodia is highlighted in both images. The front image shows city transport in Phnom Penh with several motor scooters crossing over an old abandoned French engineered rail line. This denotes Cambodia moving away from its past.

The back cover is a rural setting and juxtaposes the city dwellers on the front cover. This image was taken from the middle of the Mekong River during the dry season in rural Kampong Cham. The rider is arriving on to Pra Penh Island and is exiting a one-kilometer long, bamboo bridge handmade with nails and wire and strong enough to transport cars and small trucks. The Mekong at this point is two-kilometres wide and subject to ten-metre water rises during the wet season. The bamboo bridge is built every year at the end of the wet season. Sometime during the wet season, the higher waters crush the bamboo bridge and push the bridge down the Mekong River. This image represents the rural people and their ability to adapt to their extreme climatic circumstances.

The titling and font for the cover is reserved and unassuming so as not to detract from these signature images. An oft-seen colour in Cambodia is portrayed with the small orange pinstripe lines on the front cover. This is a colour seen in the monk"s robes or in flags around the many pagodas.

Plate16: Photo (b.1958) Alan Stuart-Watt. Monks robes displaying the proliferation of the colour orange also visible in the umbrellas. This colour is often used around the pagodas. Nov, 2011.

5.11 Book launch and presentation

A book launch and exhibition of supporting photographs was held at the Maroochydore Public Library in November 2013. A series of invitations were prepared and principal images were used to generate A4 advertisements placed at the libraries and on public notice boards around the Sunshine Coast. I was interviewed by the ABC radio „Coast FM" regarding my journey around Cambodia on the morning of the exhibition. A specialised table with a blue tablecloth displayed the book and white gloves were made available on one side of the table for the viewers to handle the pages. The book was wrapped in yellow silk material purchased in Cambodia for protection. A series of supporting photomontages were displayed on prints 1.6 metres wide, up to 2 or 3 metre in length on Epsom inkjet papers. These images were mainly in colour and are productions of differing locales, listed as Siem Reap, Phnom Penh, Battambong, Tone le Sap and Kampong Cham. They were affixed to the wall by magnets and surrounded the book display area. Approximately sixty invited guests including one of my supervisors attended the launch and forty members of the general public arrived after the launch in the evening for the general viewing. The book and supporting images were displayed for one month, with over three hundred people viewing the work as recorded in the guest book by the library staff who manage the upstairs conference area.

Plate 17A: (b.1958) Art work by Alan Stuart-Watt. The official invitation for the book launch on the Sunshine Coast. Nov, 2013.

Plate 17B: (b.1953). Photo. Dr Doug Spowart. The book launch showing some of the invited guests and the viewing of the book. Nov, 2013.

5.12 The value of the book as a record of the everyday

Documentary photographers often have strong social agendas as reasons to capture photographs and they generally photograph for specific causes. Light (2010, p.4) states „documentary photographers often see things that do not officially exist, indignities, cruelties and people pinned to walls with fire hoses because they want to vote".

Plate 18: Photo (b.1958) Alan Stuart-Watt. The viewing table with final book, Cambodia everyday life through the eyes of a journeying photographer. Nov, 2013.

Photography of the everyday is the antithesis of this and is often banal by comparison. My objective was to record everyday occurrences that may go unnoticed and undocumented. The work was not about a cause or an injustice; not about conflict or privation and not about just having a new photographic experience, but about Cambodia‟s life now.

Cambodian society is often defined by the Khmer Rouge conflict and the resultant thirty-year civil conflicts that followed. My sojourn in Cambodia created a photographic archive that recorded the Khmer people‟s resilience and the dignity of humanity. I purposely avoided political conflicts in Cambodia, including land disputes, strikes and border disputes. These subjects were not recorded because news photojournalists cover these events. I purposely photographed other stories of how the Khmer people‟s day unfolds and looked at their workaday and street life including aspects of change, the ephemeral and Cambodia‟s regionalism as topics of the everyday. How the Khmer people operate on a daily basis is just as important as any social justice issue. In fact, this is the Khmer people‟s daily reality and is largely unspoken and unpublished. Therefore, the book has become a window in time showing the diverse workaday and street life.
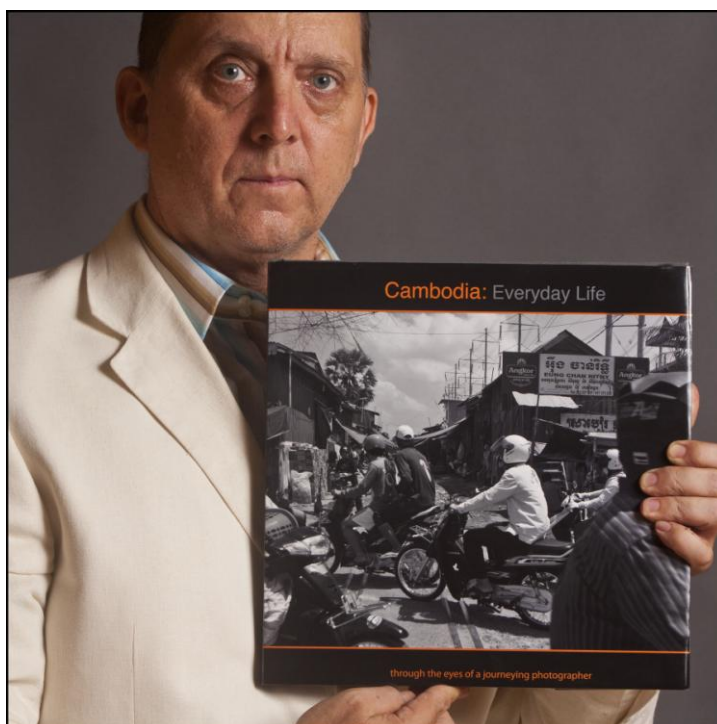
Plate 19: **Photo: (b.1969) Vivi Heng. Alan Stuart-Watt with the book showing cover detail. Nov, 2013**

