Between Two Worlds: Native American Representation in Print Media
M.A. Project
Spring 2014

By Katie Alaimo

Committee Members:
Keith Greenwood (Chair)
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To Native American communities throughout the country and especially in the Northwest, who inhabited and loved this land first, I dedicate this project.

And to my parents, without whom I could never have accomplished so much.

We do not need to re-create the Indians. We do not need to dramatize their story. We do not need to embellish. We need only to listen and take it for what it is: reality through Indian eyes

- Rick Hill, 1996
Acknowledgements

This project would never have come to fruition without the guidance and support of many family, friends and colleagues.

To the professors who pushed me, beyond my limits some days, so that I could grow as a photographer and a person, thank you for having faith in my abilities even when I did not. It was David Rees who taught me to appreciate the beauty and quirkiness in the everyday – in the faces of strangers, in the old woman watering her lawn (my favorite photo of his) and even in the contents of people’s pockets. His unfailing confidence in me as a photographer and his graduate TA is appreciated more than he may know.

It might not be an exaggeration to say that without Keith Greenwood I would never have graduated. He made sure I never felt alone in this project despite the 1,500-mile distance. A master’s project is an unruly beast and it was only through his constant contact, frequent emails, meetings and field note comments was I able to tame the lion and stay on track.

Brian Kratzer’s passion for producing compelling, beautiful, different content inspired me on a daily basis. His contagious enthusiasm and expectations made me want to work hard. A thank you will never cover my gratefulness for his complete confidence in my ideas (hair brained or not) and steadfast defense of my vision as a photographer.

And, to the most intimidating professor from whom I learned best, Rita Reed, who put the fear of God in us in Advanced Techniques, taught us to think beyond the expected in Picture Story and helped us to always look for that five cents worth of string. Though she was not able to be on my committee, her insight and support throughout the project was invaluable as I struggled to understand the complexities of teenagers.

To all of my peers who taught me just as much as our professors, I thank you for your inspiring devotion to photojournalism, the camaraderie that was formed during late nights in the photo lab and your counsel during times of uncertainty.

I owe thanks to all the help I received from the people of NARA, NAYA, the Thrive Conference, the Umatilla Yellowhawk Tribal Health Center and everyone else who helped me along the way to finding subjects for this project. To the Christina and Cheyanne and their families, thank you for opening your lives to me and making me feel like part of the family. I hope to always be your friend.

Finally, thank you to my family, who listened to countless, tearful phone calls, and always believed in me when things appeared at their bleakest. Their prayers and encouragement continue to be my greatest source of strength.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>List of Figures</td>
<td>v</td>
</tr>
<tr>
<td>Introduction</td>
<td>1</td>
</tr>
<tr>
<td>Field Notes</td>
<td>6</td>
</tr>
<tr>
<td>Evaluation</td>
<td>127</td>
</tr>
<tr>
<td>Evidence of Work</td>
<td>130</td>
</tr>
<tr>
<td>Analysis</td>
<td>131</td>
</tr>
<tr>
<td>Appendices</td>
<td></td>
</tr>
<tr>
<td>A. Project Proposal</td>
<td>174</td>
</tr>
<tr>
<td>B. Addendum</td>
<td>204</td>
</tr>
<tr>
<td>C. Additional Correspondence</td>
<td>206</td>
</tr>
<tr>
<td>D. Forms</td>
<td>255</td>
</tr>
</tbody>
</table>
LIST OF FIGURES

1  Oregonian Accumulated Average Article Length
2  Oregonian Percentage of Coverage
3  New York Times Accumulated Average Article Length
4  New York Times Percentage of Coverage
5  Average Article Length for all Topics in New York Times and Oregonian
6  Specific vs. Generalized for Oregonian
7  Specific vs. Generalized for New York Times
8  Percent of Quotes for the Oregonian
9  Percent of Quotes for the New York Times
10 Featured vs. Not Featured for the New York Times
11 Featured vs. Not Featured for the Oregonian
12 Total Percentages of Dominant Historical Frames
Introduction
Photojournalism is often described as a career many stumble into, a path that chooses its traveler. The same was true for my decision to pursue photojournalism. Two years after graduating with a bachelors degree in history and following a period of intense soul searching I began to focus my energy upon studying at the University of Missouri. The option to pursue journalism had always lingered at the back of my mind, every effort to make its way to the forefront of my ambitions, squelched by my own intimidation. When I realized photojournalism provided the perfect creative outlet for my interest in storytelling, the pieces fell into place. For some students determining a thesis topic comes easily, for others, including myself, the task can be arduous. In truth, to say I waited until the last minute would be an understatement, but when inspiration finally struck, it was like lightning.

In the same semester I began the great undertaking of piecing my project proposal together, I was also enrolled in Photo Desk Management, a course that specifically cultivates knowledge of photo editing for the Columbia Missourian. As I struggled to find a project topic that interested me, an early editing assignment required the class to individually find a well-executed project before interviewing the respective editor or photographer. I chose to present Aaron Huey’s 2012 National Geographic piece In the Shadow of Wounded Knee and was lucky enough to get in touch with him. His work was both beautiful and inspiring, encouraging me to learn more about the people he photographed. After I had the opportunity to read more extensively and discuss the project with him, I was most surprised to learn the published project was the culmination of eight years spent in Pine Ridge, documenting and listening.

Huey was initially drawn to the reservation after reading statistics on the rates of extremely high poverty and low life expectancy, which his early body of work clearly demonstrated. However, after the photos were published he received letters from the community that felt, without denying the truth of the rampant vices and poverty, he had missed the mark and failed to tell the whole story. Huey would return to Pine Ridge to fill in the gaps and during that time realized the inadequacy of traditional journalistic storytelling. “A flaw of all journalism is that someone else is telling your story,” he said. “It was always through my lens, and they felt like that lens was distorted” (Cited in Estrin, 2012).

The two-fold result from this realization was a more complete and richer body of work on the people of Pine Ridge and the Pine Ridge Community Storytelling Project in which community members were given the ability to tell their own story in their own words and photos.

I was engrossed, by the people, the stories and the issues they faced, not only in terms of health and poverty, but also in media recognition, which Huey addressed. From there my interest in Native American culture grew, and I knew I had found a topic worth covering.

Growing up the Pacific Northwest Native culture was all around me. Ancient petroglyphs and pictoglyphs decorated the Columbia River’s basalt cliffs; murals
throughout our small town depicted Native American life before the time of White settlers; The Dalles High School mascot was a copycat of the Cleveland Indians’ Chief Wahoo; and the Native “aesthetic” had been ingrained throughout the region, owing much of its presence to the Pendleton Woolen Mills in Pendleton, Oregon. Moreover, bad memories connected to the loss of traditional Native fishing grounds at Celilo Falls following construction of the Dalles Dam in 1957 perpetuated tension between Indians and non-Natives.

Despite such a strong presence throughout town, I could think of only one instance in which I had knowingly interacted with a Native person. Celilo Village, a small Indian community, was only forty minutes east of The Dalles, yet I had rarely seen any Native Americans in town. What were our Native neighbors like? What issues were most prevalent within their community? I began some preliminary research, looking first at the statistics, just as Huey had done.

Health-related issues have always been of particular interest to me, and after digging not very deep at all I found that Native Americans and Indigenous Alaskans had some of the highest rates of heart disease and diabetes, and the highest mortality rate for suicide between the ages of 15-24 for any minority. I was shocked, and as I continued my research I found numerous stories of widespread suicide in small communities. Native youths were disappearing at an astounding pace. Those interviewed in many of the stories told reporters they had lost multiple friends and family members over short periods of time to suicide. Despite the complications inherent in such a sensitive issue, it didn’t take me long to decide to focus the professional portion of my project on depression and suicide among Native youth in the Northwest. For my research I wanted to explore Native representation in the media, exploring whether they were portrayed, and if so, how that portrayal was communicated.

Within my readings, Native Americans often described what they found to be an underrepresentation or stereotypical portrayal of Indians in mainstream media. Historically, clichés have dominated Native representation, though I was unable to find much scholarly research that sought to measure this observation in print journalism. Some of the most recent findings ended in the eighties. I wanted my work to fill that gap in time by conducting a content analysis of stories from the Oregonian and the New York Times from 2005-2012 in which Native Americans or Indigenous Alaskans were primary or secondary subjects. Articles from both news outlets within that time frame would be coded based on specific historically dominant frames.

The goal for the research was always to support the professional component. I wanted the data from a thematic analysis to show just what shape Native representation in a regional and national news outlet looked like in the early twenty-first century.

After receiving some encouragement and advice from Rita Reed on how best to explore the idea of exploring mental health of minority teens I decided it would be
best to follow the story of two Native teens dealing with issues of suicide and/or depression. With Professor Reed’s Photographic Essay and Picture Story under my belt, I felt my abilities, as well as the issue, was best suited for a narrative framework told through the personal stories of two individuals. This structure would also allow me to counter media clichés by humanizing Native stereotypes and mental health stigmas.

Huey’s discussion on the discord between how a photographer depicts his subjects and how they view themselves motivated me to infuse their voices to an even greater extent within the stories while decreasing the dissonance between photographer and subject perspectives. Traditionally marginalized by heritage as well as through the stigma attached to mental illness, my subjects would invariably have little opportunity for their voices to be heard. I wanted to help them tell their story. This was my driving goal and I hoped to accomplish it in two ways: 1) By conducting an in-depth multimedia story that included an audio interview, and 2) by having my subjects photograph their own lives via the “shootback,” or photovoice method. The two forms of documentation were meant to prevent misinterpretation of their lives. I did not wish to perpetuate the very stereotypes that had characterized Native Americans throughout history.

Once I returned to the Northwest I knew time would be my greatest enemy, and when my plane landed I hit the ground running. The first half of the summer was spent finding my subjects, a greater length of time than I originally anticipated. I contacted clinics and Native institutions throughout the area, which I hoped would put me in contact with at least two teens, drew up pamphlets, release forms and pitched my project over and over again. The most helpful of the organizations I worked with included the Native American Youth Family Center (NAYA) and the Native American Rehabilitation Association (NARA). This portion of the project was by far the most complicated and awkward. Pitching the project over and over again, I became fully aware of the need to choose my words carefully so as not to offend or sound ignorant, and thereby close off an avenue to finding my subjects. Professor Reed had always emphasized the importance of research and planning, and I finally understood why, after hours making phone calls, driving to Portland and sending countless emails.

By the end of June, my persistence paid off and I found my first subject, Cheyanne Kinswa. I met Cheyanne at the Thrive conference, put on by the Northwest Portland Indian Health Board. The purpose of Thrive was to encourage students struggling with depression and suicide, but to also give them the tools to help others battle these same issues in their communities. The more I researched my project, the more Native organizations I found throughout the Northwest that were rallying around their youth and addressing major mental and physical health issues.

Based on her history of depression treated through counseling, Cheyanne thought she would fit well as part of the project. I began working with her almost immediately, documenting her life with her family in Napavine, Washington, and studying their relationships. It wasn’t until nearly August that I would find my
second subject, Christina at NARA’s Youth Night in Portland. Both girls were unique in their stories as well as in their responses toward the project and myself, an edifying experience that stretched me in my views, my skill and approach as a photographer.

The summer would prove to be primarily a time of learning and growth. It was the first project I conducted away from the support system I had built in Columbia, and the first experience I had working with a difficult subject. Christina, unfortunately, was not as receptive to my presence in her life as she initially seemed. As I hurdled the barriers she kept building and muddled my way through our tenuous relationship I often pondered Craig Walker’s approach to his story on veterans with PTSD in *Welcome Home, The Story of Scott Ostram*. Like Walker I was working with a very stigmatized mental illness that was difficult to document visually. I read Walker had waited for just the right subject to best tell the story. Yet I was limited in my time and needed to work with the first two subjects that came forward. Before the project I hadn’t fully realized how important it was to establish good rapport and cooperation. I found that the power to document did not solely rest with me, but was instead a collaboration of wills. The complications I faced, however, provided the opportunity to adapt my intuition and develop my patience and persuasion.

Cheyanne posed a different set of ethical questions. The total opposite of Christina, she wholeheartedly embraced my presence and attention. While I was extremely grateful for her cooperation I felt myself walking the fine line that divides removed observer and invested friend. I came to realize the issue is not as black and white as some believe it to be. Caring for one’s subject over an extended period of time is an inevitable, and I would say necessary, part of documentary work. To maintain strict detachment would not only hinder the photographer-subject relationship, it would also manifest itself in photos that never achieve a deeper level of intimacy.

While a photojournalist is many things, I found that without the drive to insert oneself in new and sometimes difficult situations, to cut through the intimidation and awkwardness of the moment, strong images and stories cannot be made. The root of our work is an interest in humanity, toward which we hold a great responsibility. Images are powerful communicators and to get the story right we must approach our work humbly and open minded. Often the story is never what we expect in the beginning, and it is only through observation and listening that we reach a fuller understanding of the narrative. I hope this project will now become the first stepping stone in my work on Native youth and the modern issues they face as I continue to build upon my experience as a photographer and storyteller.
Included in this section is the entirety of my field notes, beginning in February 2013 and extending through spring of 2014. They are the musings, venting and occasional rants of a desperate graduate student, which her committee obligingly read every week throughout the summer. The notes were posted to a password-protected Wordpress blog, as I waded through the long process of completing the professional portion of the project. Each committee member received email updates when a new post was published, which provided a link prompting them to provide lifesaving advice. Upon my return to Columbia in September the field notes become less frequent as I transition into focusing on my research. The notes document searching and eventually working with my subjects for the purpose of creating two long-form photo stories that were intended to be combined into a single multimedia presentation on depression and suicide in Native American Adolescents.

**First Reflection**

*February 4, 2013*

As I begin my work sifting through the thousands of articles that have surfaced in LexisNexis Academic, and which I’m sure will also be discovered in ProQuest later, I gradually understand just how much work is ahead of me. After doing an initial perusal of the articles available in both of these databases for the five newspapers I have chosen to base my research upon, guided by the advice of Keith, I’ve decided to narrow my search to the dates 2005-2012 rather than 2000-2012. This is due to the massive numbers of articles, which included my first search terms of “Native American” and “American Indian.” I will later try other search terms to find any articles I may have missed, but what I am starting with now, I’m sure will form the bulk of my content analysis. This is tedious work that requires very methodical practices to ensure every relevant story is found. I’ve already collected all of *The New York Times* articles between my dates and have moved to *The Washington Post*. Both were found on LexisNexis. I used the expanded list option and searched articles from newest to oldest, but feel I might have to go back through my original search since I had not defined in writing how my articles would be chosen. As I sift through the WP I am choosing all articles that include my search terms in the title. I am looking for articles that are focused upon Native Americans and their specific issues, i.e. controversy over mascot names and protests against the Keystone Pipeline, as well as stories that may not be focused upon Indians, but in which they play a significant role and are mentioned frequently. This research will include news items about Native Americans, as I am most interested in how news journalists present Native American topics. This does not include book reviews, art shows and museum collections. But I’m finding there are gray areas in which Native American issues are focused upon within these genres, forcing me to do more than cursorily decide which articles are “in” and which are “out.” The process will be more subjective than I wish it to be as I will be determining which are the articles most pertinent to the study.
Throughout this process I must also remind myself, through constant reflexivity, that I am a White, 20-something college student that will probably bring to my research a far different perspective than that of a Native American girl in my same position. I hope to keep an open mind as I conduct my search so as not to limit my study, and consequently, findings. It would also do well to remind myself that I am not only looking for the major controversial articles, which stand out among the others. I must include all applicable stories and apply consideration equally, meaning, I’m worried my expectation to find biases in the news will bias my report. I have decided that all articles coming from Events, Opinions or Editorial Copy will not be included in the study.

Second Reflection

February 13, 2013

My biggest worry right now as I finish up my preliminary searches on Proquest for the Oregonian and The Seattle Times articles is that I am being too selective with the choices I am making. Many articles mention Native American or American Indian but by not selecting all I am afraid I might be missing something. To double-check myself I will be consulting Keith, as well as going through the search engines to glean more articles using different search terms. My plan is to be more specific with tribal names as well as using key words such as “chief,” “tribe,” “tribal,” “reservation,” etc. Being too selective is made all the more challenging in Proquest, which does not allow you to see full text of the articles I need. This presents another hurdle as well: acquiring said articles.

Week 1

June 12, 2013

Today day I have been home for a week and time is already moving too fast. I tried not to waste any time in my effort to find subjects knowing that this will make or break my project right now. Almost as soon as I arrived I began contacting people through phone and email in earnest. Some I had already talked with before leaving, including Jamie Francis and Randy Cox at the Oregonian. While they made some good suggestions I still had a long way to go, and still do. So far here are the people I have sent emails and/or called:

- Native American Rehabilitation Center of the Northwest Inc.
- Native American Youth and Family Center
- Portland State School of Social Work
- Cornel Pewewardy, Director and Professor of Indigenous Nations Studies
- Nocona Pewewardy, Professor
- Native American Student and Community Center, Portland State University
- Oregon Indian Education Program
• Toma Villa, local artist
• *The Dalles Chronicle*
• Columbia River Inter-Tribal Fish Commission

So far I have heard back from Becky Main at NAYA who recommended I talk with Cori Thomas of NAYA, a reporter from the Chronicle, which referred me to a gentlemen in Celilo Village (the community in which I hope to work), and Toma Villa.

