

Making Climate Change Personal!

—Andre Nagel

Photographic Project Proposal to OXFAM



Andre Nagel. A Romantic going against the grain —Photograph by Morne Nagel

"Images that mobilise conscience are always linked to a given historical situation. The more general they are, the less likely they are to be effective"

Susan Sontag in *On Photography*

Introduction	Global issues of poverty, inequality and abuse are also my responsibility. My Name is Andre Nagel, and I am a documentary photographer living in South Africa. I see and feel the effects of climate change within the South African context and want to use my camera to do my part in actively bringing awareness to these issues. I am currently associated with Falmouth University, an institution that takes climate change seriously, and afforded me in conjunction with OXFAM this chance to make a real difference.
Brief	As Oxfam, you have indicated that you are looking for creative ways to leverage off the 26th Conference of the Parties (COP26) session that will be hosted in Glasgow in 2020.
My Approach	<i>Let's make it real!</i> The intention is to make the statistics of the climate-driven displaced in South Africa real in the mind of those attending the conference. While pondering all these macro issues, and where avoiding blame may cause tension and defensive behaviours, we tend to make the people involved faceless. My proposed project is to change that. We should tell their stories, make them real to those that live in an unconscious international non-racial "apartheid", which if directly translated means separateness. If you don't see the people and we don't get their voices heard or if we don't fight for their rights, then the world will be as guilty as I was in the apartheid years.
Display the Displaced	<i>Let's Introduce the world to the displaced.</i> The first rationale is that a person will do something if you know the people involved. The proposal is to: <ul style="list-style-type: none">introduce the displaced people and their stories making use of a formal exhibition using some of the latest media techniques. The focus should be on large-high-quality portraits taken with dignity and having people virtually meet the persons involved. The aim is to make appear larger than a cell phone screenand make them as real as possible to the viewer by adding physical handwritten accounts and signatures.Using these photographs will provide the prepared layouts for 2 x 1m prints for the display and provide the digital images for printing.I will also provide source stock photography prints representing drought and floods respectively.

The conceptual photographs and aesthetic and exhibition area are illustrated below (Not all my own work). I don't want to use large groups as this will lead into generalisation. But a small family portrait may also be added.



Unknown Photographer

“Ahmed” Climate Displaced from Algeria

Areas containing information about the subject in his own words in either his handwriting or in text.

Where he came from. How he got here and what he is doing now.

With a signature or personal artefact below.



Unknown Photographer

“John” Climate Displaced from Ethiopia

Areas containing information about the subject in his own words in either his handwriting or in text.

Where he came from. How he got here and what he is doing now.

With a signature or personal artefact below.



Casper Photograph by Andre Nagel

“Kasper” Climate Displaced from Tsaneen

Areas containing information about the subject in his own words in either his handwriting or in text.

Where he came from. How he got here and what he is doing now.

With a signature or personal artefact below.



Robert Photograph by Andre Nagel

“Robert” Climate Displaced from Cape town

Areas containing information about the subject in his own words in either his handwriting or in text.

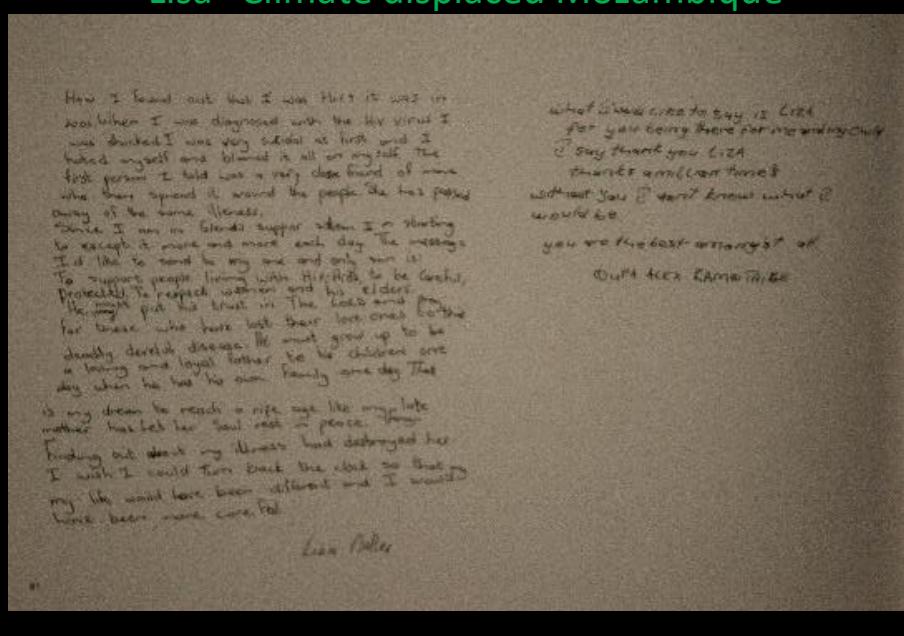
Where he came from. How he got here and what he is doing now.