5.13 Conclusion

This chapter has discussed book production and how decisions were made concerning the book design and layout. It also highlighted the value of the book as an archival document. One objective of this study was to create a permanent record of how the Khmer people live. The book has explained the notion of the Khmer „ways of operating," which helped determine the chapter headings and shape final edits then ultimately produced the book *'Cambodia: everyday life through the eyes of a journeying photographer'* (Highmore 2002, p.67).

A photo book can illustrate and elucidate the Khmer people"s daily lives by providing a photographic record as a window in time. My hope is that the Khmer people will become prosperous, gain proper voting power and be able to channel new directions for their large youth population. Books like this raise the voice of the Khmer people to the world. Darius and Swanson (2011, p.15) state „the book is all at once a seed, a tree, an orchard, a fruit and then, again a seed". My hope is that the fruit of this book will become a seed for the Cambodian people.

CHAPTER SIX: Reflections, findings, terms of reference and recommendations

6.1 Introduction to the findings of this thesis

This chapter will discuss the reflections and findings of the thesis. These reflections and findings are derived from the thesis research and relate directly to the photography captured for the photo book *'Cambodia: everyday life through the eyes of a journeying photographer'.* Furthermore, the thesis has a „terms of reference" (TOR) to inform organisations, groups and individual photographers who may want to interpret the everyday as a photographic recording of society. It is my hope to inspire the practice of using photography to capture the everyday through a refined systematic process.

6.2 Reflections and learning from my time in Cambodia

6.2.1 Personal achievements

Producing a large photo documentary was a life goal and my travelling to Cambodia brought about the production of the book. This time improved my photographic capacities to become a quiet observer and learn to wait for decisive moments. Before teaching photography I worked in several disciplines of photographic practice, including commercial, wedding/portrait, and as a photojournalist for two separate newspapers. The newspapers" stipulation of ten to fifteen minutes per location to capture six to eight printable images was limiting. Often there was more to the story than six shots. By contrast, a sojourn in Cambodia gave time for the imaging to unfold in front of the camera and was driven by the circumstances of the day. The pause for moments in time improved my work and I found the resultant imaging contained more of a story rather than the photojournalistic grab shots.

6.2.2 Personal liaison skills

Many foreign governments have tried to influence the politics of Cambodia. For these reasons older Khmers are suspicious of foreigners and their motives for coming to their country. My personal approach was to reconcile my sojourn as a representative of Australia and be honest and delicate in dealings with the Khmer people. Whilst engaged in the fieldwork a measured approach was taken to obtain the images. I often took time to build rapport before I gained entry to factories, worksites or taking photos in villages.

6.2.3 The creative process associated with book production

Many of the writers and philosophers of the everyday are French or British and traditional written content of the everyday is seen through a western paradigm. Finding a cross over between western renditions of the everyday to an eastern society was difficult. Extensive reading of contemporary philosophers generated little insight into how to present the work. Most of Cambodia‟s culture and lifestyle is based on a subsistence way of life; thus more ancient than modern. Choosing to examine the ancient Greek „ways of operating‟ and their everyday listing became a key to unlocking the chapter headings and in turn the selection of images (Highmore 2002, p.67).

The precise layout of the book was another factor that needed time and thought. I generated my draft hardcopy and proceeded to generate the work in the Adobe imaging program Photoshop by using Groups in Layers. On occasion and through reflection the layout did not quite suit the final production. But by using Photoshop Groups, I was able to swap pages or images around for final edit. This ability to make small or large changes to small images or whole pages simplified the process. A point noted for any future book-making projects is to use a large computer screen. I would suggest bigger than the book sizing to allow for constant review of the page layouts and actual print size of the images. I used a smaller screen and constantly had to zoom in and out to determine image proportions to page sizing. Large bandwidth is needed for the uploading of the PDFX book file, as the final size was 398 megabytes and took several hours without interruption to upload.

6.2.4 Khmer guide and handler

It was beyond the scope of my study to have a local Khmer guide, but for future projects I would advise the hiring of a local advisor who speaks both Khmer and English. This would prevent loss of time in navigation; aid in transport and logistical matters; correct any misunderstandings from the Khmer people regarding the photography project and aid in problem solving matters. On occasion, I found myself in a village where no one spoke English and no one could read the typed Khmer notes that explained my project. This problem was overcome in time by learning some of the language to relay my actions and communicate the reasons for my sojourn. Other language problems arose as I journeyed to more remote parts of Cambodia where local accents of the Khmer language are very strong. Therefore,

my anglicised Khmer was very difficult for the remote Cambodians to comprehend. A Khmer guide could also have aided in the building of written knowledge and information on the people captured in the images and their activities.