Today I met with Toma at a school event where he was the artist-in-residence, to explain what my project was all about and see if he could help in any way. While he said he would be open to helping me he wasn’t sure how he could. After spending a few hours with him and the kids, I came back with some pictures, but not a whole lot else. It was a little discouraging but I plan on contacting him again because he mentioned taking part in what might be a camp for troubled youth. The directors of the camp, located in Warm Springs, may be able to help me as well.

Tomorrow I plan on sending more emails and making more calls. A couple people who have gotten back to me with names of other contacts said I need to be really persistent. Jamie Francis, for example, told me to get in touch with Jackie Mercer who is the CEO of NARA. Even though she can be hard to get a hold of, he said that if she wanted to, she could pave the way for my project...(fingers crossed!). I will also be calling Anton Minthorn, my potential contact in Celilo.

One thing I realized today while talking with Toma was how difficult my project is to communicate to others without sounding like I’m pursuing some kind of stereotype. I’m concerned this might be the reason I haven’t heard back from many of the people I’ve emailed, and am rethinking how best to approach the topic as I source my subjects. I want to stay open and honest about what I am pursuing, however, and avoid “beating around the bush” when describing my intentions...One approach I have considered is to involve myself with the rural community from a different angle before pitching my project. Right now the Columbia is opening for tribal fishing and I had been thinking about trying to join a fishing party on the platforms, make photos, and just get to know more people in the community. But, I’m getting more and more concerned about my time, and i think this might be too indirect of an approach at this point though I would love the opportunity to go anyway.

I’m still steadily working on my research. Not much to report there except that I am sorting more closely between the articles I will and won’t be using. There’s just a *lot* of articles.

If there is anything you feel I should elaborate more upon or am missing from my post please let me know, and if you have any suggestions about my approach or the direction of my project I’m all ears. Below are some of my very first posts from way back when in February while I was working on my research if you want to take a look.
And the Search Continues...

June 20, 2013

It seems like it’s been much longer than a week since I last posted. I’ve made a lot of phone calls, sent a lot of emails, and just in the last couple days have gotten some responses...thank the Lord! Still no participants for the project, but I’m a little more hopeful.

My list of contacts has continued to grow since my last post and now includes:

- Native Wellness Institute
- Portland Youth and Elders Council
- Darrell Hillaire – Lummi Tribal member
- Shasta Cano-Martin – Lummi Youth Academy
- Affiliated Tribes of the Northwest
- National Indian Child Welfare Association
- Native People’s Circle of Hope
- One Sky Center
- Big Brothers, Big Sisters – Native American Outreach
- Umatilla Yellowhawk Tribal Health Center
- Yakima Nation
- Walla Walla Reservation Counseling Center
- Ed Edmo – Native American Consultant

Of these contacts I have gotten in touch with a woman from the Native Wellness Institute who said she would be willing to make a few calls on my behalf and get back to me with potential subjects, Ed Edmo, who also works with Native suicide prevention, Darrell Hillaire in Bellingham, Washington and Andrea Robideau from the Big Brothers, Big Sisters program. Ed Edmo also sounded very helpful and said he would talk with some people from NARA, with whom I have been trying to get a hold of now for two weeks. He also said he could meet with me, though it wouldn’t be for a about a week. My contact with Darrell Hillaire came through Alan Berner, who also gave me another name as well, both involved with the Lummi Youth Academy in Bellingham. Alan recently did a story on the suicide prevention program at the Academy and thought of them. Hillaire did respond to my email, but I haven’t heard back since.

The most helpful contact has been Andrea Robideau. She replied to my call (what is now yesterday in this now multi-day post) and told me about the Thrive Suicide Prevention Conference in Portland, put on by the Northwest Portland Area Indian Health Board. She thought it would be a good idea for me to go and meet her there on Monday (which I completely agreed with) and also meet others in the community of Native suicide prevention. She’s very interested in helping me it sounds and is very involved in this area of work, but she wants to make sure she
understands what it is I am trying to do and what my thesis statement is for the project.

One realization I had while talking with her was just how BIG this issue truly is. And, it’s so variable with so many factors that are involved. She talked about how suicide has been linked to personal health, family health, injustices committed on the reservations, violence toward women, violence in general, alcoholism etc. Not only that, but she wanted to make clear that each tribe has different problems and what is an issue for one tribe may not be an issue for another. She mentioned that she didn’t want there to be any propagation of stereotypes for specific tribes.

The conversation, while enlightening, also made me a little worried because now it seems like following just two adolescents wouldn’t be enough. And since each person identifies strongly with their nation it would need to be mentioned, which might lead to people thinking the problem belongs to only their tribe. But, I can’t feasibly follow more than two people over the course of the summer. I guess if this turns into something larger I’ll just have to say what I’m doing now is just the start.

A few last pieces of news... A Native American woman stopped by my dad’s office the other day and started talking about her niece and cousin who had both committed suicide in a relatively short span of time, and how it’s creating so many more problems for families. My dad mentioned my project and asked whether she would mind talking with me. She said that she would give me a call today.

I also stopped by a fish vendor and left my contact information to see if there would be any way for me to join a fishing trip on the Columbia, either from the platforms or from a boat. He said he would ask around for me. The people at the ITCRFC that I talked with said that finding someone on the scaffolds would be hit or miss since they only go out there only once in a while to check the nets.

Research continues to move forward as I sort through my mountain of articles. Looking at what I have I’m thinking it won’t be so much a study of the frequency of articles published in mainstream media, but rather how they are portrayed and whether or not any patterns of representation arise.

My First Participant

June 28, 2013

I’ve packed a lot in since the last post. What I forgot to mention in my previous entry, however, was that I had made up some pamphlets describing my project – its purpose, the participants, my involvement etc. Here is a copy of it.
I printed off fifty and then started going around to some of the places in town that I had been meaning to contact including Greater Oregon Behavioral Health Inc., and the Mid-Columbia Center for Living, because if there’s one thing I’ve learned from the 100 Ages project it’s that face-to-face communication always works better than cold calling. GOBHI turned out to be just an administrative office, but the woman there seemed interested in what I was doing and referred me to the Lifeways Center in Pendleton since that area has a higher percentage of Native American residents.

The MCCL, however, is a behavioral health-counseling center, dealing directly with individuals struggling with substance abuse and suicide/depression. The counseling director I met there was very interested after seeing the pamphlet. She thought the idea was great and said she would set the fliers out as soon as she could clear it with the head of the counseling center, which unfortunately wouldn’t be until July 12. But, she did say she had someone in mind that might work well as a participant in the meantime. I’m planning on following up with her soon as well as Dr. Shilo Tibet from the Warm Springs Counseling Center.

Most of the weekend I spent working on my research and preparing for the next Monday when I would be traveling to Portland to attend the Thrive Conference, hosted by the Northwest Portland Area Indian Health Board. It was a conference for suicide prevention and awareness suggested to me by Andrea Robideau, where we could meet to discuss my project further and see if she would be able to help me out in any way. I wasn’t sure what to expect, but when I arrived early Monday morning
I found that the conference was actually more of a workshop for the kids to build leadership skills by tapping into tribal traditions so that they would be resources for others in their community. They came from all different backgrounds – some were dealing with some of the issues they were hoping to prevent, while others simply wanted to be active in creating a better environment for their tribe.

When I finally got the chance to sit with Andrea and discuss my project she also sounded interested but was vague when she mentioned that there were people there that would probably be interested. She mentioned there was a mother of a troubled teen who might consider it and that I might be able to go around and talk with some of the students during art period, but she didn’t know which groups were local and which weren’t (some of the kids had traveled Montana and other states to be there). She did introduce me to Keith Weasel who works at the Chemawa Indian Boarding School in Salem as well as Rachel K. Macy at the Warm Spring Community Counseling Suicide Prevention.

I caught a break though during Andrea’s art class when I asked if I could present my project to some of the students. I figured it was a little pointless since most of the kids immediately shut down as soon as I started talking about it, but later one of the girls came up to me and asked if she would be able to be a participant. I said of course I would love to have her do it. We exchanged contact information and left it at that on Monday. I traveled back out to the conference again today to get things going with her and make sure she would work out as a participant. I had the opportunity to explain the project more fully, what would be expected of her and how I would be photographing as much as possible as well. Her name is Cheyanne, she is 15 and she is Cowlitz. After some email exchange with David and Rita on the appropriateness of using a consent form I decided to not use it for now. Both her and her aunt, whom I also talked with today, sounded very on board with the whole thing and very open to me photographing Cheyanne’s life. My two concerns are now travel distance since she lives in Napavine, Washington (2.5 hours from my house) and how to portray her story (struggling with depression). My plan for the first issue is to find friends in the area and spend the night with them so I don’t have to be on the road as much and spend a couple days with my subject at a time, and for the second I think I will just have to feel it out as I go. I’m planning on getting the ball rolling on this soon, early next week most likely if not this coming Sunday, so I can get them used to my presence and meet her Grandfather who is her guardian.

On Wednesday this week I also traveled out to Pendleton and the Umatilla Reservation nearby. I also met a woman named Dorothy at the Thrive Conference who had been in the art class where I pitched the project. She works as part of the suicide prevention team at the Yellowhawk Tribal Health Center there and though this would be something they’d love to help with. So, I drove the 2.5 hours (turns out all of the surrounding reservations are 2.5 hours in different directions from my home town) out to Pendleton to stop by the tribal health center and the Lifeways Center that had been suggested to me earlier in the week. The person I was suppose to meet at Lifeways had to run out on an emergency so I had to leave my
information and some pamphlets, but I was able to talk with Dolores Jimerson at Yellowhawk. I explained my project again and she was interested, but wanted to know about consent forms. I told her they weren’t necessary since it was a journalistic project and not research, and that I was afraid forms might scare people away. She understood but actually thought families would feel more comfortable with something official in light of past exploitation. So, I created a release form to be used when necessary. I don’t anticipate needing it with Cheyanne, but if I find someone from the Umatilla Reservation I’m sure I’ll need it with Dolores now aware of what I will be doing.

Through Native Eyes: A Photojournalism Master’s Project

Project Creator: Katie Alaimo, MA student, University of Missouri
Contact: P: (541) 993-1986 E: kcat33@mail.umi.edu

What is the purpose and benefit?: This project utilizes the unique power of photography to allow for open expression and conversation on the difficult topics of adolescent depression and suicide. I am hoping that through this project we can help lead the fight against depression and suicide among Native American youth by reducing stigma and providing an outlet for the voices of those with first hand knowledge of these issues.

What will my involvement be?: By taking part in the project the participant will be given the opportunity to document their life using a set of disposable cameras given to them. They will be encouraged to photograph those people, places or things that are important to them. At the end of the summer they will be interviewed about their photographs and upon any other matter relevant to the project. Through the summer I will also be working with them as much as possible to photograph their life from a photojournalistic perspective. Both sets of photographs as well as the interview will be included in a multimedia presentation that will be submitted for publication.

Publication Release Form:

I hereby grant photographer Katie Alaimo permission to use my likeness or that of my children’s in photographs or video. I understand that the photos or video may be used in print and web publication, or electronic media (e.g. video, CD-ROM, Internet/www), or other forms of publication. Photos and/or video may be used without payment or any other consideration. I waive any and all rights to review or approve any use of the images, any written copy or finished product.

I am 18 years of age and am competent to contract in my own name. I have read this release before signing below and I fully understand the contents, meaning, and impact of this release.

____________________________ (Print Name)  
____________________________ (Signature)  
_____________ (Date)

If the person signing is under the age 18, consent may be given by a parent or guardian as follows:

I hereby certify that I am the parent or guardian of _________________________________ named above, and do hereby give my consent without reservation to the foregoing on behalf of this person.

____________________________ (Signature)  
____________________________ (Date)

If you notice anything that should or shouldn’t be included in the form let me know. It’s based off of an informational sheet Dolores had for a program at Yellowhawk and off of some examples I found online.
Meet Cheyanne

July 11, 2013

First let me start off by apologizing for the delay in writing this post. It’s been a busy couple of weeks, but in that time I was able to start shooting my first subject, Cheyanne and her family. I’ve already learned so much and have run into several of the ethical issues we talked about in different classes, more than I had encountered on any of my assignments and projects in Columbia.

As I said before, Cheyanne lives in Napavine, Wa., which is a 2.5 hour drive from my town. I can tell the distance is already somewhat of a problem as I can't just pick up and leave at the drop of a hat. So far it’s been okay though. The first time I spent the day with her and the second I stayed through the evening and spent the night in a hotel. On my initial visit, she was spending some time with her family before she left for a trip to Spokane on July 8. She thought her mom might be there, but she never showed up and she wasn’t sure when she would be around next. It sounds like her relationship with her mom is somewhat strained and this is something I know I need to be around for. I also have not yet seen her brother, who does live with her and her sister and grandparents, though I thought he was living with the mom. I don’t exactly know why they are living with their grandparents yet, but I’m planning on asking Cheyanne when the time is right.
Cheyanne seemed very comfortable with me photographing her from the start. I can tell she is aware of me (though I think I’ve gotten to the point where she forgets I’m there sometimes) but she’s very good about ignoring my presence for the most part. After my first visit I did think this would be a problem, because she would frequently talk to me. I think she sees me as a friend right now, which is great on the one hand because she likes me around and our relationship is a positive one, but on the other hand I can tell that she might see me as filling that friend “void” in her life. She has mentioned only a couple of friends that she sees on a regular basis and she recently had a falling out with her best friend. I keep thinking about Grant’s project on Trinity and how he ran into some of these same problems, but how he eventually found that balance between being a photographer while still being her friend. It’s going to take much more time to get there than just two visits though.
I also thought of Rita and her project on gay teens when the Cheyanne asked if I could drive her to her uncles for a swimming day. I told her that it would be better if her grandfather took her and I follow and they were fine with that.

Another reason I’ve been thinking about Rita’s project is because some of the issues she covered I’m also working with. I’m learning how difficult it can be to portray depression and I think I’m going to have to tap into other areas of her life other than her daily routine, because from this perspective she looks like any normal moody teen and I don’t want that to happen. After being up there the second time and talking with Tatiana a bit while she was in Portland I’m thinking I’ll need to interview her a bit more and start asking her some questions about her struggle with depression, her family life, her friends and how these feelings are manifested or dealt with every day. I thought some of these feelings would be more apparent around her sister, whom, I was told, is favored by the grandfather, and who is now especially receiving most of the attention because she is 5 months pregnant. But they act very much like two loving (albeit antagonistic) sisters.
I think her emotions are going to be subtler than I was expecting and I can see it come out in little ways. For example, at the July 4 BBQ that I went up for the second trip, she stayed quiet much of the time and sat by herself a lot, even though she was surrounded by family. She comes the most to life when interacting with her 2-year old cousin Mackenzie. But I rarely see her talking with her other cousin Mattie who is nearly the same age as her.
At first I was second guessing whether or not she was the right subject for this project, but maybe I just need to keep working with her, digging deeper and shooting more.
Getting Closer

July 23, 2013

July 18th was Cheyanne’s birthday. I had made plans to visit her on her birthday before I left the last time, knowing that her family would be having a party for her and which would give me the opportunity to hopefully meet her mom. I kept my fingers crossed.

Between the 4th and the 18th Cheyanne was at a health conference in Spokane, similar to the Thrive conference, but which was more focused on health and well being than on suicide prevention. While she was out of town I tried to make more headway with my research. I still have many more articles to sort, but a large chunk of them is now done. I also was using the time to follow up with other contacts I had made that mentioned they might be able to help me find a second subject. I called Lisa Roth-Baisden back from the Center for Living in The Dalles since she had expressed such interest in the project and mentioned that she already had someone in mind that might be a good fit. When I finally got through to her she said the person she had in mind had been out of town but that she would discuss the project
idea with her the next time they met, which was suppose to be last week. The person is interested in photography and has been actively dealing with the issues my project focuses on though I don’t know all the details yet. Unfortunately I didn’t hear back from Lisa last week, so I’ll be calling her again today and hopefully will be able to set up a time to meet with her and the potential participant. I’m still hopeful, but slightly more nervous than I was last week.

The trip to Napavine on Thursday went well, and was rewarding in that I was able to more deeply understand Cheyanne and especially her relationship with her parents. When I arrived at 10 am Cheyanne was still asleep and I think her grandma was a little surprised to see me. She said I could go upstairs and wake Cheyanne up since it was getting late, and let me tell you...I’ve never felt so awkward on an assignment before. I think I walked in and out of her room three times before I finally just stood my ground and tried my best not to scare her by hanging around her door. Once again, I was thinking of when Grant told us how he his subject had become so comfortable with him being around that once when Trinity woke to find him sitting on her bedroom floor she hardly noticed him and went about her normal routine. I was pleasantly surprised to find that Cheyanne didn’t jump out of her skin to see me there and was only a little surprised but then acted normal. The only difference between Grant’s situation and mine is that Cheyanne was eager to tell me everything that had happened in her life since we last saw each other. Which actually was a lot, including starting to date her present boyfriend (2 weeks and going strong), taking preventative measures when her friend threatened to take his life on Facebook and taking a sobriety test while in Spokane after the cops accused them of drinking (though she said she hadn’t). The brief information packed
conversation clued me in to more of what her life looks like when I’m not around. Rita encouraged me to make the time to sync my life with hers on a more normal day or days to allow me to find the real moments I’m looking for. I’m planning on meeting her Thursday morning on my way up to Seattle to visit a friend and then on my way back Friday evening. I like the plan of being there for a more extended period and will make it happen after this week.

