



School: Design

Researcher: Tim Vyner

Project Title: Reportage Illustration as Visual Journalism in Two World Cups

UOA: 32 - Art and Design: History, Practice and Theory

300-Word Statement

Emerging from the practice of location drawing as a form of storytelling, this output brings together two illustration projects, instigated by proposals developed by Vyner, to visually capture the FIFA World Cup and the Street Child World Cup in Russia 2018.

As part of a move away from the traditional function of journalism within contemporary reportage illustration, both projects focus on the potential of drawing to communicate a more subjective experience to ask: 1. Can contemporary reportage illustration influence our perceptions of global sporting events? 2. How can Reportage Illustration help to raise awareness of marginalised groups, and empower individuals within them?

On 35 consecutive days of the FIFA World Cup, Vyner created digital drawings on an iPad at high speed, which were published each day as a feature, 'Back of the Nyet' in *The Daily Telegraph*. The drawings sought an instinctive immediacy, as an alternative perspective to that mediated through the sports photographer's lens. Vyner exhibited a selection of illustrations in 'Road to Russia' at the National Football Museum, Manchester, as well as delivering lectures at the Digifest Symposium, Birmingham, Hereford College of Art, and the Holburne Museum, Bath.

Working with the British Council and StreetChildUnited.org, Vyner also created a visual essay of the Street Child World Cup. His digital reportage methods of drawing in-situ, engaged the street children, their direct experience being integral to Vyner's narratives, raising their self-esteem. The resulting drawings and animations facilitated further discussion with an audience of global charities and NGOs when exhibited in Moscow 2018 and the Street Child Cricket World Cup in the UK, 2019.

These projects contribute to the repositioning of reportage illustration to present unique testimony and alternative perspectives of events that are distinct from the traditional words and photography in newspapers, enabling further engagement with new audiences through drawing.