6.2.5 The Cambodian people

Cambodia has undergone extensive conflicts and has suffered savage acts and brutal inhumanities. The Khmer people often suffer poor health, limited infrastructure, substandard education and low productivity. The majority of their doctors have no medical qualifications, but their health practitioners will charge exorbitant fees to treat the poor with limited or sometimes strange resources. Additionally, Cambodia has experienced successions of corruption and strong man tactics. The amalgamation of these factors has established a cycle of poverty that cripples the poor, exacerbates poor health care and ensures economic hardship for many Cambodian families (IFAD 2014). Cambodia's poor seem undeterred by these factors. They not only continue to live upright lives, but they also have a strong allegiance to the future of their country. Most want to be left alone, move on with their lives and provide for their children. Seeing people in these hardships was sometimes daunting and emotionally taxing. To know that humanity can thrive in this environment and have the will to carry on became a lesson in not giving up.

6.3 Findings associated with the photography of the everyday and recordings of Cambodia

6.3.1 Creating a definition of photography of the everyday

In order to generate a paradigm for the photography of the everyday it is necessary to define what this style of photography should contain. Many philosophical books on the everyday were examined to find an encompassing archetype of the everyday and thus its translation to photography. Few writers seemed to offer a suitable definition of what is the everyday except for Lefebvre (2008, p. 47) who has answered with a profound question:

> "How do people live?"
>
> This question may be difficult to answer, but that does not make it any the less clear. In another sense nothing could be more superficial: it is banality, triviality, repetitiveness. And yet in another sense nothing could be more profound.

Working from Lefebvre"s question and seeking a definition that would suit any project, I would state photography of the everyday contains people engaged in whatever occupies them as human activity and recorded as life now.

6.3.2 Recommendations on how to capture photography of the everyday

As to the discipline and modes of photography to use, questions need to be asked as to what discipline would be best practice. Benjamin"s forecast was that in the future photography could be used to capture everyday life and in particular, be recorded as photomontage (Highmore 2012). Highmore has reasoned that journalism or the reportage disciplines of photography could encapsulate the everyday (Highmore 2012). It is clear that there is a need to define a style of photography that is the most appropriate, particularly with regard to comments from intellectuals that photomontage, photojournalism or reportage may be the best-served disciplines. These disciplines of photography all have their strengths in particular photojournalism as it holds to a point of accuracy and can produce a series of images that aims to tell a story. But it is strongly associated with news stories and one off events, by contrast work in the everyday would fit long-term photo projects.

I attempted several styles of photography in Cambodia including documentary, photojournalism and reportage. In addition, I attempted shooting Martin Parr"s style of photography that could be explained as grab shots. Reflecting on my research, I would argue that images captured through the discipline of photo documentary narrative have the power to record the everyday most accurately. This discipline produces the photo story through multiple images as long-term work. Newhall has commented on documentary photography and states „a series of photographs is even better. This is the richest manner of giving photographs significance for each picture reinforces the other" (as cited in Trachtenberg 1988, p.64). Therefore, sequence photography or multiple images, incorporated within the discipline of photo documentary narrative can become an accurate depiction of everyday life by using images from various viewpoints. The systematic capture of multiple photographs reinforces the accuracy of the recorded scene through the photographic philosophy of working the subject.

Documentary photography, like photojournalism, hold to an ethics of actuality and accurate recordings. This is vital since digital photographs can be easily manipulated. Scholars who may want to make use of the work could subsequently

rely on this ethical standard of actuality and authenticity. Therefore, a documentary photographer who has applied ethical standards to his or her photographs can give certainty and reinforce image reliability, thus ensuring accurate photography of the everyday (Morris 2011).

Photo documentary narrative is a discipline that can capture „things you see out of the corner of your eye," and capture narrative framings (Inglis 2005, p.140). Therefore, I argue that the discipline of photo documentary narrative has the capacity to create permanent photographic records. Scholars from within the social sciences can view these images as a supply of abundant, accurate recordings of the everyday that are scholastically usable. Smith and Ball state:

> Howard Becker was the first contemporary sociologist to argue for a visual sociology, which he connected to the traditions of documentary photography (1974). Becker noted that both photograph and sociology had been concerned with the critical examination of society. He suggested that sociology could draw upon documentary photography, stirred with the necessary additional ingredient of sociological theory (Hughes 2012, p.114).

6.3.3 Inclusion of one-off images

I would suggest the capturing of individual images that are decisive moments is a necessity, as outlined in chapter two. I argue that these additional one-off decisive moments must be recorded even if they were not part of a full narrative or a specific shooting script. Roberts (2009, p.189) calls these images „singular events … that bring a reflective stillness to the contingencies of a passing scene". In relation to photography of the everyday these moments may show people engaged in a particular action at a decisive moment, but may never be repeated and the photographer should be eager to recognise and record these one-off moments.

6.4 Retrospective examination of image capture techniques

6.4.1 Photography combined with videography for recording for the everyday

In retrospect, I recommend that the best fieldwork capture method is photo documentary narrative with overall scene capture using DSLR videography because videography can add to the accuracy of the photo data. This capture method would

generate stills images of specific scenes with videography of the general scene and cover all aspects of what may be needed for review in post-capture analyses. By using a photographer with knowledge of photo documentary narrative and an understanding of naturalistic inquiry, in addition to videography this would encompass best practice for data collection. Chapman has suggested (cited in Margolis & Pauwels 2011. p.367) „from the outset, film has been used to tell historical stories".