Turned out that Cheyanne’s mom was already in the house when I woke her up so I finally got to meet her. I wasn’t sure what to expect at all. The only information I had about her was that she lives in Centralia (about 15 min. from Napavine) and from insinuations made by Pat, Cheynne’s Auntie, that she was unreliable. However, when I was introduced to her she was very nice and acted very loving toward her daughter. I can tell she cares deeply for both her girls, but after watching her interact with Cheyanne throughout the day the relationship appears to me right now to fall somewhere between parent and friend. I was able to talk with her more later and she started to explain that due to seizures she wasn’t able to live with her girls. She has a major surgery coming up and it sounds like her health plays a big part in the living situation, but I also think there’s more to it than that...another reason I need to sit down and talk with Cheyanne. It didn’t work out this last week, so I’m hoping the next time I’m up there we can set aside some time for a brief interview.

Though she and her mom appear to get along very well, her dad seemed to be a source of frustration and disappointment. He was there only for a couple minutes as he was pulling out to tell Cheyanne that he wouldn’t be making it to her birthday party (he was going camping instead). She vented to her grandmother and vented later to me that he had gone to Teona’s party and would probably go to her brother’s but chose not to be there for her “Sweet Sixteen.” I had forgotten how meaningful this particular birthday is until she mentioned that and realized how hurt she must be by his absence.
Cheyanne talks with her dad the morning of her 16th birthday, who told her he wouldn’t be able to make it to the party later.

Cheyanne is comforted by her grandmother after she expresses her disappointment at her father’s decision to not go to the birthday party.
Cheyanne and her soon-to-be brother-in-law, Michael are very close. In fact, they call each other brother and sister. Knowing how much she loves horses, Michael, who works on a rescue ranch bought Cheyanne her own horse for her birthday and told me later he plans on getting her a saddle as well. He took her to the ranch where he works and had her help feed the horses before telling her there about the big surprise gift. Unfortunately her horse wasn’t there yet and she wasn’t able to ride any of the others.
After the visit to the ranch Michael and Cheyanne spent the rest of the day just hanging out and listening to music. Teona eventually showed up and friends would stop by every once in a while to show off a new baby or to talk about cars with Michael. Again I noticed that Cheyanne didn’t really have any friends around. She sticks with her sister and Michael primarily and interacts with their friends, but no one comes to see her explicitly. Even at her party she had one school friend who she’d known since elementary, and then all family. But from her stories she was telling me from her time in Spokane she does have other friends, just perhaps not in the area.
They later picked up her mom from her home in Centralia and drove back to Napavine. In the car, I think Cheyanne was upset over her boyfriend not being able to come to her party. She was very silent about it and she had sunglasses covering her face, but her mood changed when she found out. They continued texting back
and forth and finally Michael offered to go pick him up for her. Her mom also offered some comforting words and held her hand on the drive. Her mom would continue to tell her how special and important she was for a while afterward and pulled her aside briefly to talk. Cheyanne stuck close to her mom throughout the evening, showing her texts that she got on her phone, or a picture of the gift her uncle was getting her, talking, etc. Teona even mentioned that Cheyanne was tied to her hip.
I was also able to see her interact with her boyfriend at the party when he finally arrived. I’d like to be there for more of their time together, but am not sure when that will be
Cheyanne’s mom gives her 16 spans in honor of her 16th birthday.
After this trip I felt I had connected more strongly with Cheyanne, which is great, but on the whole I wasn't as pleased with my work. I felt off throughout the day with my shooting and wasn't as I have been of my previous shoots. I felt more timid than I had during my last few visits and am hoping that doesn't continue to hinder me in my work. I'm trying to watch the way I move and work from a third person perspective and can see I'm allowing my shyness to get in the way too much. I'm sometimes afraid to move too quickly to get a shot or interfere in a sensitive situation (such as with her dad) and act too much like a “photographer.” But, I know at the same time that she needs to know I will be there to capture all moments, even the hard ones. Especially the hard ones. And in the car, when I could tell she was upset I did eventually push myself to turn around and take some close shots of her face though her expression was hidden behind her sunglasses. Robert Capa’s quote - “If your photographs aren't good enough, then you’re not close enough” – kept coming back to me every time I froze up though and it did work by shaming me into doing a better job.
A Normal Day

July 13, 2013
In my last post I think I mentioned that I had begun to feel like an event photographer, after shooting Cheyanne at the 4th of July and her Birthday. So, I wanted to spend a normal day with her, to see what she normally does and how she typically acts with her family.

What I got was just that, which was great, however, after talking with her about how her week had been going, I started to wish for some of the more extraordinary things I had missed... Unfortunately, I missed a lot. On Monday Cheyanne and her family had taken part in the Paddle to Quinault canoe journey that many different tribes in the area participate in by hosting the paddlers at one of their stops along the way.

Dr. Chuen Wong explains to Cheyanne how to properly see through her new bifocals. Cheyanne recently discovered she is both near- and far-sighted and will be required to wear her new glasses every day for at least two weeks.
I had been really hoping to get Cheyanne in a more “Native” setting because one of the issues that has been worrying me slightly is that she doesn’t appear to be Native American. Though she is technically 1/8th Indian, she identifies strongly with that side of her family. She was involved in a drumming group, helps out at powwows and the Paddle to Quinalt and attends conferences and workshops for Native American youth. I’m worried, though, that I haven’t yet been able to portray this as well as I should. I knew about the Paddle to Quinalt event but didn’t think it was until August, and so I didn’t ask her about it yet, and she didn’t tell me, which is frustrating, but I have to remind myself that she is a teenager, barely over 15.

The week only got more exciting when Teona had to go to the hospital due to some pregnancy complications. Everyone, including Cheyanne’s new boyfriend, rushed over to the hospital after Teona was taken in an ambulance, and they spent the rest of their day there (Teona was fine, but was on bed rest the day I was there). Then, Cheyanne had her phone taken away from her after a fight with her grandparents, which will now make communicating even more difficult for me. She said she answers emails, but I emailed her yesterday and still haven’t gotten a response, which means I’m going to be relying heavily upon Teona’s phone to talk with her.
All in all it was an exciting week that I wasn’t able to see. After I heard all this I stressed for Cheyanne to let me know about anything that might be happening so I could come up and be there. Right now the family is primarily getting ready for their trip to the sand dunes, which they do almost every year. It’s a vacation time for them and Cheyanne has been very persistent on me joining them. I sense that if I go I won’t be seen as just the photographer, but rather a friend to ride with on their ATV’s. Thank you for the responses I got to me email yesterday about my concerns about this. I think I will stop by for a day or two if I can figure out accommodation to further capture family interaction. Otherwise, I’ll let her know that we’ll just pick up where we left off after she gets back. I initially felt her story wouldn’t need me to include photos of the trip, but after this week of feeling like I missed so much I’m more hesitant.
Michael and Dawson pour transmission fluid back into its container after Cheyanne’s grandfather and father had been working on the family van. The van, her grandfather said, holds a lot of memories.

Cheyanne and her mom squish each other’s faces before her mom leaves for her home in Centralia, Wa.
The day+morning I did spend with her was good though, and I was able to see more of her mom and dad, and the brother, whom I was beginning to think didn’t really exist. I could tell almost immediately that she is really close with her brother. She seems to relate to him in a way that she can’t with Teona who is engaged, pregnant and in a very different stage of life. It’s really interesting to see her caught in the middle, between being a little kid and an adult.

Cheyanne and her brother Dawson wrestle in the kitchen before taking it outside. Even though Dawson participated for a year on the school wrestling team, Cheyanne said she could still take him.

I’m going to ask to do our first interview soon, probably right when she gets back from the dunes to provide me more direction in my own work, and hopefully, by then, to ask about the first set of photos she has taken. I think her story is going to rely heavily upon her interviews...at least it will as of right now.
As far as my other potential participant goes, I heard back from Lisa at Center for Living in The Dalles, who said she had given my information to a girl interested in participating. The girl told her she had tried to call and left a message, though I never received any. She said she would call again and see if I would be able to call the girl instead. Robbie Bill at Yellowhawk Tribal Health Center also called me back to let me know that he had passed the word around about my project and had gotten some interest from one individual, but never heard back...I’m going on Thursday to meet with Shane Lopez-Johnson at NARA to talk about my project more and hopefully meet some of the youth that stop by and recruit someone interested. Let me know your thoughts on all this. Do you see anything I’m missing in Cheyanne’s story so far, any other situations I should be looking for? Do you have any critiques on the photos themselves? I also had the chance to talk with her grandfather for a bit and he told me that Cheyanne can be hard to get to know since she doesn’t let people in easily. She has been very open with me, but it got me wondering how much more I might be missing beneath the surface.
It has been a crazy last couple of weeks and I’m so behind on my work. I have many stories and experiences to recount so let me start from the beginning. When I last left off I had asked you all what you thought of me going with Cheyanne to the dunes on the Oregon coast. I was hesitant because I wasn’t sure how the vacation would fit into her story. I also knew Cheyanne was expecting me to go as a friend and I felt like I needed to be careful with how our relationship was progressing. I was provided some advice by a couple of you who encouraged me to go because this was such an important trip to her. So, I decided to meet her down there for a couple days and spend some more time with her and her family.
When I arrived Cheyanne showed me around there camp where her immediate family, uncle, aunt and cousins would spend 12 days riding four-wheelers or “quads” and banshee buggies. Soon after I arrived everyone started heading out to the dunes. I had absolutely no idea what to expect since I had never been on a four-wheeler or seen the dunes. They said I could ride out with Cheyanne on the back of
her quad since walking to where we were going was out of the question (I asked). The ride was a blast in terms of entertainment, but trying to photograph the situation was so difficult. At first I was too timid to try anything other than holding on as tightly as I could around Cheyanne’s waist while trying not to bounce off the back.
I realized quickly too that if I was to start shooting while riding I would need to carry my camera on the other side of my body. After a few adjustments I was able to start shooting, somewhat clumsily due to my helmet and goggles. At certain points
during the ride I was able to get off and take photos while they rode around me. This might have been impossible to do if the dunes had been more crowded, but since it I was visiting during the week I had a bit more freedom. After quickly shooting from the ground I would hop back on with Cheyanne and we would all hit the next spot. It took a while before I could gather enough courage to take photos while we were moving, but I eventually made some shots.
It was quickly apparent to me why Cheyanne looked forward to this vacation so much. The view was breathtaking, unlike anything I had ever seen, and from the back of a four-wheeler you feel absolutely free – and it would be easy to forget everyday problems and stresses while riding.
While they weren’t out on the dunes everyone hung out at camp, mostly just talking, sometimes going for walks or hikes. Cheyanne tried to get out on the dunes as much as possible, and I could tell she was trying to show off for me. She’d ask if I wanted to go out again and I’d tell her only if she was already planning on going, which she’d usually say she was. But I could sense that she liked having me around. Being there on their family vacation, I felt myself walking the fine line between journalist and friend, sometimes slipping more into the friend realm. I love our relationship and how open she has been with me, but at the same time, I don’t want to cross any ethical boundaries.
After meeting her at the coast I can tell she sees me as a closer friend, as does her mom. My last trip up to her house I noticed a change because now when I'm around she’ll stand next to me as I’m taking pictures, forgetting that she is the person who I’m suppose to be taking pictures of. However, since our last meeting I’ve just decided not to worry too much about it and just let things move forward naturally. I wanted to do this project to help kids and empower them, and if my presence in Cheyanne’s life is accomplishing this than I guess I would be fulfilling my goal.
Since my trip to the dunes I made another trip up to see her when she texted me that her boyfriend had broken up with her. I also began photographing my second subject, who I found through my connections with some people at NARA. I attended a weekly youth night where one of the directors introduced me, privately, to some of the students he thought would be a good fit for the project. I talked with four youth, and two sounded interested. I followed up with the first of the four who wanted to participate and I think I’m going to continue with her. She has an interesting background, and while she seems like she’s doing “okay” now, it wasn’t too long ago that she had run away and had been placed in group homes for troubled teens.

Unfortunately I can’t show any of the photos now because there’s a problem when I try uploading them to my computer. I’m going to keep working on the problem and hopefully have them up before too long.

As always I would love to hear your thoughts, questions, etc. on all of this. Also, I mentioned before that I would be extending my stay here to continue working on the project, and the other day I bought a ticket to return to Columbia on September 24. See you all in a month!
The Break-Up

August 22, 2013
I have a few new posts coming your way, the first of which is an update on Cheyanne’s life...

Two days before I was set to meet my new subject, I received a text from Cheyanne that she had broken up with her boyfriend while she was on her way back from the dunes. I asked how she was and she replied “Sad and stressed.” I hadn’t been planning on taking another trip up to Napavine, but I knew it would be necessary to be there as soon as possible. I decided to go leave early the next day.
The house was empty when I arrived, but they showed up shortly after. I don’t know what I was expecting when I saw her...I guess I was thinking in the back of my mind that this would be the emotion I had been waiting for. Maybe she would be upset or unusually taciturn. Turns out it was quite the opposite. As soon as she got out of the family van with her brothers, she told me they were going to box in the back yard. Boxing! Apparently Michael had been giving Dawson some lessons and wanted to try them out. They didn’t waste any time in getting things started, and they did hit each other, hard. Cheyanne took one to the head and sat out the rest of the time.
Cheyanne sips on water after taking a hit in the head by Dawson while boxing.

Cheyanne’s mother rubs her shoulders as she reads texts from her ex-boyfriend and other friends just after the break-up.
As I was watching them I started thinking about the different ways people take out their frustration and it kind-of seemed to me that’s what was happening. After she sat down on the grass I noticed her expression change to something more stoic, more introspective. She was texting and eventually showed me the text her now ex had sent her when he broke up with her. I thought about asking for a picture of it, but second-guessed myself. I thought, “it’d just be a photo people would have to read,” as well as not being sure whether she would be offended or not. I can ask again later, but thought I would get some outside opinions first.

The doorframe to the kitchen has been used to measure the heights of the Kinswa children over the years in their grandparents’ home.

The rest of the day progressed like any normal day had with Cheyanne. I realized that this last visit I took far fewer photos than I had before, signaling that I’m reaching the end of the story, unless something changes significantly. I am set to go to the pow wow on September 21, but I am also considering going to school with her one day.
Cheyanne's great grandparents on her mother's side.

The next steps in the project though are primarily the interview. I’ve been formulating questions throughout my time with her and have been thinking more about how I should go about conducting it. The project from the start has felt like one that would be best told through photos, and then I would record the interview just using the audio recorder. Now, however, I’m thinking that maybe a video interview would look better, make it more complete. But, i don't have the necessary equipment with me, i.e. lapel mic and tripod. So, if I went this direction I would need to make a dent in my savings, which I’m not sure I can do right now...I’m looking into equipment prices now. Any opinions on which method might work best? I also have not seen any of the photos she has taken with the camera I provided because she forgot to bring it the last time I saw her, though I was able to get her started on the second camera.
One awkward situation that has come from my relationship with the family is her sister asking for senior and maternity photos and offering to compensate me for the time. I told her I wouldn’t be able to do the senior portraits but that I would take some maternity pictures as a favor. The same thing happened at my second subject’s house when her dad suggested I be his band’s photographer. Suddenly I’m getting paid gig offers left and right that I can’t accept.

While I didn’t get the emotional material I thought I would, I spent a lot of my time there looking for details and other aspects of her life I hadn’t gotten before. This included going over with her to her mom’s place, which I hadn’t been allowed to do before. Not only did this allow me to see them interact more, but it also hinted at something else that Cheyanne just confirmed the last time I saw her. The reason she may not have been broken up about her last boyfriend is because of her interest in another friend.
This is one of the only photos I have of them together, so I would like to get something better next time I’m up there.

**Meet Christina**

*August 25, 2013*

A couple weeks ago I had been invited by one of the directors at NARA to stop by one of the weekly Thursday youth nights to meet some kids he thought would make potentially good participants. I walked in with my fingers crossed. The event drew about 30 kids each week during the summer, but got up to as many as 60 during the school year. It’s an event hosted by NARA specifically for Native youth to keep them off the streets and away from drugs and alcohol. The people who attend actually range in age from 8- and 10-year-olds to thirties, some coming from very troubled backgrounds, while others are simply looking for the community they lack. The director was extremely helpful and introduced me to a couple people. I sat down with 4 kids, ages 14, 15, 16 and 21. The 15-year old was Christina.
On an earlier trip to NARA headquarters I picked up a flier that talked about doing a documentary on Native Youth, and the director was looking for participants. I was interested that one of their own was interested in doing something similar to my
own project since hers was also based upon suicide prevention. Turns out that director was Christina.

When we sat down she was immediately open to the idea since she was interested in documentary photography and video. I explained the project and she said it sounded like something she would want to do, but I could tell she didn’t quite understand what it was I was hoping for. When I told her I wanted her to take photos with the camera I gave her of things that were important to her, she thought that also meant showing me those things so that I could also photograph whatever that might be. In other words she started thinking of all the things she could show me so that I would have something to document. I explained that it wouldn’t need to be like that at all. Instead I just wanted to spend as much time with her as possible getting to know her through her normal routine. I could tell she was struggling with the idea a little still, but figured once we got started she would see what I mean.