With a signature or personal artefact below.



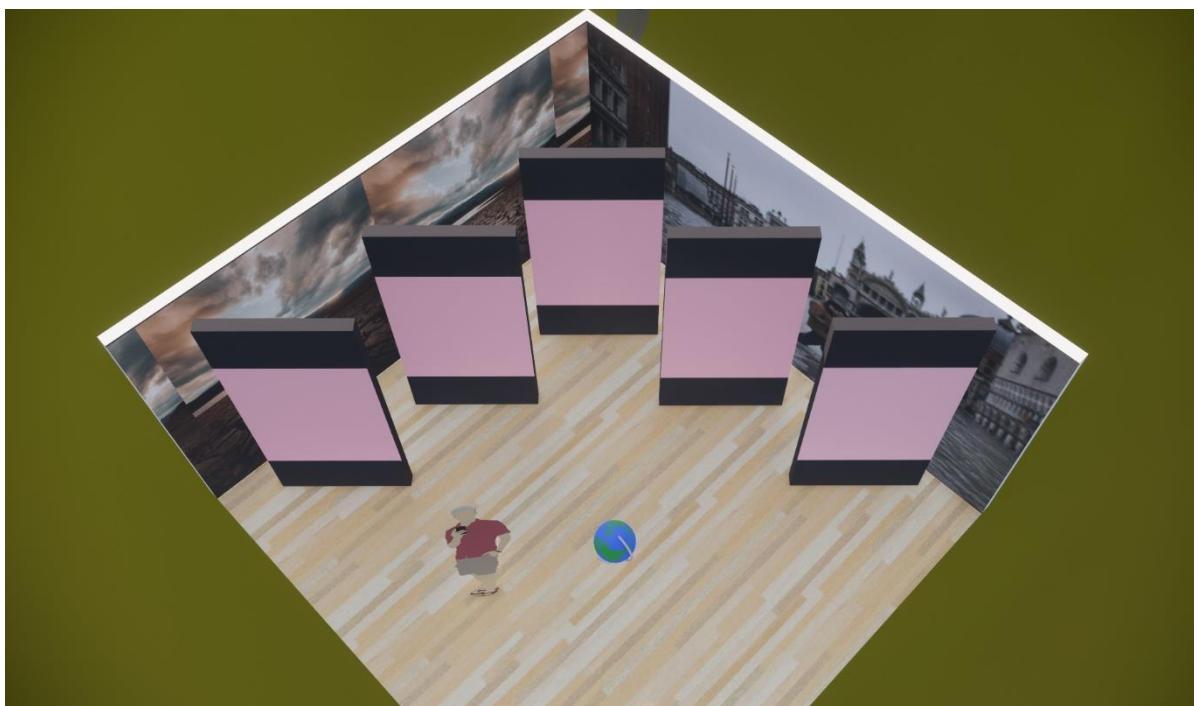
Mother and daughter By Andre Nagel

“Lisa” Climate displaced Mozambique





A mock-up of the proposed exhibition centre with enough space for a person to use his cellphone for augmented reality. The photographs at the back are large prints with images of Drought and Floods.



Plan view of the exhibit area



Use Augmented Reality Tell their story with a short AV presentation via augmented reality.

- I will be collecting sound bite appeals and create a AV presentation to show the audience from where these individuals come from.
- I will create the Augmented reality Snippets and host it on the internet.
- I will allow people to take selfies with them or to re-photograph my work and disseminate it to their social media contacts. Making it personal.
- Getting audience participation is essential. Augmented reality will also allow us to measure how many people viewed the presentation and therefore took real interest.