Tagg has highlighted the importance of photographic accuracy and states that the „point of accuracy in regard to photography as a record of history is, I often wonder as a historian what was left outside of the photographs" (as cited in Batchen 1999, p.119). To overcome these concerns amongst academics about the surrounding scenes left out of the imaging, videography could capture the overall scene and establish the context of the peripheries not recorded in the stills images. This sets up an almost photo forensic approach to the subject matter. Forensic photographers work the subject and capture images as overviews, midrange imaging and close-ups with context; they also create videography and keep written, accurate, relevant details (Dowdey 2001). Therefore, I would conclude that the combination of photography and videography could become the images of the everyday. The photography would use the photo documentary narrative discipline combined with a photo forensic style of capture and the videography as a record of scenes. The research would need to include accurate coverage by capture through multiple shooting methods. This would include wide-angle, telephoto and close-up capture, as still images and include the encompassing videography. The down side of managing so many devices is that the project may lose moments to the technical aspect of recording and moving between cameras. This could be overcome with multiple image-makers allocated with set recording devices (photo/video) to each person involved with clear shooting scripts, or the commission of a skilled person who already understands both photography and videography.

6.4.2 Imaging data combined with written documentation

Accurate photo and video documents should have consistent procedures to maintain truthful image collection. However, written data collection, in conjunction with the photography and videography, could be standardised as a systematic procedure to add academic weight to the image data. This three-fold technique of video, stills and written documentation can produce complete archives or, as Hines states create „a

human document" (Sampsell-Willmann 2004, p.77).

Jason Hughes in his book "*SAGE Visual Methods'* also states:

> Bateson and Mead show how photographic material, judiciously
> accompanied by a commenting text, can deepen ethnographic
> understanding (Hughes 2012, p.72).

Written documentation should follow predetermined methodology, frameworks, and narrative structures with set terms of reference to reinforce the imaging studies of the everyday. This imaging should have written supporting documents that are extensive; this will ensure that the photographer does not need to present or explain the visuals, as might be requested in court cases. A three-fold approach is the most accurate way to create a record that can be sourced and preserved as a scholastic visual/written log of that time and is not just to please one section of academia. For the author this type of project would be a major step forward and could become a future subject matter for a PhD with a need to become more familiar with videography.

To aid photographers and researchers who want to collaborate in recording the everyday, I have established a "terms of reference". These recommendations are derived from the fieldwork in Cambodia and my research for this thesis (see Terms of Reference (TOR) appendix 2). The TOR I have outlined can add structure to the formation of an accurate photo record. It is comprised of photographic procedures and suggestions for documentation that can aid in the generation of a scholarly record. The TOR aims to be both practical and easily applicable to a project, so that individuals, groups or organisations can use it as a basis for their own photography of the everyday.

6.5 DSLR technologies that could aid in future research of the everyday

Global positioning system (GPS) technology is now installed in some high-end DSLR cameras. This information could become part of the caption process and a navigation reference for researchers who may want to revisit or rephotograph a location as outlined in (Margolis & Pauwels 2011. p.133).

Some high-end DSLR cameras now have voice-recordings that attach themselves to the image file. The photographer could voice record at the time of shooting with her or his immediate thoughts and comments. In addition, the photographer could record the voices of the people in the images and their initial comments.

Finally, a new component of some high-end DSLR cameras are stop-motion or time-lapse photography functions. This is the capturing of multiple images over set times at pre-set intervals, for example every five, ten or thirty seconds for three to five hours. This mode of recording could be used from an elevated position to record markets, street activities or other places of high human traffic. These recordings can show movements and general human activity presented as high definition video clips.

6.6 Publication plan and future projects

I will be seeking publication of my work in the following magazines:
- Aperture Magazine US.
- F8 Magazine US.
- Afterimage: The Journal of Media Arts and Cultural Criticism US.

I will prepare a written article of my Cambodian photo study with six to eight catalogue quality images. Social Documentary Network, who own socialdocumentary.net is an online website that publishes documentary photography, they are also interested in this style of work and I will seek publication through their website. Finally, my photo book „Cambodia everyday life through the eyes of a journeying photographer" will be available for purchase through Blurb Books.

6.7 Conclusion of thesis

Images of the everyday are not solely about creating an artistic photograph. The photographer should be looking for images that produce accurate records that can contribute to an archival document. The photographer must be able to photograph within anthropological frameworks and recognise what scenes and content will be unambiguous (Pinney and Peterson 2003). Images of the everyday should not be obsessed with the aesthetic of nostalgia, but through content and arts practice, the

photographs should represent an accurate record of that day. There is much to learn from the great photographers discussed in this thesis. Their dedication and resulting exceptional work should challenge other photographers to create images devoid of quixotic photographic subject matter. Instead, the photographer of the everyday could learn from these great photographers and use their knowledge to record photo realism and accurate work.

Accurate well-documented photographs of the everyday have the potential for cultural memory because the photo stories provide an opportunity to engage with a moment in time. Thus each photo story can help to link memory and history and can attempt to overcome memory as a temporal phenomenon. Kuhn and McAllister (2006 p.17) have stated „there is a need for research to explore the implications of digital imaging technologies for the future use of photography, in invoking … memory and location".

Photography of the everyday requires a set methodology that will work across multiple projects. I recommend the capture methodology of photo documentary narrative of specific scenes with videography of general scenes. These visuals should be linked together with accurate written documentation. The terms of reference (see Terms of Reference appendix 2) has been created to assist best practice in the image recording of the everyday and as a means to consolidate this method of photography. The terms of reference can guide the researcher and benefit the work of the photographer by creating order to the written information and the cataloguing of photographic portfolios.

My thesis research concludes that the threefold approach of photo documentary narratives combined with video recordings and supporting written documentation through naturalistic inquiry is a valuable and desirable method for capturing data of the everyday. Portfolios captured in this manner will provide an accurate archive for a public record and can be a valuable resource for social science research.