She told me a little about herself when I asked more about who she was and why she wanted to do the project. She is half Hispanic, but identifies strongly with her Native heritage like Cheyanne, which also comes from her mother’s side. If you walked into her house, she said, you would never know she was Hispanic, but you would definitely know she was Native American. The project sounded interesting to her and she said it would be something for her to do. Not a very strong reason, but I wasn’t being picky. She also told me about how she had dealt with some depression issues, but I didn’t want to start prying too much right away. I got her number and told her I’d like to start as soon as possible.

While I was at NARA I had two others that expressed interest, but Christina was the strongest option. I had a phone number for her, unlike the other two, and she was in a stable location. Another girl who I thought might be a good participant could only communicate through Facebook and was in the process of moving into the foster system, which I have unsuccessfully tried in the past to work with. I went ahead with Christina.

I texted her over the next couple of days and figured out a time when I could meet her in Troutdale, where she lives with her aunt and uncle. She was definitely right about the interior of their home. The walls and cabinets were full of Native American themed decorations – books, dolls, paintings, dream catchers, etc.
My first time with a subject I prefer to be more of a warm-up get-to-know-each other session. I didn’t want to stay too long and freak her out, while spending a lot of our time just chatting and hearing her story while still making some photos. And she did tell me a lot about herself. For as put together as she appears, she comes from a troubled background. Her mother who lives in Portland struggles with drugs and hallucinations, making her unfit to watch over Christina. Her father died a couple years ago and dealt alcohol issues. A couple years ago, she ran away from home and ended up moving from one home for troubled youths to the next until she finally came back to live with her aunt and uncle, whom she now calls her mom and dad. She also told me that she just found out she was pregnant with her current boyfriend.
I couldn’t believe how open she was being with me already. It awesome to hear everything she was still working through and I was excited she was allowing me to be a part of it.
The rest of the day we just hung out in and around her house. She showed me her dad’s studio and we walked to the park with her dog. Because she doesn’t have a car or job she is stuck at home a lot. She plans to change that soon and hopes to find a job and get a car since she will be having a baby in the near future. That coming Sunday she would be turning 16. It was hard to believe she was only 15 when we were talking about these very adult issues. And, she acted very mature for her age, much more so than Cheyanne in some ways. Getting pregnant had never been a part of the plan she said, but it just happened. I could tell she wanted a different life than the one her parents had set as an example to her. She didn’t want to do drugs or drink and she wanted to be responsible.

I had the opportunity to meet her “dad” while I was there. He walked in while we were listening to some of his music in the studio. His day job is an acupuncture therapist, while he is also an R&B musician who sings primarily about Native struggles and ways of life. He is a really nice guy, but paid a little too much attention to me, in terms of talking and asking me questions. I started to feel really conspicuous, but after a while, toward the end he started to ignore me a little more. He’s a very chatty and gregarious person who also talks a lot about what he does. I can tell he cares for Christina greatly, but perhaps doesn’t show her the attention she needs sometimes. She tried to show him her ID card that she just got and he paid it only a passing glance before talking more about the meeting he had just come from. And, although she has expressed interest, he hasn’t taught her how to play music. I want to explore their relationship a bit more.
At about 5pm I was getting ready to go when she said her boyfriend would be stopping by. I said I could wait a bit longer to meet him since I knew he was such a big part of her life right now. She hesitated and i could tell she didn’t like the idea. I
asked if she or he would be uncomfortable with this and she said her boyfriend didn’t like “this sort of thing,” and that he didn’t want to be around when I was there. I told her that was fine for that night, but that in the future I would want to be there when he was there, even if it was only for a very brief time. I asked if she could talk to him about it, and maybe get him more comfortable with the idea. If he would like I also told her I could just talk with him for a little bit and explain the project. She thought that might work and I told her I would keep in touch over the next couple of days. When I asked if I could be there for her birthday on Sunday she again hesitated. I figured I would talk with her about it at the start of the weekend. Unfortunately that all took place a little over a week ago now. I’ve texted and called without response and am worried I lost her. At first I thought perhaps the amount of time I spent with her was overwhelming and she got nervous at what the project actually would mean in terms of how much time I would be spending with her. But then after talking with a friend, they suggested that it might not be her at all, but rather the boyfriend who could be influencing her to ignore me. Either way I haven’t heard from her. I’m planning on calling again today and if I still can’t get through I was thinking of calling her dad, just to check in and see if everything is ok.

I don’t want to give up on her. She has a great story, but also, I think I’m out of time in finding someone. I’ll be back in Columbia in less than a month and I have tried every outlet I can possibly think of with very little success. I’ll keep you all posted on what happens next, but hopefully I can get her on the phone today or tomorrow without resorting to calling her dad or driving out to her house.

Mother-daughter “Hour” with Cheyanne

August 25, 2013
Last Monday I took a quick trip up to Napavine to see Cheyanne while she and her mom spent the day together. The trip would be a combination of driving my own mom to a workshop for her job while stopping by to see Cheyanne. I mostly wanted to be up there to exchange cameras with her so that I could start developing the photos she’s been taking and get her started on the second camera.

When I got up to her mom’s house they were both just sitting and talking before they would be getting ready to go to Cheyanne’s appointment. Cheyanne has been great in terms of communication with me, but one area she doesn’t excel in is informing me of her day-to-day activities. I only spent about an hour with them because Cheyanne had an appointment for her back and neck in Longview about 40 minutes away. It would take me too much time to travel before I had to pick my mom back up, so I just spent what time I had with her at her mom’s place. This would also be the last time I saw her before her trip to Michigan for another Native youth conference.
I am starting to wind down the project with Cheyanne, and move onto the next phases while also focusing more attention on Christina. My potential plan is to have all my raw material gathered a week before I fly home.
Meeting in the Middle

September 7, 2013

Christina is put on hold as she waits to hear whether the scratch-it lottery ticket was a winner.

As you might remember from my last post, Christina, my perfect second subject went AWOL. I texted and called, left messages, but without any luck. I didn’t know if she was ignoring me or something had happened. Then I remembered that she mentioned she may be going to Texas for a week. I thought that must be it, but I wanted to make sure. Her dad had given me his card with his number, so I decided it was time to give him a call, something I wanted to avoid so as to not scare her off if this was all just a misunderstanding. Turns out she lost her phone. Well great. Needless to say staying in contact with her has not been easy.
So far the only access I have to her is through her dad and I don’t know if he always is able to pass along the information. For example, right now he and his wife are both out of town and they don’t have a landline in the house. Christina uses the neighbors phone to make all of her calls and I’m guessing that’s how they are working the situation out, but it still is frustrating.
Even after I talked with her dad I still couldn’t get Christina on the phone. After about 5 attempts of calling and her not responding or not being around to answer I decided I would follow David’s advice and make a visit. I drove out to Troutdale and
parked my car at her house, walked up and knocked on the door, three times. And waited, and waited, and waited. No answer. So I pulled my car around and decided I would have to do a stake out. I texted her dad to let him know I was in the area and to see if Christina would be around. He got back saying that she would give me a call in a couple minutes. She had been in the house the whole time and either didn’t hear me or tried to wait till I left. When I got in though she seemed fine with me being there. I don’t know and I’m going to chalk it up to a simple misunderstanding and the irresponsible teenage phase.
Because Christina lost her cell phone and her family doesn’t have a land line, she is forced to use the neighbors phones.

Christina argues with her boyfriend while using her friend’s cell phone.
Christina said she had just gotten in from a late night out with her boyfriend. I could tell she was tired and a little out of it as I made a few photos. I asked what her plans were for the day and she said she had none except to again meet up with her boyfriend later, with whom she still hadn’t talked to about the project and me. She promised she would do it that night.

At about 1:30 she said she needed to take a nap for an hour, and asked if I would still be around when she got up. I wasn’t planning on leaving until absolutely necessary and I was hoping to get more of her interactions with both her parents since her mom and dad were there that day.

Teenagers. An hour turned into two, then three and we were going strong on four when I finally decided it was time to go.

I made very few photos and didn’t get to talk to her nearly as much as I needed to, but the day wasn’t a complete loss, because I had the opportunity to talk with her dad who has absolutely no problem making conversation. We talked for almost the entire time she was taking a nap. He told me about his history growing up in California and where his family originally came from, how he can trace their ancestors to a native tribe in Mexico in the 16th century, about how they continue to attend spiritual ceremonies and pow wows and about how Christina came to live with them. She was still a baby or toddler when he and his wife adopted her from his sister. He said it was something he had dreamed about before. In his dream he saw his wife and him with a little girl and soon after that they brought Christina home.
He told me a little of her history too. She was taken from the home by children services after a domestic dispute erupted and the mother was discovered to have schizophrenic issues as well as a drug user. Christina was placed in a foster home and as a result has some separation anxieties, though she doesn’t recognize them. He told me more than once how she’s a great kid, is very friendly and has a great personality, but can’t recognize the consequences of her actions. He attributed this to ADHD, I think is what he said...I have to double-check that, but he said it had to do with an immature frontal lobe in the brain. Because of this she is impulsive and can frequently get into trouble. Running away was a case in point.
Christina ran away from home two years ago and has only been back three months now, so the situation is still new for everyone. This would explain why she has been given restrictions, but loosely, such as curfew and spending time with her boyfriend. When she ran away she went to stay with a friend in Portland. Her parents only found out where she was through a friend of a friend. The only way to get her off the streets was to have her arrested, he said, and put into a home for troubled youths. She passed through three different homes (including Christie House and Cedar Bough) before ending up back with her parents. Despite how smart she is her dad told me about a lot of the trouble she has at school. She was removed from the first school to be placed in an alternative school. When that didn’t work out she was put in another alternative school, an alternative school for the alternative school is how one of her friends put it. She’s a hot head and frequently gets into fights with the other girls. And, apparently she has more of a reputation than I thought. Next week I’m planning on going to school with her and decided it would be better for me to talk in person with someone at the school rather than call. When I got there they asked me who the student was and when I said Christina they immediately knew who she was and said I was at the wrong school. Instead of driving over to Reynolds East, I was at Reynolds West and they still knew here by name. When I said I was impressed they somewhat implied having reason to know her name off hand…and not a good reason.
As open as she and her family have been with me, I’m still sensing her hesitation with me being in her life. A big part of the problem is that she doesn’t understand my role. She sees me as someone she needs to set time aside for, even though I’ve explained I just want to be there in her life, whatever she may be doing at the time. I talked with her again the last time I was there and am hoping she’ll start to get the idea and ignore me more. But up till now, all I’ve seen of her life has been within the house and around the neighborhood. I made a trip out again a couple days after my stakeout and she again set time aside for me. I was getting a little irritated and bored with the situation...and in the end this only hurt my work. I walked away disappointed with our relationship and disappointed in my photographs. I missed a number of shots, that I had thought were unimportant at the time, but turned out to be necessary in the end. Or I didn’t even see them I was so wrapped up in my own expectations of how she would be living her life and what I would be seeing. It was an important lesson I learned, and even more importantly, has made me want to get back out there and keep shooting.

The best part of the day was seeing how she and her biological mother interact. Her bio-mom moved in with them a couple days prior after being evicted from her apartment in Portland. I can see how much she cares for her daughter, but she’s not able to function as a normal adult due to her mental health. She always asked if she was hungry and wanted something to eat, but that’s the extent of what she can do for her, as I’ve seen so far. And, she’s a talker. She moves from one topic to the next like water flowing from one pool to the next. It’s incessant and it grated on
Christina’s nerves. She vented once in a while but mostly contained her irritation. She told me the reason she talks so much is due to her not taking her medication because she thinks she doesn’t need it. Though, when she does take them, it sounds like they knock her out. I don’t know which she would prefer.

I also had the chance to see her around her friends and listen as she talked with her boyfriend on the phone. It sounds like her boyfriend is pretty controlling. He doesn’t like her hanging around the friend next door, whose phone she was borrowing. He also asked about me and why I was always around even though she’s told him it was for a project. This worries me, because I’m starting to understand more of who he is and I get the sense he isn’t going to like me being around, especially when they’re together even though it’s so important that I am there. I’m still going to push for it and decided that the next time she has plans to meet him I’m at least going to introduce myself and explain what it is that I do.
Christina’s Secret Place

September 10, 2013

Because of Christina’s phone situation, and because I’m rapidly running out of time to pull a story together for her, I decided to drive out to Troutdale Sunday afternoon and see what she was up to. I knocked and she came right to the door, but I could tell immediately that she wasn’t all that pleased to see me. She looked like she had been lying down in bed, and before I had the chance to ask what she would be doing that day she told me she didn’t feel like being photographed that day and was just going to be staying home. I should have been anticipating that reaction and should have had some quick counter response but I didn’t. She said she didn’t feel well and I tried to push a little by asking if I could come back a little later, but she said she’d be in all day and that she really didn’t feel like having me around. I’ve been told “no” plenty of times before but it still stings a little, and makes me especially worried when I need to have all my raw materials gathered within the next couple of weeks for the project.
I could tell that she really didn’t want me there and that if I pushed the situation it wouldn’t work out in my favor, so I said it was fine and told her that I would be back Tuesday for her Sylvan session. I’m heading out later today and will be spending the night so that I can also go to school with her the next day.
Since I had driven all that way I decided to head down to the park she showed me on my first day visiting her and take some more shots of the path she used to like to walk when she was younger. She thought it was her own “secret” place and it feels like it; a patch of forest surrounded by suburbia. I’ll probably end up using maybe one of the photos in the actual project, but it did give me some time to think.

An Alternative School for the Alternative School

September 20, 2013

After being turned down by Christina two Sunday’s ago for the chance to spend some more time with her I was really looking forward to our Tuesday and Wednesday plans. Tuesday nights Christina typically attends Sylvan learning courses, so I would go with her that night and spend the next day with her at school. I had tried the week prior to go with her but her plans changed and she decided not to go that time because she didn’t have the bus fare she said. I can tell she doesn’t enjoy going to the classes and I think she looks for a way out of them, but I was hoping the next time would be different.
Christina prepares a bowl of ramen noodles and eggs with chorizo after school. Now four months pregnant, she is frequently hungry and finds herself needing to snack throughout the day.
She had told me before to be at her house by 2 since she takes the bus to be at class by 2:30. When I arrived though she wasn’t at home. I knocked a couple times before realizing that maybe since school had started she took the bus straight from there to Sylvan. I ran over to Reynolds Learning Academy East, which let out at 1:45 and asked if they knew whether Christina still was attending Sylvan during the school year. They thought the bus took her home after school ended. I rushed back thinking maybe I hadn’t waited long enough and found the friend that was working on her parents house who said he had seen her and she was probably at a neighbors house. I knocked on three neighbor’s doors without response and then just waited to see if she would show up. After about an hour I went back up to a neighbors house again and knocked. Christina answered the door this time.
Christina talks with her dad about buying groceries before leaving for class in the morning, saying they didn’t have anything to eat for breakfast.
This happened once before and I don’t know if she purposely tried to avoid me or just didn’t hear me, but I was still trying to give her the benefit of the doubt despite my frustration. She gave me a few reasons why she wasn’t going to be going to Sylvan again that night so I said I could just stick around for the night. However, she told me she didn’t really want me around since she was leaving soon to meet her boyfriend. I said that would be fine because I would still like to meet him and get just a couple photos. Eventually she told me it would never happen with him because he didn’t want to be in the project at all. I explained to her again about how much I was trying to tell her story, and how I needed to be around with her as much as possible. She let me stay for the hour but said it wouldn’t work with her boyfriend and we could start the next day for school. I decided to just take what I could get.
The next morning I got there early to get some of her morning routine. I followed her to the school bus stop and then met her at school. The principal had been very willing to help and didn’t mind my presence as long as I wasn’t disturbing the
classes, but I still wasn’t sure how she would react when I got there. At first she said Christina was uncomfortable with me being there during breakfast and that she thought I was only going to photograph her during science class. I told her that I would be there all day if I could. I was a little worried at first, but that was the one glitch of the day. After that things went really well. I was impressed that not only the teachers didn’t mind my presence, almost all the students ignored me. All of these kids have some issues they’re dealing with like Christina. She and a neighbor friend joked once that it was an alternative school for the alternative school. I thought for sure some of them would have a problem with my camera, but they were fine.
I followed Christina from class to class watching and photographing. She didn’t completely isolate herself, but I could tell the other kids she talked to weren’t close.
friends. She told me she does her own thing and that was pretty evident by the way she acted around everyone else.

Because of what her dad had told me about her being a hot head I wasn’t sure how much of this I would see. The way he described her, it sounded as if she frequently got into fights at school. I also didn’t know whether my presence would influence her one way or the other. But no fights. She did show some frustration with another kid in class, but nothing else. Actually her teacher told me that she was focusing more because I was around. Not that I was hoping to see a fight, but I would have liked to show this side of her if I had the opportunity.
By the end of the day I could tell she was growing restless with my presence. As soon as the last class let out she bolted for the bus. I ran up to ask her some questions and could immediately tell my time with her was over. She didn’t want me around anymore that day so I set up a time to do the interview the next week and get her disposable camera before that.