Photograph taking of Attendees participating with a Monica Alcazar-Duarte instalation which made used of Augmented Reality (Unknown Photographer)

The climate impacted Countries.

I am currently on a path of self-discovery, working on my understanding of Ubuntu and Modernism in the South African context as part of my research project at Falmouth. This opportunity will allow me to leverage off my research project to find and engage with individuals affected by climate change, mostly from areas most affected (Ethiopia, Tanzania, Nigeria, and Mozambique). Those individuals that are seeking refuge in South Africa. The world classifies them as migrants, refugees and many other categories. I will not do that. They are human beings, not unlike any of us, that are mere precursors of what is going to happen to us in South Africa if we as an international community don't do something about it.



The South African Photographic gaze By Andre Nagel

How we will track the success of the campaign

Being on-line, the augmented reality will allow us to measure how many people viewed the portraits and therefore took real interest.

Not relying on the attendance of the presentation we will need to see that it is well represented and well documented and shared in the digital and social media platforms through carefully planned released stories before, during and after the COP. For this I will rely on the assistance from the OXFAM PR team.

The video work and augmented reality will be done by my company, Ludre productions. We have the inhouse know how to do both.



"I want to swing" a Photograph By Andre Nagel

Samples of my Work and Portfolio

These can be view within my current project portfolio:
Andrenagel.net (My project at Falmouth)
Andrenagel.photography (My site)

Plan

Between January to June I will gather all the material required for the campaign. This include at least 15 Portraits to be down selected to 5 for the exhibition and handwritten accounts. A video/audio clip appeal from each of the individuals. Apart from the five that will be selected for the exhibition the remainder will be used in online campaign or print campaigns

The months leading to the exhibition will be used to create the augmented reality, setup the social media campaign and print the exhibition materials.

Setup of the exhibition will need to be done in preparation of the COP at a location hired by OXFAM and I would require assistance by OXFAM to set it up for us.

Costs

The Cost estimate is:

Item	Cost
Photographer	£800
Video editing and Creation and hosting of Augmented reality	£1000
Assistant	£200
Equipment Hire (Refer to list below)	£2 000
	£ 4 000

The estimated charges include

- Principle photographer for 5 days @ £160/day
- The Hire of equipment such as
 - Medium Format Camera
 - Video Camera
 - Microphones
 - Portable Studio Lights
- An Assistant and guide at £40/day)
- Creation and hosting of Augmented reality for 5 of the portraits
- Post campaign report.

The charges excluded

- Travel and accommodation to a visit Glasgow Only if required)
- Setup cost for the exhibition.
- Printed material for exhibition and handouts.
- Optional Speaker at the exhibition.
- Social Media Campaign

The Option of a speaker will still need to be determined. We can save cost by inviting a COP delegate from South Africa. He/she may be able to coerce other delegates to attend.

The assumption is that OXFAM will fund all the materials involved (we should print these in the UK), the space to exhibit the works and provide South African and UK resources to participate in the execution of the project. My research work will cover a lot of my labour at Falmouth, and I include only labour estimates for work and rates intended explicitly for this project. The assumption that OXFAM will provide archival material of footage the countries affected at no cost to myself.

Final word

OXFAM has a proven track record that they take climate change seriously. You have shown great insight into the problems experienced worldwide. You also have been involved in dealing with inequalities, poverty, relief work and all the complex issues surrounding the subject and need to showcase this whole picture to the world.

The philosophy of Ubuntu in South Africa is at risk because of our inability to execute on it. I am a passionate South African that live within one of the affected zones, a Socio-Political Documentary photographer, and a student at Falmouth. It will allow me to leverage off international skills at Falmouth. I was actively involved, as a supporting team member, with the emergency aid and rebuilding project after the earthquakes in Izmit and Duzce (1999), Turkey. I know and understand the culture of aid organisations. Add to that the fact that I have been an IT architect, a programmer and a part-time photographer for many years, should convince you that I have the skills and passion for making this a successful endeavour.

Oxfam's awareness and involvement and being prepared to invest and support a well-executed, focused campaign regarding this issue, and me, not being a mere practitioner but an immersed and fully engaged activist against injustice, poverty and passion for the oppressed- makes us ideal partners.

I want to thank OXFAM for providing us with the brief and making this engagement possible

I would also like to congratulate Falmouth University, who initiated and introduced this opportunity as part of our MA in Photography course.