6.7.1 Future research

Future research can be expanded through the following means. First, an experienced photographer may want to seek a grant and journey to other countries or cultures. He or she may team with a philosopher of the everyday from their chosen country and attempt to interpret the philosopher"s written work to create photography of the

everyday as a collaborative project. Secondly, it would be beneficial to expand the research to individual photographers who understand the principles and concepts of this thesis and interpret countless topics of the everyday in their own countries or other countries. Thirdly, a team project of a particular region or city by university students who are enrolled at a campus that offers photography, videography and philosophy studies. This collaborative effort by the students could be an opportunity to check and refine the „terms of reference" and see how transferable it is to other locations and cultures.

6.7.2 Cambodia, photography of the everyday, and its future

Cambodia‟s photographic records are tied to one institute, the Bophana Centre. After the devastation and burning of government and household data under the Khmer Rouge the Bophana Centre was established as a non-government organisation (NGO). It has systematically preserved photography, film, sound recordings and audiovisual resources. The Bophana Centre continues to archive Cambodia‟s past and the organisation aims to collect as much data as possible, including Cambodia‟s contemporary imaging of life now. In 2014, I returned to Cambodia to live. My aim is to continue to accurately record as many images of Cambodia‟s everyday and to link with the Bophana Centre to turn the images into archives.

Cambodia sits at a crossroads. The Khmer people‟s future will be determined by their tolerance for strong man tactics, violence and corruption. Their everyday is profound. My images not only demonstrate the Khmer resilience, but also how they have moved on with their lives; my book is in recognition of how the people have stoically progressed. My hope is that the photographic recordings help the world to remember the people of Cambodia, their plight and their very difficult circumstances.

****

Reference List

Almereyda, M. (2008). *William Eggleston: Democratic Camera, Photographs and Video, 1961-2008.* Retrieved 12.5.2014. www.youtube.com/watch?v=rlEDqDwU98k, Youtube

Batchen, G. (1999). *Burning with Desire: The Conception of Photography.* First MIT Press. US.

Bergdoll, B. (1994). *A Matter of Time: Architects & Photographers in Second Empire France, in The Photographs of Edouard Baldus*. Metropolitan Museum of Art. New York.

Bohnsack, R. (2008). *The Interpretation of Pictures and the Documentary Method.* Forum: Qualitative Social Research. Volume 9. No.3. Retrieved 16.10,2014. www.jstor.org/discover/10.2307/20762367?sid=21105704787393&uid=4&uid=2129&uid=3738352&uid=70&uid=2

Boyer, M. (1996). *The City of Collective Memory: Its Historical Imagery and Architectural Entertainments.* MIT Press. US.

Brenton, J. (2003). *Henri Cartier-Bresson: The Man, the Image & the World*. Thames & Hudson Ltd. London U.K.

Brinkley, J. (2011). *Cambodia's Curse: The Modern History of a Troubled Land.* Black Inc, Griffith Press. Australia.

Caswell, M. (2014). *Archiving the Unspeakable; Silence, Memory and the Photographic Record in Cambodia.* The University of Wisconsin Press. US.

Certeau, M. (1998). *The Practice of Everyday Life.* University of California Press. Berkley & Los Angeles, California. US.

Chandler, D. (2008). *A History of Cambodia.* Monash University. Westview Press under Preseus Books Group. Victoria. Australia.

Channyda, C. (2015). *Young garment worker faints on shift, dies later.* Phnom Penh Post 7 Nov. http://www.phnompenhpost.com/post-weekend/young-garment-worker-faints-shift-dies-later

Charmaz, K. (2012). *Constructing Grounded Theory.* Sage Publications Ltd. London, U.K.

Coates, K. (2005). *Cambodia Now: Life in the Wake of the War.* McFarland & Co Publishers. North Carolina, US.

Cohen, L, & Manion, L. (2000). *Research Methods in Education.* Routledge. (5th edition). US.

Cooper, H, Diller, T, & Greenberg, D. (2010). *The Daily Book of Photography: 365 Readings that Teach, Inspire and Entertain.* e book, Walter Foster. Kindle book, Amazon.

Cullen, K. (2012). *Layout Work Book: a Real-World Guide to Building Pages in Graphic Design.* Rockport Publishing Inc. US.

Daniel, M. (2000). *Mission Héliographique,1851.* In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art. Retrieved: 23.8.2013. www.metmuseum.org/toah/hd/heli/hd_heli.htm

Daniel, M. (2004). *Édouard Baldus (1813–1889) ". In Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000. http://www.metmuseum.org/toah/hd/bald/hd_bald.htm (October 2004)

Darius, D, & Swanson, M. (2011). *Publish your Photography Book.* Princeton Architectual Press. New York, New York. US.

Davis, H. (2014). *Monochromatic HDR Photography.* Focal Press. U.K.

Day, J. (2011). *Robert Frank's 'The Amercians,' The Art of Documentary Photography*. The University of Chicago Press. Bound by Gutenberg Press, Malta.

Doherty, R, Hurley, J, Kloner, J, & Ryant, C. (2010). *Interview with Roy Stryker*. Tasya. American Suburb X. viewed: May, 2014. www.americansuburbx.com/2010/01/theory-interview-with-roy-stryker-1972.html

Dowdey, S. (2001). *How Crime Scene Photography Works.* Retrieved 23.10.2014. http://science.howstuffworks.com/crime-scene-photography.htm

Erlandson, D, Harris, E, Skipper, B, & Allen, S. (eds) (1993). *Doing Naturalistic Inquiry: A Guide to Methods.* Sage Publishing International Educational Professional Publisher. Newbury Park, London & New Deihi.