She thought that she could possibly get some photos of her boyfriend on the disposable but it didn’t happen, so he’s not going to be included in the story. Since my school day with her I developed her photos and conducted an interview with Christina. The photovoice portion of the project didn’t go as well as I was hoping. Both girls had a hard time actually getting me the cameras when I needed them and Christina kept saying she didn’t know what to take photos of. I told her to do whatever might be important to her, something that makes her happy or that she’s proud of, or even something that might do the opposite. She never finished her roll, but I was still able to get some information from the photos, like, for example, that she never included any people, and many were of her dogs. She didn’t photograph herself but did include a couple shots of her room.

The interview went okay. I’m trying to set up one more time to meet because there were some questions I forgot to ask and the time we had was cut way short because she forgot I was coming out, showed up late and had to leave early. I haven’t listened to the interview again yet, but she had a hard time articulating herself,
partly because she didn’t want to talk about some things and partly because she didn’t know how to. One answer she gave me that really worried me was when I asked why she wanted to initially do the project. She told me it was because she wanted to help me out...When I first met with her she told me these were some of the issues she was dealing with but I think she is hesitant to open up about them. And as we talked more she told me about how the “drama” of her old school would bring her down. I can also see how much the strain on her relationship with her dad is taking its toll on her emotionally.

I’m keeping my fingers crossed that she won’t blow off my request to the second interview. I think now that she knows what to expect she could be a little more relaxed.

My Last Day at the Pow Wow

October 6, 2013

I’m sorry it’s been so long since I’ve last posted notes from my time with Cheyanne and Christina. It’s now been a couple weeks since I’ve left Oregon and am finally getting things in order to start the process of building the actual multimedia project. During my last week in Oregon my time was spent interviewing and attending pow wow with Cheyanne’s family
After attending school with Christina I set up a time to interview her the next week. I apologize if I’ve already written about some of these experiences, but I’ll start at the beginning just in case. I set up the interview with her only to be let down again by her failing to show up until 2 or 3 hours after I said I would be there. Then she said she would only have an hour to talk because she was meeting her boyfriend. In short, the interview did not go as planned, and was made so much more difficult by the fact that she was on bad terms with her family after an argument a couple nights before. As a result she was much more closed and unwilling to divulge any more than absolutely necessary. I left feeling relieved that the interview was over, but unsatisfied with the material. I decided to try to interview her again and dropped by the next Friday to set up another time to meet.

I wish I could say the second time around was better than the first, and it was in terms of lighting and composition for the video, but she was still resistant, and I could see why people thought she is ADHD. From the moment I sat her down she wanted to know how long it would take. I pressed on asking her questions and tried to get past her “I don’t know” or “I can’t explain it” answers, but it didn’t make much of a difference. She grew more and more restless and after about half an hour I decided to call it quits. I’m still not sure if I got anything better than the first time since I haven’t listened to it again yet, but I’m hoping to be able to work with what I got. While I was there I also took a video portrait of her standing outside her house in an effort to incorporate more video into the piece if I decide to use the video interview rather than just the audio.
After working with Christina I realized just how important it is to find just the right subject for your project. Unfortunately this means you might tend to find people with similar personalities, which wouldn’t show you the full spectrum of people struggling with these issues, but at least you would have something to work with. Christina wasn’t the right person for the project. Throughout my time in Oregon I thought of Craig Walker frequently and how it took him years to find just the right subject for the PTSD project. A summer definitely isn’t long enough to tell this type of a story and is something I’m going to continue reworking later.

With Cheyanne I did the same, a video portrait and interview. I went up the day before the annual Cowlitz pow wow to do the interview which went pretty well actually. The difference between the two girls became more and more apparent as Cheyanne very openly described her struggle with depression. Though I see some similarities between the two of them, the biggest difference was that while Cheyanne was on the tail end of issues after seeking the help and advice of her mom, Christina is in the midst of them without a mom she trusts to confide in. Cheyanne told me about her history of cutting, the death of an uncle, the attention shown toward Teona by her grandfather and her grandparent’s apathy toward their own health that has all weighed heavily upon her. Moreover she talked about the physical distance between her and her mom and how much of this has been made up for through the strong mother-daughter bond. Minus the frequent interruptions by her siblings who didn’t understand what we were doing the interview went well and all of my questions were answered. I’m a little worried about some of the background noise, but I’ll cross that bridge when I get there I guess.
Once we were done with the interview I went to the football game with her and her friends. I wasn’t originally planning on it but Cheyanne insisted I go and I hadn’t had the opportunity to go to school with her like I did with Christina. This allowed me to see her interact more with her friends outside of a school setting but in a very high school environment.
The next day was the pow wow. I woke early and ended up getting some environmental shots of the scenery in and around Napavine that I was thinking about incorporating in the project somehow.
I stayed with Cheyanne from early in the day as her family helped with set up since they were part of the hosting tribe. Although she seemed to like being at the powwow, she seemed distant from the actual dances and events. She had stopped participating in the Grand Entry and rarely went to see the dancers, but instead filled her time walking around talking with people and looking for friends. Sometimes it seemed she was walking in circles just to keep from being too bored.
When we all arrived I was introduced to some of the coordinators who informed me of certain restrictions for photographers, and there were many. I wouldn't be allowed to shoot during certain dances, especially Eagle dances, I would need to ask permission to photograph anyone dressed in their regalia, sometimes the drummers could take offense to me photographing them, at the end of certain dances I would not be allowed to photograph dancers... Many rules and sometimes confusing.
Needless to say I was pulled aside a couple times and told not to photograph. I tried to push in some situations but really wanted to avoid offending anyone since this was my one opportunity to photograph at pow wow. Plus, I was an outsider and in working on this project, I’ve learned that I’m not only trying to help the Native community represent themselves, I also was working to represent myself and break down some of the ill-perceptions many within native communities still have toward white people. Moreover, I was with Cheyanne’s family at the event and any embarrassment I caused would reflect poorly on them...I don’t know how much of this should have affected how I was shooting, but it did.
I wasn't as pleased with my photographs as I would have liked when I left, and it was the first time I had really felt hindered by only having a 50 mm since some of the action was so far away from me. After attending MPW for the first time, I wished
I could have heard some of the lectures before finishing the shooting of my project. Now I keep thinking that I didn't get close enough or don't have enough variety in my images. I also left wishing I could have done more and been even further immersed in the culture.
One thing I know, however, is that this is just the tip of the iceberg. I’m planning to continue my work post-graduation, and maybe re-conceptualizing just exactly what and how I go about telling the story. Even if I didn’t return with what I was hoping for, I learned an incredible amount from my first time working on a project away from Columbia – first and foremost, that photojournalism is more than just a job. It’s really a way of life, the ability to put yourself in situations and become absorbed by them so that you are able to take successful shots. It’s a mindset in how you want to communicate with others and how you want your work to be understood. I also learned that self-motivation is much more difficult to come by when you’re not surrounded by like minded and equally passionate people. It’s easy to get distracted from your work because you’re being pulled in ten different directions. All that is to say, the experience was great because I can take what I know now and continue building upon it.

After spending as long as I could at the pow wow, I said good by to Cheyanne and left for home. She gave me a hug and I realized how much I had been a part of her life, just as she had been a part of mine. It was the first time I didn’t feel ready to say goodbye to a subject, not because I felt I needed more from them, but because they had begun to feel like a friend.

I’m going to start assembling my materials this week and piecing together a storyline from the audio as I make some edits of the photography as well.
After a Long Absence..

January 30, 2014

Ok. So here it is. The update we’ve all been waiting for. I apologize for how long it has taken but I had some family issues come up that took me on an unexpected trip to Michigan last week.

Now that I’m back I’ve had the chance to assess where I am with my research and it looks like I am completely through all of the articles from The Oregonian and The New York Times. I realized this as I was continuing to sort through Seattle Times articles when I remembered that Keith and I had decided to not include those unless I had a sufficient amount of extra time. During that meeting we also decided that it would be best to not do a content analysis of the photos accompanying the articles which I am including in the study for a couple reasons. One, because of the time constraints on finishing this project and two, in that while some of the articles’ photos are online, others I would have to search through microfiche to find which would be painstakingly slow.

We had also talked about emerging patterns from my initial impressions of the articles and whether I saw any variance in coverage between the two forms of publication (national vs. regional). From what I can tell, it appears that The Oregonian’s coverage of Native American issues is often more focused upon issues within the community, while the New York Times deals primarily in national scope.
But, I believe this means that there are also more health-related articles in The Oregonian pile because of this. It also appears that a majority of the time both publications use the title to readily identify the article as an “Indian” story, using indicators such as “Indian,” “Brave,” “Native,” “Tribe” or specific tribal names. Also, much of the articles seem to focus upon a conflict between white and native culture, manifesting itself primarily in the form of the casino debates, but also in articles focusing on politics or history. Its an undercurrent through many stories.

The next step for me is to first calculate the column-inches number for the articles that did not have the word count readily available for me and which I could not find in the website archives. I am planning on doing this by going back through the pdf versions. Once I do that I will review my original questions, tweak them to fit the recent decisions made for the sake of finishing on time, and begin the analysis. During this time I would also like to begin writing anything that I can for the final project, including portions such as the introduction.

Please let me know your thoughts as always. Let me know if it looks like I’m headed in the right direction or if I’m missing anything. These updates will become weekly from here on out so that you aren't all wondering where I went and so that I stay on track.

Finally Finished

February 12, 2014

is last week I finished filling in the gaps of my research, which were primarily calculating column inches for The Oregonian articles from 2005-2007. Newsbank did not include word count in their article description for those years and they are not available on the Oregonlive website. However, I managed to bypass these obstacles when a search through their paid archives revealed a preview of each article including word count.

Of the thousand or so articles I sifted through, I kept 382 Oregonian articles and 212 New York Times bringing my total to 592. With the holes filled I am now moving on to crunching the data to really find the patterns I'm looking for. I'll revisit my initial questions again and allow them to guide this process. Also, I’ve compiled a list of the journals with descriptions that align with the goals of my research to which I will be submitting my paper when it is completed. I’ll review the requirements, primarily for the AEJMC and tweak my paper from there for the others.

Just to keep you all in the loop of what is going on in my life as I work my way through the project, I recently picked up a second job and perhaps what you would call a third by agreeing to help Rick Shaw with POYi as volunteer coordinator. I may have bitten off more than I can chew, but I’m still thrilled to be part of the POY team.
While the new developments have made time management more critical, none of this will change the deadlines Keith and I have outlined. I don’t remember if I had published them prior to this, but if I did, there’s nothing wrong with reinforcing them by jotting the dates down again...

January 31—Finish research

February 31 – Have data compiled and introduction written
March 21 – Paper is written
April 1 – Send paper to Greenwood
April 25 – Defend by this date
May 2 – M3 filed for **submitted, defended** and **revised** paper.
I will also be checking submission dates for the journals I’ve listed and incorporate those into my plan.

**Journals**

**AEJMC**
http://www.aejmc.org/home/publications/jmc-quarterly/

**Journalism and Communication Monograph**
http://jmo.sagepub.com/

**Mass Communication and Society**
http://www.tandfonline.com/action/journalInformation?show=aimsScope&journalCode=hmcs20#.UvfIzHewJdQ

**Newspaper Research Journal**
http://www.newspaperresearchjournal.org/

**American Indian Quarterly**
http://www.nebraskapress.unl.edu/product/American-Indian-Quarterly,673174.aspx

**Ethnic and Racial Studies**
http://www.tandfonline.com/action/showMostReadArticles?journalCode=rers20#.UvfPoXewJdR
Evaluation
As a photographer you need to develop a way of working that suits your personality but also allows you to bring out the subject matter that you think is important.

-Tim Hetherington

When I first began pursuing this project during the spring and summer of 2013 I had grown leaps and bounds in my skill as a photographer, in my worldview and in my ability to interact with complete strangers. I had come to accept photojournalism’s inherent awkwardness, its intrusion into the lives of others. Prior to attending graduate school, one of the hardest assignments I was ever forced to tackle was to purposely break a social norm and then write about it for my Introduction to Sociology course. Ironically, I chose to dedicate the last three years of my life to a career that does nothing but break norms. The paradox, I believe, is true for many in the field. To my core I am an introvert, curious about the lives and interactions of others from a distance. Yet with the camera in hand, I am freed from the chains of my own shyness. However, when I left for Oregon nearly a year ago, I still had much to learn, and working with teenagers provided the growth-spurt I needed.

Hindsight is always twenty-twenty and of course there are many things I wish I could have done differently had I known all I know now. My first piece of advice to anyone intending to do a long-distance project would be to start early. Though I did begin researching before leaving Columbia I should have spent more hours tracking specific individuals down that would be able to help me. Mental illness is a sensitive topic, minority issues are sensitive topics and anything related to minorities is sensitive. When you combine all three you hit more walls than doors. I hadn’t anticipated how unresponsive some professionals in the field would be to my inquiries. After talking with others during my search I was told this also may have more to do with cultural differences than unprofessionalism I had not prepared myself adequately for dealing with those barriers. Starting this portion of the work ahead of time would have saved me many precious days I could have put toward following a subject rather than making phone calls and sending emails.

Throughout my time in Oregon I also struggled a great deal with the idea of becoming too emotionally attached to the subject. This was particularly true for my work with Cheyanne. I wrote of my conflicting feelings on the subject as I sought to establish the journalistic distance of “objectivity” with my subjects while dealing with the reality in which our friendship was growing. Had I given of myself more to the project, and to my subjects, I believe the content would be richer and more intimate. My photos reflect the distance I attempted to maintain, and I realized months after returning to Columbia, that my work is not about the photos I produce like I had always thought. Photojournalism is not about the photography. It is about understanding the humanity of people, of which we are a part. Becoming a fly on
the wall is an impossible goal to attain. People may forget about your presence briefly but you cannot disappear. You are a foreigner in the natural order of the subject’s life and the only way to compensate for the intrusion is to acknowledge it fall as naturally as possible into their world.

On the flipside of the how-close-is-too-close debate, I was also working with a subject that was resistant to my presence. Christina manipulated the situation so I could only take photos during times she allotted, and much of my work with her was in overcoming the barriers she put in front of me. The tension of our situation was only compounded by the fact that I had even less time to document her life than my first subject. In my field notes, I reference Craig Walker’s work with the PTSD veteran, and how he waited years before finding the right person to photograph. Sole power does not lie with the photographer, as some might believe. You can only tell an individual’s story if they want it told. Christina was a direct result of the short amount of time I had to locate my subjects, and when photographing mental illness you need plenty of time.

With that said, however, I was fascinated by Christina’s compelling story — pregnant at 15, and struggling with anger and depression issues after running away from home the previous year. Cheyanne’s story too interested me and I feel I accomplished my goal of portraying their Native identity without falling into the trap of stereotyping. While I wish Christina’s heritage had been more visually present in the photos you can see that it is still an important part of who she is. Moreover I was pleased with my decision to incorporate audio and video. The audio allowed the girls to speak for themselves about the issues they were dealing with, to tell their story. Hearing their voices adds an emotional layer I found lacking in my photos and allows the viewer to gain a deeper understanding of the girls’ personalities. For both subjects I waited until the end of my time with them to conduct the interviews, though, in retrospect, a preliminary discussion would have been extremely beneficial to my knowledge of their situations and their understanding of my purpose.

Since I began piecing together the multiple forms of media I used to tell the two girls’ stories, it became apparent the number of elements I had incorporated actually was hindering the quality of my work. While shooting during the summer I had initially planned on shooting just stills, which would be paired with an audio interview at the end. I was leaving myself open to the option of taking video, and in the end decided on using it for the interviews, then in portraits of the girls in front of their houses, and finally at the pow wow. By the time I finished gathering all of my material I had video, audio, stills, and photos taken by Christina and Cheyenne from the photovoice portion of the project. When I combined all of this in one project, the best parts of my work got lost in the muddle. It was something I felt while working on it, but was never able to articulate until some very astute observations were made by a few very wise mentors.

Part of the reason the project did not flow the way I anticipated was due in part to the changing storyline. What I thought would be a story on depression or suicide
turned into one that focused more on the relationship between adolescents and their parents, perhaps not even in the context of being Native American, which I always felt I was forcing as well. By molding the story into something other than it was I was falling into the very same framing trap I was trying to prevent with my research.

Truthfully, I am not pleased with the finished product of my multimedia. This has to do with many of the complications I ran into (time, finding the right subjects) as well as biting off more than I could chew. I am not discouraged, however, as I would have thought. Instead it only makes me want to keep working and improving. The best piece of advice I can offer to future generations of masters students about to embark upon the great adventure that will be their professional project, especially those working in the realm of mental health is to start as early as possible and allow the story — once you find it — to shape your work, rather than the other way around. And keep in mind that simple is always best, for the reader as well as your own sanity.
Evidence of Work
Native Americans, or, American Indian/Alaska Native’s (AIAN), are unlike any other minority of the United States. Consisting of approximately 6.2 million people, at about 2 percent of the U.S. population, the indigenous people of America are distinguished by a spectrum of rich cultural traditions, spread throughout 566 federally recognized tribes, as well as a general resistance toward acculturation. Yet, Native Americans, more than any other minority group, are also plagued by a host of health concerns affecting generations of families. Mental health issues, specifically depression and suicide, have become particularly damaging to Native communities throughout the country. Native youths between the ages of 15 and 24 are twice as likely as non-Hispanic Whites in the same age group to commit suicide, an effect some believe to be the result of the centuries-long oppression and marginalization suffered by tribal people. The psychological repercussions were then passed down from parent to child over generations.