Fredrickson, T. (2014). *Over 70% Fail Cambodian National Exam*. Bangkok Post. Aug. 30th. Accessed 04.09.2014. www.bangkokpost.com/learning/easy/429538/over-70-fail-cambodian-national-exam

Glaser, B, & Strauss, A. (1967). *The Discovery of Grounded Theory: Strategies for Qualitative Research.* Aldine Publishing Company. Chicago, US.

Gorman, J. (2001). *Narrative in FSA Photography. History Makes Sense in Hyertext.* Retrieved 30.4.2014. hwww.oberlin.edu/library/papers/honorshistory/2001-Gorman/FSA/theoretical/shootingscripts/shooting1.html

Gorra, A. (2003). *An Analysis of the Relationship Between Individuals' Perceptions of Privacy and Mobile Phone Location Data - a Grounded Theory Study.* PhD, Leeds Metropolitan University. U.K.

Grady, J. (2008). *Visual Research at the Crossroads.* Forum: Qualitative Social Research Vol. 9. (No. 3. Art 38.): p.9 -11.

Grant, T. (2007). *Obras, Vol. 1.* Fundacion Federico Engels. New York. US.

Hambourg, M. (1998). *Paul Strand; Circa 1916.* The Metropolitan Museum of Art. New York. US.

Harris, P. (2001). *Zhou Daguan: A Record of Cambodia the Land and its People.* Silkwood Books. Bangkok, Thailand.

Hearn, F. (1990). *The Architectural Theory of Viollet-le-Duc Readings and Commentary Eugene-Emmanuel Viollet-le-Duc.* MIT Press. Cambridge, Massachusetts. US.

Highmore, B. (2002). *The Everyday Life Reader.* Routledge Taylor & Francis Group. London & New York.

Highmore, B. (2002). *Everyday Life and Cultural Theory: An Introduction.* Routledge Publishing. New York, US.

Highmore, B. (2011). *Ordinary Lives: Studies in the Everyday.* Routledge Taylor & Francis Group. London & New York.

Hopkinson A. (2005). *Humphrey Spender: Pioneering photographer who chronicled the state of Britain in the 1930s*. The Guardian Mar. 15.
http://www.theguardian.com/news/2005/mar/15/guardianobituaries.artsobituaries1

Hughes, J. Ed. (2012). *SAGE Visual Methods.* Sage Publications Ltd, London. Vol. 1-4.

IFAD (2014) author unknown: *Rural Poverty in Cambodia*. Retrieved 22.6.2014.
International Fund for Agricultural Development IFAD.

www.ruralpovertyportal.org/country/home/tags/cambodia

Inglis, D. (2005). *Culture and Everyday Life.* Routledge Taylor & Francis Group. London & New York.

Jacques, C. & Freeman, M. (1997). *Angkor: Rsidences des Dieux.* Editions Olizane. Amarin Printing Group. Thailand.

Kamm, H. (1998). *Cambodia: Report from a Stricken Land.* Arcade Publishing. New York, New York. US.

Kim, E. (2013). Seven *Lessons W. Eugene Smith has Taught Me About Street Photography*. Eric Kim Photography Blog. Retrieved 06.-7.2014. http://erickimphotography.com/blog/

Kuhn, A, & McAllister, K. (eds) c. (2006). *Locating Memory: Photographic Acts.* Berghanh Books. New York. US.

Lahue, K, & Bailey, J. (2002). *Glass, Brass and Chrome: The American 35mm Miniature Camera.* University of Oklahoma Press. US.

Lefebvre, H. (2008). *Critique of the Everyday Life: Foundations for a Sociology of the Everyday. Vol. II.* Verso. 2002, Publishers. London & New York.

Light, K. (2010). *Witness to our Time: Working Lives of Documentary Photographers.* Library of Congress Cataloging-in-Publication Data. US.

Lincoln, Y, & Guber, E. (1985). *Naturalistic Inquiry.* Sage Publishing. Newbury Park. London.

Loviny, C. (2002). *The Apsaras of Angkor*. Edition du Seuil. France.

Lunn, R. (2004). *Leaving Year Zero: Stories of Surviving Pot Pot's Cambodia.* University of Western Australia Press. Australia.

Margolis, E. & Pauwels, L. Eds. (2011). *The SAGE handbook of Visual Research Methods.* Sage Publications Ltd. London.

Marvin, D. (1984). *Expendable Elite: One Soldier's Journey into Covert Warfare.* Independent Publishers Group. US.

Mitchell, W. (1994). *Picture Theory: Essays on Verbal and Visual Representation*. University of Chicago Press. Chicago, US.

Morris, E. (2011). *Believing is Seeing: Observations on the Mysteries of Photography.* Penguin Books Incorporated. US.

Montague, J. & Mizerski, J. (2014). *John Thomson: The Early Years – In Search of the Orient.* White Lotus. Bangkok. Thailand.

Munthit, L. (1996). *Like Father, like Son, Hun Sen's Boy a Budding Politician.* Phnom Penh Post. Jan 12th . Accessed 20.08.2013

www.phnompenhpost.com/national/father-son-hun-sens-boy-budding-politician

North, P. (2005). *Culture Shock! A Survival Guide to Customs and Etiquette.* Marshall Cavandish International. Singapore.

Osborne, P. (2000). *Traveling Light. Photography, Travel and Visual Culture.* Manchester University Press. Manchester. UK.

Osborne, P. (2008). *Phnom Penh: a Cultural and Literary History.* Signal Books Ltd. Oxford. U.K.