As a growing number of young people struggle under the pressure of these issues, both on and off the reservations, I documented the lives of two adolescent girls in the Northwest who have also dealt with depression. Cheyanne, a member of the Cowlitz tribe in Napavine, Wa. struggles with depression after the death of family members and the absence of her mother early in life. Christina, who identifies as Lakota, became pregnant at 15 after running away from home. Now living with her adoptive parents, her uncle and aunt, the family works toward forgiveness and understanding.

The multimedia presentation can be found in the Media Folder.
Analysis
INTRODUCTION

Native Americans, or, American Indian/Alaska Native’s (AIAN), are unlike any other minority of the United States. Consisting of approximately 6.2 million people, at about 2 percent of the U.S. population (OMH, 2012), the indigenous people of America are distinguished by a spectrum of rich cultural traditions, spread throughout 566 federally recognized tribes, as well as a general resistance toward acculturation (Herring, 1990; Sanders, 1987; Cited in Garrett, 1994). Native Americans, more than any other minority group, are also plagued by a host of health concerns affecting generations of families. According to the Office of Minority Health of the Department of Health and Human Services, 12.9 percent of Native Americans were diagnosed with Asthma, and 14.2 percent are undergoing treatment for diabetes. They are twice as likely as non-Hispanic whites to have diabetes and have a 70 percent chance over non-Hispanic whites to become obese. In 2001 at 36 percent, American Indian/Alaskan Natives led the nation in heart disease-related premature deaths. In addition to the slew of physical ailments affecting each generational level, the country is facing a wave of mental health issues among Native American youths, between the ages of 15 and 24, who are twice as likely as non-Hispanic whites in the same age group to commit suicide (OMH, 2012).

Any number of these issues makes the community of Native American people newsworthy subjects for reporters and photojournalists. Yet traditions of marginalization and false narratives pose a threat to the fair and accurate portrayal of the issues. Biased reports and stereotypes have also been found to reflect in public attitudes toward the coverage of minority health. Kim, et al. (2010) state in their study on the coverage and framing of ethnic health disparities that negative stereotypes can influence the greater public to blame minorities for poor health despite opposing evidence (p. S224), which, in turn, can affect public policy (Perlmutter, 1998). As the number of Native American health concerns, including obesity, diabetes, depression, and asthma reach the public through an increasing amount of media attention, past patterns of representation and imagery may hold implications for public perception of the issues.

Journalistic practices and routines predisposed news media to the circulation of stereotypes. While stories may not be overtly inaccurate, facts take on new significance when embedded within a greater web of meaning that reflect journalistic use of tone and language, organization and emphasis upon the unusual (West, 1996, p. 13-14; Gamson et al., 1992, p. 374). Native Americans have appeared in the American press since before the nation’s birth in 1776. *Publick Occurrences, Both Forreign and Domestick*, considered to be the first paper published in the New England colonies, contained stories of Indians, often represented negatively in accounts of attacks and atrocities. Since those early days of American journalism, the presence of Native Americans in stories and photos has fluctuated according to the culture and issues of the times. On a whole, however, they have remained marginalized and underrepresented (Kopacz and Lawton, 2011, p. 333).
No other ethnic minority of the United States has been subject to such a barrage of diverse visual representations at the hands of the White majority, that has served to shape perception and understanding (Weston, 1996; Bush and Mitchell, 1994). And yet, very little research has been conducted on modern representation of Native Americans in the media since the 1990’s, 80’s, and early 2000’s. While Miller and Ross (2004) assessed framing of American Indian coverage by the Boston Globe, from 1999-2001, the focus was upon one paper over a period of two years leaving room for much more work to be done within the subject.

The study will add to the relative paucity of research on Native American coverage in the twenty-first century media using Miller and Ross’ conclusions on historical frames as a foundation. Based upon their findings, I assessed the prevalence of these same frames in the Oregonian and the New York Times by coding stories in a thematic analysis based upon the dominant themes or storylines of each article. The frequency with which stories appear in the news affect the salience of issues in the media and in the minds of society, and, as Weston (1996) noted, the repetition and patterns of stereotypes in the form of subtle indicators such as choice of stories written, form and organization, continue to inform readers’ misconceptions about minorities (p. 3).

**THEORY**

As much as objectivity has been idealized within the field of journalism as well as among the public of readers and viewers (Blaagaard, 2013, p. 1079), the products of media organizations, images and text, are always communicated and understood through constructed meaning. The “framing” concept is one that has been rehashed throughout the years, and despite its wide recognition and use within research, it is an elusive, multilayered idea, with multiple definitions. Frames, according to Gamson, Croteau, Hoynes and Sasson (1992) create the storyline along which narratives in the news are structured (p. 385). Though the concept is suggestive of a “picture frame,” researchers often characterize framing in terms of the structural frames that uphold a building (p. 385). Just as the whole of a building is upheld by its hidden, skeletal framework deep within its form, so too are media frames that provide shape and organization to news images and text.

Due to the ambiguity of the framing concept definitions abound. Tankard, Hendrickson, Silberman, Bliss, & Ghanem (1991) define framing as a “central organizing idea for news content that supplies a context and suggests what the issue is through the use of selection, emphasis, exclusion and elaboration” (Cited in Valenzuela & McCombs, 1996, p. 96). Entman (1993) describes this emphasis as salience, writing, “to frame is to select some aspects of perceived reality and make them more salient in a communicating text, in such a way as to promote a particular problem definition, causal interpretation, moral evaluation and/or recommendation” (p. 52). Tuchman (1978) described a communication frame as that which “organizes everyday reality” (p. 193). Perhaps most helpful to this study
is Stephen Reese’s (2001) definition in which he describes frames as “organizing principles that are socially shared and persistent over time, that work symbolically to meaningfully structure the social world” (p. 11). Frames allow journalists to quickly categorize, process and distribute information in packages of thought for their audience, to break down complex issues into easily understood and meaningful information (Valenzuela & McCombs, 1996, p. 106). Essentially, the producers of content, the “elite,” create and shape reality through the influence of perception (Gamson et al, 1992, p. 374). The particular power of the system rests in its natural subtlety, its near invisibility within media we consume.

In what Gamson and Lasch (1983) describe as the “signature matrix,” frames unify the semantic content of metaphors, stock images, phrases, key words, adverbs, choice of subjects and narrative composition to give meaning to fact (p. 399; Entman, 1993, p. 52). The elements work together to prompt interpretations through emphasizing particular details, triggering memories and suggesting associations in the audience’s mind (p. 246). This content is laced with “culturally resonant meaning” that facilitates understanding, by covertly broadcasting and reinforcing dominant views (p. 246). Framing in media then poses significant implications for the portrayal of minorities in news production. If the dominant perspective is characterized by stereotypical representations of people, the result will be the dissemination of clichéd narratives that influence public understanding of minority people and issues, as well as in the way minorities perceive themselves (Miller and Ross, p. 245, Merskin, 1998, p. 335).

The stereotypes that have persistently characterized Native Americans throughout history, including the Noble Savage, Warrior, Chief and Indian Princess, among others, have done so through the techniques and values fostered in the field of journalism (Green, 1993; Miller and Ross, 2004; Merskin 1998; Weston, 1996). Weston (1996) contended “journalism has reflected the images and stereotypes prevalent in popular culture...The very conventions and practices of journalism have worked to reinforce that popular — and often inaccurate — imagery” (p. 163). Repurposing Tuchman’s (1981) construct of “symbolic annihilation,” used to describe the absence of women in the media, Merskin (1998) applies it to the marginalization of Native Americans in the media (p. 335). This exclusion or reliance upon flawed frames reduces Native people to relics of the past and essentially steals their humanity (p. 335; Green, 1993).

However, what once was the blatant racism found in overt terminology (i.e. use of “squaw,” “red man,” “chief,” etc) or stereotypical imagery, is now a far more subtle system through which inaccuracies are disseminated. Dominant cultural values continue to direct media representations through less obvious frames and continued marginalization rather than the more overt uses of crude language or factual inaccuracies (Miller and Ross, 2004, p. 254; Weston, 1996, p. 163). Weston writes this subtlety manifests itself through, “choice of stories to report, the ways stories are organized and written, the phrases used in headlines” (p. 163).
Entman’s (1993) definition of framing suggests that in the media, importance is placed on specific aspects of a story, which become cognitively easier to retrieve. Salience allows journalists to make sense of complex issues for audience members while suggesting courses of action (Nelson, Oxley and Rosalee, 1997, p. 222). Native American issues portrayed in the news are therefore subject to the same media constructs (Kim et al., 2010, p. 224).

This salience of issues in the media has been found to directly affect audience attitudes and behaviors to produce “framing effects,” depending upon the strength and repetition of the frame (Chong and Druckman, 2007, p. 109, 111). Framing effects can also influence the journalist’s perception of the world because they too are a part of their own audience, which in turn shapes their interpretation of the events or issues they cover (Scheufele, 1999, p. 117). This cycle is outlined by Scheufele (1999), who accounts for the schemes of both presenting and comprehending news through two dimensions of framing – media and individual frames - in his effort to conceptualize the term and categorize research. At the individual level, frames occur as concepts of the mind, mental frames that are the product of personal evaluations, categorizations and internalizations of the world around us (Scheufele, p. 106; Miller and Ross, p. 247). It is what Entman (1993) described as “mentally stored clusters of the mind,” that help process the external frames of the media (p. 53; cited in Scheufele, p. 107). Tied to the individual is the stage of group framing that occurs at a collective level (Miller and Ross, p. 247). These societal frames develop over time and are responsible for the transference of “myths, stereotypes, attitudes, beliefs, values and behaviors shared by a dominant social group or groups” (Ibid).

Media frames are the ways in which news is presented by forming, “a central organizing idea or story line that provides meaning to an unfolding strip of events,” to suggest the story’s significance (Gamson and Modigliani, 1987, p. 143). This is the cultural product of the elite group that takes into consideration the individual and organizational routines of media outlets. At the organizational level this includes decisions in deadlines, story structure, editing and hierarchical influences that influence what and how news is produced (Miller and Ross, p. 247). The pursuit of objectivity is null and void through the choices that unintentionally, albeit directly, affect the outcome of keywords, phrases, images and information sources that contribute to the cultural themes of the dominant group (Ibid; Scheufele, pp. 105-106). The more readily available frames are those which become most salient in the processes of the newsroom and, subsequently, in the minds of the reader. Media frames are not only the emphasized attributes of stories presented in the news, they also include the journalists’ work routine that allows them to quickly identify and classify information for the public, providing meaning to a set of meaningless occurrences (Gitlin, 1980, p. 7; Cited in ibid). Additional factors influencing the journalist’s framing of news content include, the individual characteristics of the journalist (ideologies and attitudes), organizational routines (political orientation or type of medium), as well as external sources (interest groups) (Scheufele, 1999, p. 115).
Thus, the personal, social and organizational pressures of individual journalists are reflected in the news stories they produce. The framing an American journalist brings to a story on minority health issues may greatly differ from the perspectives of the community on the same topic. Friedland and Zhong (1996) describe the linkage between individual and media frames as the “bridge between...larger social and cultural realms and everyday understandings of social interaction (p. 13; Cited in Scheufele, 1999, p. 106). If the journalist’s role in society is to interpret the happenings and issues for the public, a greater understanding of the culture on which they are reporting would provide a better informed contextual base upon which their story would be grounded. Without this cultural awareness, writers and photographers risk misinterpreting or misrepresenting issues to the greater public through the story’s salient attributes.

LITERATURE REVIEW

Native American Imagery in Contemporary Media

The stereotypes — simplified and standardized images shared by members of a collective group that remain unchanged in light of new data — that persist as frames in modern media date back to the White man’s first contact with Native Americans and have continued to infiltrate books, magazines, television and commercial advertising (Dictionary.com; Green, 1993; Hanson and Rouse, 1987; Miller and Ross, 2004). Stereotypes as frames in the media have always been determined by the dominant cultural view, in this case, white European settlers (Berkhofer, 1978; Bird, 1999, p. 62; West, 1996, p. 10). The narratives allowed these early Americans make sense of the new world around them, confining the unfamiliar to one of two basic categories; the Good Indian and the Bad Indian (West, p. 10-11; Berkhofer, 1978). The earliest imagery of Natives was that of the wild savage, a concept with roots dating back to Aeschylus in ancient Greece, who portrayed the animalistic beings as senseless and lacking in culture (Green, 1993, p. 326). To the Puritans, Native Americans, in their non-conformity to White civilization, were brutal, naked and promiscuous beings meant to be converted or exterminated (Ibid; West, p. 11; Hanson and Rouse, 1987, pp. 35-36). Such stereotypes not only defined what Natives were to settlers, but also what they, as a civilized society, were not. Whether they viewed Indians as savages or as early environmentalists, the perception was dependent upon opinions toward their own society (Hanson and Rouse, p. 36; West, p. 10).

Bird (1999) cites Griffiths (1996) who owes much of the misconceptions that developed to the early work of anthropologists, which later served as the basis for museum exhibits, world fairs, Wild West shows, and silent films, perpetuating Indians as the “primitive other” (p. 62). “The anthropological convention of the timeless ‘ethnographic present’ placed native cultures into a time warp from which, in the White consciousness, they have not emerged” (Bird, p. 62).
From within the Good Indian, Bad Indian categories emerged a number of stereotypes that persisted as common themes throughout history. In his examination of Native portrayals in historical photographs, Rick Hill identifies ten stereotypes that have painted past portrayals of indigenous communities. The noble, stoic savage was due in part to the camera’s slow shutter speed, requiring sitters to remain still during a shoot, a task that was at times facilitated with the use of vices to secured subjects in place from behind and below the chin. The result was a sternness of expression that came to characterize Native American’s as proud and removed (Hill, 1998, p. 141). Bird (1999) attributes this central stereotype to anthropologists who found the display of human emotion to be unscientific (p. 63). However, the anthropologist’s denial of emotion seemed to encourage the cultural tradition of objectifying Indian men and women as sexual objects, another of Hill’s stereotypes, stating, “the American Indian, whether male or female, was not only noble and savage, but also both exotic and erotic” (Ibid). The third stereotype, the naked savage, played into the public’s perception of the exotic, turning women into sex maidens and men into savages. This becomes evident in women’s often “semi-seductive” and passive poses next their mate (Hill, 1996, p. 114). Portrayals of this nature also served to further distinguish white society as “morally and culturally superior,” (Ibid).

The remaining seven include the Indian as vanishing American, warrior, chief or medicine man, prisoner, object of study, tourist prop, and victim (Ibid). Hill reiterates the prominence of Native Americans portrayed as the warrior, medicine man or chief. These were the preconceived images continually in demand by the American public. Feeding the consumer’s expectations resulted in the heavy posing and dressing of subjects, as the famed Edward Curtis had done (Lyman, 1982, p. 62). Like Curtis, other photographers of the time provided headdresses, buckskin, pipes and other props to essentially create the “Indian,” which, by the late nineteenth century, was often dressed in the style of White settlers. Hill writes that, “such stereotypes are maintained not for any perverse racial prejudice but because preconceived ideas are so profoundly ingrained into our thinking. Images that do not meet our expectations disturb our sense of reality” (Ibid).

Native American imagery remains prolific in popular culture today. The constructed mythologies that the dominant White culture has produced is found in movies, such as Little Big Man, Dances with Wolves and Last of the Mohicans. In advertising the clichés are found in car commercials, as in the name of Mazda’s four-wheel-drive Navajo SUV, or in the portrayal of a Native American maiden on the packaging of Land O Lakes butter. In sports, the mascots of the Cleveland Indians and Washington Redskins has come to represent “Indian” for much of contemporary American society. Stereotypical Native American imagery in popular culture has come under the close scrutiny of researchers, though less studied, as Anne Weston (1996), contends is the issue of the formation and dissemination of Native American imagery in the news. Weston finds that media and pop culture representations, rather than functioning within separate worlds, go hand in hand, as journalism, through its practices, traditions and presentation often repeats and reinforces
popular images (Ibid, p. 2). Walter Lippman was among the first researchers to study the press as a re-creator of reality, who recognized that “fictions” and stereotypes provided a foothold for the public to understand the subtleties of their environment (Ibid). While providing a framework for understanding the world, inaccurate portrayals perpetuate stereotypes and have a detrimental effect on the ways in which an ethnic group or culture is approached by the rest of the world. Green (1993) believes one of the greatest consequences of history’s repeated depictions and marginalization is the obliteration of one’s “humanness” that denies them the right to moral consideration and treatment (p. 324).

Such stereotypes pose problems especially for the presentation of serious issues, namely the health of ethnic minorities. The representations that have resulted from a barrage of writing and photography throughout this country’s history are both a reflection and formation of cultural stereotypes that continue to influence current media portrayals of the Native American community. Such stereotypes serve only to label, misinform and trap indigenous Americans in the preconceived notions of the White majority, with the potential to engender distrust and discrimination.