Parr, M. (2006). *Mexico*. Aperture Publishing. New York. US.

Pilger, J. (2009). *Cambodia's Empty Dock: International justice is a farce while those in the west who sided with Pol Pot's murders escape trial.* The Guardian. London, U.K. Retrieved 16.09.2014.
www.theguardian.com/commentisfree/2009/feb/21/cambodia-human-rights-john-pilger

Pilger, J. (2009). *John Pilger - Cambodia's Holocaust Remembered Thirty Years On.* Green

Leaf Weekly. Nov. 5. Accessed 23.10.2014. www.greenleft.org.au/node/42715

Pink, S. (2012). *Doing Visual Ethnography*. SAGE Publications India Pty Ltd. New Delhi.

Pinney, C, & Peterson, N. (eds) (2003). *Photographs Other Histories.* Duke University Press. London, UK.

Prosser, J. (2003). *Image-based Research: a sourcebook for Qualitative Researchers.*

Routledge Ralmer. Taylor and Francis Group. London and New York.

Puckridge, D. (2004). *The Burning of the Rice: A Cambodian Success Story.* Temple House. Australia.

Pye, D. (2014). *Q&A with Journalist John Pilger: What the US. did to Cambodia was an epic crime.* Phnom Penh Post. Sept 27. Accessed 03.10.2014. www.phnompenhpost.com/post-weekend/qa-journalist-john-pilger-what-us-did-cambodia-was-epic-crime

Rattana, V. (2011). *Looking In*. Guggenheim. New York. http://www.guggenheim.org/new-york/collections/collection-online/artists/bios/11657/Vandy%20Rattana

Rattana, V. (2009). *Bomb Ponds.* Guggenheim. New York. http://www.guggenheim.org/new-york/collections/collection-online/artwork/31270

Reiger, J. (1996). *Photographing social change.* Visual Sociology, Vol. 11. Issue: 1. 1996.

Special Issue: Studies of Change.

Roberts, J. (2009). *Photography after the Photograph: Event, Archive, and the Non-Symbolic.* Oxford journals, Vol.32 No. 2. P.281-298.
http://oaj.oxfordjournals.org/content/32/2/281.extract

Rule, A. (2002). *Carlton Watkins. Selected Texts and Bibliography.* Routledge Publishing. London. UK.

Salgado, S. (1993). *Workers: Archaeology of the Industrial Age.* Aperture. New York. US.

Sampsell-Willmann, K. (2004). *Lewis Hine as Social Critic.* University Press of Mississippi. US.

Saunders, G. (2008). *Cambodia -Culture Smart!: The Essential Guide to Customs & Culture.* Random House Distribution Services. New York, New York. US.

Seng, T. (2007). *Understanding Trauma in Cambodia.* Phnom Penh Post. Dec 14th.
Accessed: 08.04.2012. www.phnompenhpost.com/national/understanding-trauma-cambodia

Schwartz, J, & Ryan, J. (2003). *Picturing Place: Photography and the Geographic Imagination.* L.B. Tauris & Co. New York, New York. US.

Shawcross, W. (1987). *Sideshow: Kissinger, Nixon and the Destruction of Cambodia.* New Cooper Square Press. New York, New York. US.

Short, P. (2004). *Pol Pot: The History of a Nightmare.* Hodder & Stoughton Ltd. London. UK.

Snellgrove, D. (2004). *Angkor - Before and After: A Cultural History of the Khmers.* Weatherhill Inc. US.

Suchar, C. (1997). *Grounding Visual Sociology Research in Shooting Scripts.* Qualitative Sociology. Vol. 20. No. 1: P.33 to 53.

Trachtenberg, A. & Stephenson, S. Ed. (2003). *Dream Street: W. Eugene Smith's, Pittsburgh Project 1955 to 1958.* W.W. Norton and Company Incorporated. US.

Trachtenberg, A. (1988). *Documenting America, 1935 - 1943.* Los Angeles, University of California Press. US.

Author Unknown. (2003). *Dream Street: W. Eugene Smith's Pittsburgh Photographs. Centre for Documentary Studies.*
http://documentarystudies.duke.edu/exhibits/past-exhibits/dream-street-w-eugene-smith-s-pittsburgh-photographs

Wesley, M. (1997). *Casualities of the New World Order: The Causes of Failure of the UN Missions to Civil Wars.* St Martins Press Inc. New York, New York. US.

WIPO. (2004). *List of parties in Agreement to Berne Convention to Copyright.* Retrieved 16.9.2013. www.wipo.int/treaties/en/SearchForm.jsp?search_what=B.

Woodward, R. (1989). *Serving up the Poor as Exotic Fare for Voyeurs*. New York Times. Published June 18. Accessed 07.08.2013.
www.nytimes.com/1989/06/18/arts/art-serving-up-the-poor-as-exotic-fare-for-voyeurs.html

Appendices

Appendix 1: Permission to Photograph Cambodia

This administrative form
has been removed

Appendix 2: Terms of Reference (TOR) to aid in the photo recording of the everyday

This appendix contains a systematic way of recording the everyday through terms of reference to make „visual material central as an interpretive value for the social sciences" (Mitchell 1994, p.16).

1.1 (TOR) The capacities needed by the photographer

A certified photographer is needed who understands the basics of focal lengths, depth of field, lighting and who can show true and accurate image representations of the differing scenes as photo documentary narratives. Their portfolio would display arts content including photocomposition, line, shape, form and an understanding of exposure and the decisive moment. The photographer would have a portfolio that exhibits the skills required for this style of work and show evidence of images that are both storytelling and precise documents.