News imagery functions on a different level than that of popular culture, as journalism is assumed to maintain a fair, accurate, and thus, authoritative voice in society (Weston, 1996). Striving to become fair and accurate often requires reporters and photographers to present as many sides of the issue as possible. In their 2004 study Miller and Ross (2004), identified the historical frames of the Good/Bad (Degraded) Indian, the Generic Indian, the Indian as “Other,” and the Voiced Participant, as maintaining a dominant presence within the Boston Globe’s coverage of Native Americans in the 156 included articles. Each story was assigned to one of the frames based upon a reader’s perception of several framing characteristics including, “the role American Indians played in the article, the quotation or paraphrasing of American Indian sources, and the use of adjectives catchphrases, descriptors and other semantic devises to describe American Indians” (p. 250). They found that the dominant frames of American Indians were directly linked to story type and topic. The generic outsider frame was used in stories on tribal recognition, in which Indians lost their unique tribal, cultural, linguistic and historical identity. The degraded Indian frame was found in stories about gambling, property rights or pollution. Articles that focus primarily upon the arts, festivals and history, followed the historic relic frame, in which Natives are merely representative of the past, in which Indians mingled with Pilgrims for Thanksgiving before being pushed from their ancestral homelands to reservations. The good Indian frame was used for stories in which Native Americans were the spiritual protectors of the land and keepers of traditional crafts.

In addition to the presence of stereotypes in the news researchers find one of the biggest flaws in minority reporting to be underrepresentation (Nair, 2008, p. 185; Trebbe, 2011, p. 412; Weston, 1996, p. 163). Prior to the 1960’s and 1970’s Native American culture had largely been ignored by mainstream media (Weston, 1996, p. 163). The Kerner Commission report, which addressed the lack of media coverage
specifically related to the Black population, was a turning point for the Native American community as well, as the journalism community became more attune to minority issues in the U.S (Ibid, p. 131). The coverage that resulted, however, was claimed by the historians James E. Murphy and Sharon M. Murphy to lack the depth and awareness necessary to further the story of Indian life (Ibid). Weston finds in the years just prior to the publication of her analysis that although conditions had improved Native American press coverage, communities voiced their concerns over issues of misrepresentation and the reinforcement of negative stereotypes (Ibid, p. 157). The problem came to a head in the flurry of media coverage concerning protests against derogatory depictions of Native Americans in sports, during which the complaints of activists were trivialized through increased marginalization and an underrepresentation. Rick Hill (1996) responds to the number of stereotypes and conflicting imagery of Native Americans in the media by encouraging others to listen and learn about the issues directly from the subject, “We do not need to re-create the Indians. We do not need to dramatize their story. We do not need to embellish. We need only to listen and take it for what it is: reality through Indian eyes” (Hill, 1996, p. 123).

The consistency with which the marginalization of Native Americans is noted in research leads to the first foundational hypothesis.

**H1: Traditional patterns of marginalization and misrepresentation will be present in contemporary coverage of Native American issues.**

In her effort to explicate Native American representations in twentieth century news, Mary Ann Weston (1996) outlines some of the journalistic practices contributing to the framing of issues (Weston, p. 13). Use of tone and language could drastically alter the Native American image. Up until the 1960’s it had been common in news reports to refer to men in the terms of “haughty,” “stoic,” “chiefs” or “braves,” while women were described as “giggling” “squaws” (Ibid). Organization referred to the decisions writers made on the information, descriptive language and “angle” of the story. The story’s form as a feature or straight news article also weighed upon representations as did the selection of which stories were chosen to be told. Weston writes that in terms of selection, “what was reported seemed often to fit White definitions of what Indian stories ought to be. Thus news that reinforced images of Indians as exotic, warlike, childlike, or improvident often took precedence over stories of more intrinsic importance to Native Americans” (Ibid).

In addition to the processes that make up journalistic routines, the individual characteristics and traits of reporters and photographers can influence decisions in news coverage (Bissell, 2009, p. 11). In her interviews with photographic “gatekeepers” of the newsroom, including photographers and editors, Kimberly Bissell (2009) found that many of the decisions were hegemonic in nature, tending to maintain the status quo with regards to race and gender (Ibid). The effect can be an implied sense of “otherness” with a “clear sense of them and us, a right way and a wrong way, an advanced and a primitive,” that separates the reader or viewer from
the subject of a story (Clark, 2008, p. 47). What Peter Burke (2001) describes as the “colonial imagery” of the past can also influence individual framing of a news story from the photographers perspective, as those images are passed from one generation to the next to guide contemporary portrayals of minorities (p. 125; Cited in Clark, p. 48). Producing images of “others,” then ultimately leads to attitudes of prejudice, racial difference and fear (Ibid).

Weston (1996) emphasizes the importance of understanding the patterns and repetition of representation to inform discussions today about false images in the media (p. 3). Miller and Ross identify four broad frames that have repeatedly dominated news coverage — the Generic Indian, the Indian as “Other,” the Good/Bad Indian and the Voiced Participant. This research bases its outlining questions upon four of the Miller and Ross frames in an effort to understand the current prevalence of frames that affect societal perceptions of Native Americans.

*The Generic Outsider*

As the generic outsider, the Indian loses all individual identity and is known only as part of the whole, erasing differences in language, rituals and physical features that distinguish one tribe and one people from another (Miller and Ross, p. 252). Berkhofer (1978), notes that the process of generalization occurred as European explorers and White settlers were experiencing a surge of nationalism, that set them apart as a superior civilization over the foreigners of their conquests (p. 14). The terminology employed to describe New World communities, heathen, barbarian, pagan, savage and Indian, effectively erased specific cultural differences in the minds of European Whites (Ibid).

The tradition continued even as knowledge advanced through the years, creating a “homogenized Indian,” that through its savagery lacks the cultural distinctions that define their humanity (Bataille and Silet, 1980, p. xxiii; Cited in Miller and Ross, p. 249). The media’s consolidation of individual characteristics into icons that align with the dominant perspective of what constitutes “Indianness” (i.e. the Plains Indian motif as representative of all tribes) over defining cultural, physical and intellectual attributes results in the symbolic annihilation of Native people (Merskin, 1998, p. 335).

To assess the extent to which the “generic outsider” motif is used in news media this study proposed three research questions that measured Native presence in newspaper articles based upon the amount of attention in number, length and placement of stories, the number of direct quotes used, as well as in the review of whether the topic or subjects were primarily referenced in terms of individual tribes or simply as members within the greater Indian population.

**RQ1: Media Presence:** To what extent does underrepresentation occur in news media based upon length of stories in column-inches, number of articles per year, story placement in newspaper and presence of photographs?

**RQ2: Voiced Presence:** How frequently are direct quotes from Native people used in the articles and stories told primarily from the perspective of the journalist or other non-native sources?
RQ3: **Generic Indian:** Are Native Americans presented generically as an entire group with only little effort on distinguishing between different tribes?

**The Degraded Indian**

The “Degraded Indian” is a modern variation of the “Bad Indian,” in which Native Americans are objects of pity (Weston, p. 11; Berkhofer, p. 30). Assimilation resulted in the adoption of white society’s vices, such as alcohol abuse, and none of its virtues, contaminating and dooming their fate (Ibid). They are a dying culture that has become degenerate and lazy, condemned by Whites and scorned by their own people (Berkhofer, p. 30; Kopacz and Lawton, p. 333) In modern coverage of Native Americans the degraded Indian motif also refers to Indians who have rejected their heritage for money-making casino ventures (Miller and Ross, p. 252; Kopacz and Lawton, 2010, p. 333). By challenging dominant society through the assertion of tribal rights, autonomy and government benefits, Indians are characterized as “shrewd, dishonest, manipulative, greedy political operators, on the one hand, and as poor, uneducated, unsophisticated puppets of organized crime on the other” (Miller and Ross, p. 252). On the other hand, the degraded Indian is generalized as a statistic of poverty, violence and alcoholism (Ibid).

To assess the presence of the degraded Indian theme among news coverage this study measures the amount of coverage emphasizing topics of casinos, poverty and tribal rights, as well as the framing of relations between Natives and the dominant White society.

RQ4: **Topical Framing:** Is a majority of attention toward Native Americans in the news framed through an emphasis on topics of casinos, poverty and tribal rights, with little framing occurring through topics of education, sports and health?

RQ5: **Cultural Framing:** Do a majority of the articles emphasize cultural conflict and dying culture rather than rebuilding of Native culture or cooperation between cultures?

**The Historic Relic**

The historic relic is one that has been relegated to the past, unchanged in a romanticized version of colonial era representation (Miller and Ross, p. 250). “The relic [emphasis in original text] recurs in the *Boston Globe* through descriptions of American Indians as figures of history” (Ibid, p. 253). Indians, both good and bad, were frozen in a “timelessness” that referred to an earlier, purer state of America (West, p. 11-12). According to Berkhofer (1978), the static state of Native Americans as relics of history was influenced by the distinction White society made between their civilization and the lack thereof among Native peoples. To maintain their “Indianness” as understood by White society, Native Americans could have no history, which would denote advancement and cultivation (p. 29). Moreover, ethnographies performed by anthropologist Franz Boas in the early twentieth century focused primarily upon reconstructing tribal life and culture of the past that fixated Native Americans in their pre-reservation state (Berkhofer, 1978; Cited in Hanson and Rouse, 1987, p. 37). Merskin (1998) finds that representations in pop-culture following the flood of interest
after the release of *Dances with Wolves* are historically based with few instances of Indians being portrayed as modern individuals (p. 341). This perpetuates the notion that Native Americans exist only in White interpretations of the past and leads to the seventh question of this research.

**RQ6: Topical Framing:** Is a majority of attention toward Native Americans in the news framed through an emphasis on history and archaeological topics?

*The Good Indian*

Contrary to the savage or ignoble Indian frame, the good Native American is benevolent, noble and in tune with nature. The enduring imagery highlighted the good Indian’s friendliness toward invading settlers, demonstrating helpfulness and courtesy (Berkhofer, p. 28). The noble savage was handsome in appearance, modest and wise, romantically linked to a time before industrialization (Ibid; Weston, p. 11; Miller and Ross, p. 249). We see the good Indian in the Disney cartoon *Pocahontas* and in the photography of Edward S. Curtis, who manipulated his Native subjects to emphasize the notion of a romanticized people doomed to extinction by the encroaching White culture (Weston, p. 11). Bird (1999) writes, “Often the beauty of the American Indian body was coupled with a romantic nostalgia, with the rise of the “doomed Indian” stereotype—the American Indian who knows his time is past, but accepts it with honorable resignation” (p. 67). In their analysis of the *Boston Globe* coverage, Miller and Ross found that the frame most frequently occurred in feature articles in which Native Americans aligned closely with the centuries-old stereotype, “closely attuned to nature, beauty, and handicrafts” (p. 254). Their findings in connection with past literature on the good Indian narrative lead to the final question of this study.

**H7: Topical Framing:** Based on preliminary research a majority of attention toward Native Americans in the news is framed through an emphasis in ceremonial, spiritual, art and environmental issues.

**RESEARCH**

**Methods**

This qualitative study is meant to serve as an informative baseline for furthering research on minorities, specifically, Native Americans, in the field of media representation. The analysis was guided by the overarching research question: *How have Native Americans been portrayed in the major U.S. newspaper The New York Times and the Northwest regional paper The Oregonian from 2005-2012?*

To explore the recent presence of historical stereotypes at both a regional and national level of print journalism, articles from the major, nationally distributed *New York Times*, as well as the *Oregonian*, a leading Northwest newspaper, were included in the thematic analysis of Native story coverage.
The selection of such newspapers was based upon the desire to assess the national state of reporting while focusing on a specific region in which a large Native population resides. *The New York Times* was chosen for the analysis based on the breadth of its readership. With a combined print and online circulation, the *Times* boasts a circulation of about four million, according to the Pew Research Center’s Project for Excellence in Journalism (2012). This statistic and the fact that the *Times* includes coverage of local, national and international news, touching on the state of health and minority issues, implies widespread influence throughout the country on general attitudes of the public. *The Oregonian* was also chosen to be part of the study due to its influence in the northwest region of the country. The daily paper holds the second largest circulation rate in the Northwest region (*The Seattle Times* claims just over 1.5 million online and print readers, while *The Oregonian* holds 1.2 million online and print readers) (Ibid). Moreover, the two papers were meant to illustrate Weston’s (1996) suggestion that the greater the distance a newspaper is from any large Native population the greater the likelihood that paper will rely upon dominant frames in coverage (Cited in Miller and Ross, p. 250). Though New York city was determined to have the largest population of Native Americans by the 2010 Census report, in terms of percent of population, Oregon recorded having 2.8 percent of the population identifying as American Indian and Alaska Native alone in a 2013 population estimate, while New York recorded only 1 percent (U.S. Census Bureau, 2010).

The eight years from 2005 to 2012 were chosen specifically as it appears no new research on Native representations in the print press was published. And while Miller and Ross’ study was published in 2004, the data collected was for the period between 1999 and 2001 of a single newspaper. It was the intention of this paper to begin filling in the gap of information for the years just after the turn of the twenty-first century in an effort to have the most up-to-date data on Native American frames in print journalism.

Stories and reports dating back to 2005 with a primary topic that directly covers Native Americans were gathered from the online databases, LexisNexis Academic and Proquest. LexisNexis was used to find stories from the *New York Times*, and Proquest for the *Oregonian*, which was not archived in former. A preliminary search was done to identify which search terms would yield the proper articles sought. This at first included simply “Native American” and “American Indian.” After reviewing the results of this first search, the search was refined to include the terms “chief,” “tribe,” “tribal,” and “reservation.” Specific tribal names were not included, since a search based on names yielded the same results already obtained from the original terms. This first collection yielded over a thousand results for each newspaper which were sorted twice more to include only those stories with Native Americans as one of the primary topics. This was determined by reviewing the headline and first paragraphs in which the purpose of the story is often made known while also reading each article to assess whether at least 30 percent of the main body of text covered Native issues. Thirty percent was set as the minimum amount of coverage required for an article to be included in the study based upon a
preliminary review of the articles. At about 30 percent Native Americans still held a significant presence in the articles while in stories below that number Indians were often only mentioned briefly and had little to tie to the primary issue. Both news and feature stories were included in the research. Editorials, obituaries and reviews of any kind were excluded since this study was specifically looking for Indian frames that may be unconsciously applied to news stories, while editorials are viewed by readers as less objective and as a result, less authoritative on the information provided.

From the three levels of gleaning, 378 articles were kept from the Oregonian and 212 from the Times. Each article (the unit of analysis) was read through and coded based upon the dominant storylines. For the purposes of this study, a close textual analysis was not required since the coding was meant to only include the overarching themes of each story, which, based upon the textual readings of Miller and Ross, (2004), are tied to prevailing Native frames. Moreover, because a thematic analysis was the employed method, each article could be coded in more than a single thematic category. For example, if a storyline had elements of both health and politics it was coded accordingly with the goal to simply show which themes are most prevalent in the news.

Preliminary readings revealed a number of storylines. The total topical themes coded for in the research included Business (Casino and Other), Art/Awards, Historical/Archaeological, Spiritual/Ceremonial, Political, Poverty, Criminal Report, Crime/Legal, Environmental/Conservancy, Tribal Rights, Health (Alcoholism/Drug Abuse, Physical/Sexual Abuse, Mental Health, Violent Death, Disease and Other), Sports (Mascot Dispute, Native Player’s Performance, Team Performance, Personality Feature, and Other), Education (Stories of Success, Stories of Decline and Other), Stereotypes, and Culture (Dying Culture, Rebuilding/Preserving Culture, Culture Clash, Multicultural Cooperation and Other). Each category was associated with one of the dominant frames Miller and Ross defined in their study on the Boston Globe as the method to understand where the prevailing coverage lies and to answer the outlined research questions.

In addition to the thematic categories, articles were also coded for story-length in column-inches, newspaper section in which the article was published, whether or not the story featured a person identified as Native American, whether or not the article specified distinct tribes, and number of direct quotes from Native American subjects. Column-inches was determined by dividing total number words by 33, which seemed to be the consensus for word count in a column-inch measuring 11 picas wide (1.83 inches) and 1 inch high (Wink, 2011). If a person was identified as Native American and maintained a strong presence throughout the article, they were considered as a featured subject for the story. This may have included an individual used in the opening paragraphs of a story to illustrate a greater issue, an authoritative source on the topic, the person about which the story was written, or an interviewed subject that appeared and was quoted throughout the story. If the story also made the point of mentioning tribal affiliations of individuals or those
involved with the issue at hand, the story was categorized as “Specific.” If the article spoke of the Native Americans or Indians as a whole without distinguishing between tribes, the article was categorized as “General.” Moreover, this research sought to assess how often Native Americans were quoted to determine voiced presence. Since past research points to the media’s tradition of Native marginalization and underrepresentation, a tally of the number of quotes in each article would help determine whether or not Natives were given the opportunity to speak for themselves.

**Thematic Analysis**

A thematic analysis was appropriate to determine the dominant frames of news coverage for the *Oregonian* and *New York Times* as stereotypes manifest themselves through the storylines journalists rely upon to communicate information (Weston, 1996). Defined as a method which moves, “beyond counting explicit words or phrases and focus on identifying and describing both implicit and explicit ideas within the data, that is themes,” a thematic analysis allowed coding to develop along identified themes (Guest, MacQueen and Namey, 2012, p. 10). From the sample groups of each newspaper codes were developed to represent the dominant Native frames, which were then applied to the data, or stories, for analysis. Thematic analysis also allows for identifying code co-occurrence, comparing code frequencies and displaying relationships between codes in the data set using graphics (Ibid). This study includes each form of the analyses listed above.