They should also be committed to producing accurate recordings. To ensure the images are accurate representations, post-processing should be limited to standard changes under film based photo journalism or photo documentary for news publications including: burning and dodging, contrast control, colour correction, cropping and conversions to black and white. Although the photographer"s main objective is to create images of the everyday, they must also aim to produce photos that benefit academics in cultural studies, ethnographic studies, cultural theories, historians and philosophers. Sarah Pink in her book, *Doing Visual Ethnography:*

> admits that ethnographic film or photography were essentially no
> more subjective or objective than written texts and thus these
> forms of data collection have gradually been accepted (if not
> actively engaged by) main stream researchers (Pink 2012, p.3).

Jason Hughes in his book *SAGE Visual Methods* states:

> Bateson and Mead show how photographic material, judiciously
> accompanied by a commenting text, can deepen ethnographic
> understanding (Hughes 2012, p.72).

Consequently, knowledge of what to capture and how to capture for these areas of the social sciences would be practical and a good foundational understanding is

desirable. It is essential that the photographer records diverse locations and encompasses how people occupy themselves at different times of the day. I would recommend that all images captured should be archived and stored except for over/under-exposed images or out-of-focus images.

1.2 (TOR) A methodology chosen

For the imaging to be accepted across a broad range of social studies, adherence to a set methodology should be a prerequisite for the photographic study (Suchar 1997). I have outlined two examples: naturalistic inquiry and grounded theory.

1.3 (TOR) Questions surrounding the photographic data

Project questions should be generated to guide and give clear direction before the fieldwork starts. Questions can generate a series of guidelines that will aid in setting parameters for the photography and can guide what is to be captured. By providing clear direction, these questions will clarify the boundaries of the photography, thus allowing a researcher to better comprehend the work.

For the research to become a „self-referential system" these questions combined with documentary narratives and written explanatory documentation can assist any researcher to understand why the project was undertaken and its set of parameters (Bohnsack 2008, p.11). When a methodology is applied to photography it seems logical to explain images through text and show how it has answered questions (Grady 2008). These questions can aid in interpreting the volumes of data and additional questions may need to be formed as the project grows. Obviously, the questions determined will depend on the type of photo project, but the purpose of the questions is to make the photo data clear and give direction in its interpretation.

1.4 (TOR) Fieldwork preview

A fieldwork preview should be planned to evaluate the areas to be photographed. To predetermine the shooting scripts it is recommended that prior investigative studies be undertaken through reconnaissance, book readings or research on the region. Possible topics could include politics, culture, history, youth and significant events in the population‟s yearly calendar.

1.5 (TOR) Shooting scripts

Shooting scripts can become frameworks that can control and organise a photo project of the everyday. The shooting script can produce set procedures that aid in building an archive of photographic work. Shooting scripts can also be used as a written cross check for determining scenes for capture and create good photographic narrative. The shooting script should give clear direction to the photographer in the field and aid in yielding the images required. The shooting script writer needs to adapt to change and should trial several shooting scripts styles. Refinement of these scripts will be required until a proven shooting script type or types are generated. The shooting script writer should realize that several varieties might need to be produced to inform all aspects of the project. Shooting scripts will aid in administrating the direction of the photo projects and the photographers in the field. An understanding of the Farm Securities Administration shooting scripts and the work of the F.S.A"s photo editor Roy Stryker are recommended.

1.6 (TOR) Use of captioning

A system of caption writing that gives adequate description and detailed information for researchers to review images is an imperative. Most photojournalists who work for news agencies use captions as a means to interpret their work. As a minimum, captioning of the photographs inform readers of location, time, date and people in the image. The photographer may also need to add an appropriate written content for specific research purposes that gives adequate information based on the photo-projects inquiry questions. If the project is connected to a specific field of research, that is; ethnology or history, additional written information with possible academic applications should be gathered.

1.7 (TOR) Cataloguing of the images

The majority of images captured would be photo stories with an attached catalogue name on the file or folders. Searching the portfolio for photo stories as required by individual researchers can become simple with cataloguing. All parties prior to the start of the project would agree on appropriate names that would fit as categories to encompass the various shooting scripts, although this may evolve organically. An example can be seen in Trachtenberg (1988, p.53) who states:

The F.S.A. used categories for their huge photography project, cataloguing titles included „land, cities and towns, peoples, homes, living conditions, processing and manufacturing. The F.S.A. described these catalogues as a system of convenience that simply clarified what was already there.

Therefore catalogues as topical names can be used to dissect the body of photography.

1.8 (TOR) Coding of the images

Individual images should be coded to allow easy access using various headings and titles of the work. This enables the catalogue of work to be dissected even further via various names of specific topics. As the archive grows to possibly many thousands of images, a coded search system that aids researchers to find their areas of interest will make it a functional working document. There are several books on digital asset management (DAM) that may aid a photographer to develop a system of categories and codes.

2.0 Individual photographers pursuit of everyday imaging

Individual photographers who may want to start a photographic project of the everyday need to take into consideration the terms of reference above and obtain an understanding of the checklist addressed below:

- Examine the philosophers of the everyday and their various writings with photographic outputs considered
- Choose a project, test its complexity and refine as needed
- Break down the project into individual headings and subheadings with shooting scripts and guiding questions
- Make a division of duties to capture content for your project and make an outline of locations to be covered
- Deliberate the most appropriate styles of photography, whether black and white or colour imaging or a combination; whether print or digital images will be most beneficial; the best suited system of image archiving; and the level and type of supporting documentation needed.

****