The qualitative approach is typically characterized as a combination of grounded theory and phenomenology (Guest, MacQueen and Name, 2012; Braun and Clarke; 2013). By emphasizing the use of data to support assertions, thematic analysis is rooted in grounded theory — defined as, “a set of methods that consist of systematic, yet flexible guidelines for collecting and analyzing qualitative data to construct theories ‘grounded’ in the data themselves” (Charmaz, 2006, p. 2; Cited in Guest, MacQueen and Name, 2012, p. 12). Both grounded theory and thematic analysis are flexible, systematic approaches to drawing inductive conclusions from comparing themes and data. Thematic analysis is thus a combination of both systematic and interpretive processes. The methodology is systematic in the development of a data processing system, such as a codebook, as well as in maintaining the link to the raw data throughout the thematic development and interpretation (Guest, MacQueen and Name, 2012, p. 12). It is inductive, however, in the identification and elaboration of themes.

Drawing from ties to phenomenology, a primary goal of thematic analysis is to understand the way people feel, think and behave (Ibid). Phenomenology stems from the philosophical writings of Edmund Husserl and Maurice Merleau-Ponty, that seeks to give voice to “the other” by understanding the perceptions, feelings and lived experiences of subjects (Ibid). In thematic analysis the open ended, qualitative findings are communicated through the use of numerical values. Thematic analysis combines quantitative techniques to interpretation to gain
credibility as a method from which policymakers and other researchers may draw practical conclusions (Ibid).

The methodology, while typically used in the field of psychology, is also well suited for studies in mass communications and media as it opens doors to understanding frames that do not lend well to quantitative analysis due to their interpretive nature. Rendón and Nicolas (2012) used thematic analysis in their study on portrayals of Haitian women in photos from the Associated Press Photo Archive. In a two-step process, the authors first used inductive analysis to identify coding categories based upon the 650 photographs of Haitian women in the archive from 1994 to 2009. The authors then analyzed the categories based upon the feminist poststructuralist framework to generate three descriptive themes (Rendón and Nicolas, 2012, p. 227).

As discussed earlier, frames are subtle (almost subliminal) narratives around which stories are structured, that readers interpret through their own pre-existing mental frames. Quantitative research methods, however, are difficult to integrate with subjective interpretations inherent in the processes of framing. Qualitative methods leave more room for interpretive inquiry and are therefore better suited to answer the broad research question guiding the study. As Guest, MacQueen and Name (2012) point out, one of the defining features of thematic analysis is the ability to apply identified themes in text to codes, thereby creating a quantifiable set of data that can be measured and compared (p. 17). In addition, it is a method well suited for large sets of data and is both, positivist, in its need for assertions to be rooted in data, and interpretive in its analysis of the data (Ibid). The proposed research seeks to answer a “how” question, rather than a “why” question, that demands answers numerically descriptive of implicit Native frames.

RESULTS

Summary

The presence of Native Americans in the New York Times and the Oregonian based solely upon number of articles published, suggests a relative lack of coverage for the former of the two newspapers. Total, the Oregonian had 378 combined news and feature articles for the eight-year sample period while the New York Times numbered only at 212. The difference between the two at first appears hardly significant with a discrepancy of just over 100. However, according to a 2010 internal audit, the Times produces approximately 350 stories each day (Sternberg, 2013). Over eight years the 1,200 man staff produces over a million stories. Less than .5 percent of their coverage is devoted to Native American issues in news or feature stories, from a publication in the same city with the largest concentration of Indians in the U.S. The coverage doesn’t even match the 1 percent population of Natives living in the city of New York.
The same information, however, was not available for the Oregonian and as such, cannot be assessed in the same light. However, the difference in article quantity suggests that a smaller paper in close proximity and easy access to a larger percentage of Native people will focus more heavily on issues that pertain to that community. Moreover, the disparity between papers also hints at two different focuses. Whereas the Oregonian primarily writes on state and local community matters, the Times publishes heavily on issues of national and international interest.

One of the most frequent assertions among researchers and minority groups of the news media outlets is underrepresentation (Kopacz and Lawton, 2011, p. 333; Weston, 1996, p. 163). To ascertain whether the Oregonian or the New York Times also followed this pattern of marginalization, this study took into consideration length of stories in column-inches and story placement.

According to Ricketson (2004) in Writing Feature Stories, the average news story is approximately 600 words long while a feature story is somewhere between 1,500-2,000 words (p. 79). Converted to column-inches the numbers would be 18 column-inches for news stories and 45 to 60 column-inches for features. The average length of articles was recorded according to topic and year published. Between 2005 and 2012 in the Oregonian, stories with Poverty as a primary theme garnered the most significance in accumulated column-inch averages reaching over 250. Alcoholism and Drug Abuse was the second most covered topic in terms of story length, at 241 column-inches. Topics of Spiritual/Ceremonial, Historical/Archaeological, and Environment/Conservancy were well covered in terms of story length each reaching an average of 225. Not only does this data demonstrate importance of topic it also demonstrates depth of coverage. Thus, while particular emphasis may be given to Poverty, suggesting the degraded Indian frame, depth of coverage may also imply articles are given enough attention to be written fairly and accurately, providing as much detail and leaving room for Native voices to be heard (Hu et al., 2007, p. 250; De La Calzada and Dekhtyar, 2010, p. 14). Surprisingly, due to the low article count, Education, and the subcategory of Stories of Success ranked high in accumulated averages at just under 200. This suggests that while number of stories may be low, there is greater depth of coverage.

The highest grossing topic in average column-inches for the New York Times was also Alcoholism/Drug Abuse for the New York Times at just over 300. Overall the patterns of coverage are similar in article length and number. This suggests that the articles covered in the greatest frequency are also those most covered in depth. Neglected topics are then undercovered in the same manner. Taking Ricketson’s measurements into consideration, the average story length for all categories in the Times was 23.3, though there was much variation. Below are listed average story lengths for each of the categories, which spanned from the lowest at 11.35 column-inches for Criminal Report to the highest for Education at 44.6 column inches. Disregarding the two extremes the average length of articles was between 30 and 40 inches, making them high for news stories, while on the low-end for feature articles. The data appears to suggest, in terms of story length, that Native Americans are given adequate attention based upon average article length that appear in the New York Times.
The Oregonian’s average story length was slightly shorter than that of the Times with the shortest at 10.48 column-inches also for Criminal Report, and 33.61 column-inches at the highest for Poverty. The average fell between 19 and 30 column-inches. Compared to Ricketson’s measurements the numbers appear to be on par for news and low for feature.

When story length was compared with the number of articles recorded per section, an overwhelming majority appeared in section A for the Times and in Local News for the Oregonian. Section A and Local News both suggest the majority of articles were news, rather than feature stories that would be saved for later sections of the paper. Taking the two data sets together implies, that, average length of Native American stories for both publications is proportionate to the average length of news stories in general.
Figure 4

NYT Percent of Coverage

Percent of Article Quantity

Topoic

Business
Casino
Other
Art/Awards
Historical/Archaeological
Spiritual/Ceremonial
Political
Poverty
Criminal
Crime/Legal
Conservancy
Tribal Rights
Health
Alcoholism/Drug Abuse
Physical/Sexual Abuse
Mental Health
Violent Death
Disease
Other
Sports
Mascot Dispute
Native player's Performance
Team Performance
Personality feature
Other
Education
Stories of Success
Stories of Decline
Other
Stereotypes

NYT Percent of Coverage

Figure 4
<table>
<thead>
<tr>
<th>Category</th>
<th>NYT Average Article Length</th>
<th>Oregonian Average Article Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Business</td>
<td>28.16470588</td>
<td>18.36938776</td>
</tr>
<tr>
<td>Casino</td>
<td>33.25348837</td>
<td>19.13921569</td>
</tr>
<tr>
<td>Other</td>
<td>32.14285714</td>
<td>19.63333333</td>
</tr>
<tr>
<td>Art/Awards</td>
<td>30.15555556</td>
<td>26.74807692</td>
</tr>
<tr>
<td>Historical/Archaeological</td>
<td>35.09268293</td>
<td>27.61756757</td>
</tr>
<tr>
<td>Spiritual/Ceremonial</td>
<td>31.34615385</td>
<td>26.61617647</td>
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<tr>
<td>Political</td>
<td>32.36595745</td>
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<td>Poverty</td>
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<td>Criminal Report</td>
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<tr>
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<td>25.144</td>
</tr>
<tr>
<td>Alcoholism/Drug Abuse</td>
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<tr>
<td>Physical/Sexual Abuse</td>
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<td>Mental Health</td>
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<td>Violent Death</td>
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<td>Mascot Dispute</td>
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<td>Native player's Performance</td>
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<td>Team Performance</td>
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<td>Personality feature</td>
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</tr>
<tr>
<td>Other</td>
<td>32.7</td>
<td>22.36666667</td>
</tr>
</tbody>
</table>
**The Generic Outsider**

As the generic outsider, the Indian loses all individual identity and is known only as part of the whole, erasing differences in language, rituals and physical features that distinguish one tribe and one people from another (Miller and Ross, p. 252). To assess the presence of the *generic outsider* frame, this research sorted articles based upon whether Indians were portrayed in terms of specific tribe, with a unique culture, language and values, or in terms of a generic "whole." Articles attributing tribal affiliation to specific persons or issues were included in the *specific* category and stories without any mention of tribe (or if the overall tone of the article depicted Natives as one generic people) were grouped in the *general* category. The figures for the *Oregonian* and the *Times* overwhelmingly are in support of stories demonstrating a sensitivity to specific tribal affiliation. Quoted Native subjects were often identified by tribal background, allowing them to not only speak for themselves, but also to speak as a member of their particular culture. For example, in the *Oregonian* article “Taking a stand against mascots that can offend,” the main subject is quoted, “‘I feel really good about it,’ said Che Butler, 18 and a member of the Confederated Tribes of the Siletz” (Binder, 2007).

Generalizations still occurred, primarily, in stories at the national level, when the primary topic focused on outdated stereotypes as with debates over the term “squaw” or mascots, or programs designed for Native Americans as a whole. "Native American school opens door to new lives," a story on the opening of NAYA’s Early College Academy for Portland’s Native American community makes no mention of specific tribes (Hannah-Jones, 2007). Rather, Native Americans, including those quoted, are described in terms of one people. In the *New York Times*, the story “For Indian victims of sexual assault, a tangled legal path,” covers the issue of assault on a national scale, and in so doing neglects to make specifications between tribes (Blumenthal, 2007). However, issues and the way in which they affect Native Americans differs between communities across the country, and without differentiations made between tribes readers may view the matter and its effects as equal among all Native peoples.
Figure 6

**Specific vs. Generalized for Oregonian**

![Bar chart showing specific vs. generalized for Oregonian newspapers from 2005 to 2012.](chart1)

Figure 7

**Specific vs. Generalized for NYT**

![Bar chart showing specific vs. generalized for New York Times from 2005 to 2012.](chart2)
To further understand the extent to which Native Americans were presented as individuals rather than generically, the number of quotes were measured per story for each year of coverage. Every story was coded according to four categories, and could be placed in only one; 0 Quotes, 1-2 Quotes, 3-4 Quotes and 5+ Quotes. The data was charted for every year from 2005-2012. Though the highest percentage of articles had 0 direct quotes for four out of the eight years of the Oregonian’s coverage, inclusion of Native voice appears to have improved from 2008-2012, as more articles included 1-2 or 5+ quotes. The gradual change shows promise that Native Americans are slowly being given more of an opportunity to participate in mainstream media by speaking for themselves.

Figure 8

The Times demonstrated a tendency to be more inclusive of the Native voice throughout the eight year period as the fewest percentages were often found in the 0 Quotes category, while the majority grew steadily from 1-2 quotes, to 3-4. Quotes of 5 or more peaked in 2008 before falling steadily to decrease over the next four years. On average, the Times demonstrates an openness to allowing Native subjects to speak for themselves on issues related to them, though there is room for greater inclusion, especially when the average article length for stories outpaced the Oregonian’s coverage by about 4 column-inches.
Dividing the articles by Native person(s) featured was the final way in which the presence of the *generic outsider* frame was assessed. If one or more people held a notable presence throughout the storyline, and was referred and/or quoted frequently the article was categorized in the affirmative by being given a “Y,” while those without a featured Native person were given an “N.” This criteria was meant to be informative of the representation of Native individuality in the two papers. Featuring one or more people provides a sense of a distinct, unique perspective, separate from the Native American community as a generalized body. In the *generic outsider* frame the Indian loses all sense of individuality and is known only in terms of the greater whole (Miller and Ross, p. 252). Thus, if the frame holds a strong presence throughout the sampling of articles, individuals are less likely to be featured, since the portrayal would highlight idiosyncratic beliefs, values and language. Moreover, emphasis of personal cultural identity reinforces the humanity of the Native American, an attribute denied to them through constant misrepresentation (Green, 1993, p. 324).

Calculated by number of “Y” or “N” articles per year, the research found a higher percentage of the affirmative group for both papers. The difference between the two groups overall from 2005-2012 was 74 percent in the affirmative and 26 percent in the negative for the *New York Times*. The difference was less dramatic for the *Oregonian* with 60 percent in the “Y” group and 40 percent in the “N” group. This reveals that both publications were demonstrating practices that emphasized Native American as an individual rather than part of the generic whole.
Figure 10

**Featured vs. Not Featured for NYT**

<table>
<thead>
<tr>
<th>Year</th>
<th>Featured</th>
<th>Not Featured</th>
</tr>
</thead>
<tbody>
<tr>
<td>2005</td>
<td>80%</td>
<td>20%</td>
</tr>
<tr>
<td>2006</td>
<td>80%</td>
<td>20%</td>
</tr>
<tr>
<td>2007</td>
<td>80%</td>
<td>20%</td>
</tr>
<tr>
<td>2008</td>
<td>80%</td>
<td>20%</td>
</tr>
<tr>
<td>2009</td>
<td>80%</td>
<td>20%</td>
</tr>
<tr>
<td>2010</td>
<td>80%</td>
<td>20%</td>
</tr>
<tr>
<td>2011</td>
<td>80%</td>
<td>20%</td>
</tr>
<tr>
<td>2012</td>
<td>80%</td>
<td>20%</td>
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</tbody>
</table>

Figure 11

**Featured vs. Not Featured for the Oregonian**

<table>
<thead>
<tr>
<th>Year</th>
<th>Featured</th>
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</tr>
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<tbody>
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</tr>
<tr>
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<td>60%</td>
<td>40%</td>
</tr>
<tr>
<td>2007</td>
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<tr>
<td>2012</td>
<td>80%</td>
<td>20%</td>
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</tbody>
</table>
Degraded Indian

Within the total coverage from 2005-2012 of articles with dominant Native American themes, the leading issues to be reported and published for the New York Times, included business, with the subcategory of casinos leading the “other” subcategory by nearly double, storylines related to crime or legal issues, as well as those focused upon tribal rights. Such numbers reflect the majority of coverage contributing to the degraded Indian frame for the national newspaper. Miller and Ross (2004) found that stories focusing on “economic development, gambling, property rights, or pollution” often reflected this version of the Bad Indian frame, in which assimilation into White society led to the adoption of its vices (Weston, 1996, p. 11; Berkhofer, 1978, p. 30). In such a frame they become the objects of pity and scorn. This research also took into consideration the amount of coverage devoted to issues of poverty. The accumulated percentages across the years for poverty, however, remained low in comparison to the other degraded themes included in the study. Overall, topics of Tribal Rights and Business received 35 percent coverage (20 percent of which was devoted to casinos), while Crime/Legal closely trailed at 30 percent.

The Oregonian echoes this pattern among its coverage with 34 percent of coverage devoted to the topic of Business. This can be attributed to the coverage of local casinos in the area which provides an endless number of story opportunities over new developments in gaining tribal rights, debates between local White populations and Native communities, progress in construction etc. This becomes evident as stories on casinos dramatically outweighed the “Other” category at 27 percent of total Oregonian coverage. Second to business was Political, with Historical/Archaeological and Tribal Rights tying for third. According to Miller and Ross (2004) stories of Native American involved in politics and tribal rights also demonstrated the degraded frame by portraying Natives as challengers of the “status quo” in terms of government benefits, tribal property rights and the assertion of autonomy, through which they are framed as “shrewd, dishonest, manipulative, greedy political operators” (p. 252). If this framing holds true for the Oregonian, then 28 percent of regional coverage would be disseminating similar negative misconceptions among readers.

This research was particularly concerned with the presentation of Native health issues in the media as studies suggest stereotypes and underrepresentation can influence public perception and, subsequently, public policy negatively (Kim, et al., 2010, p. S224). Though 30 percent of coverage was devoted to health, the dominant theme among health-related stories was alcoholism/drug abuse at almost 10 percent of the total coverage. Such figures also play into the degraded Indian theme as Native Americans, once again, are depicted as the ignoble Native, a fallen relative to a once proud and strong people.

Health reporting also reflected similar numbers to the Times coverage, which at 20 percent ranks it as fifth highest covered subject. Yet, just as with the national paper, a majority of the focus centers upon alcoholism and drug abuse. The drunk Indian has long been held as a degraded Indian image that has persisted over time (Bird, 1998, p. 9; Weston, 1996, p. 11). The articles for both papers within this category
include positive and negative stories. Some are stories of hope and healing as addicts recover, in addition to the articles of struggle. For example, in 2005, the Oregonian published a story on one woman recovering from addiction in “Dorothy Yahtin: Woman’s road to sobriety still rocky” (Sullivan, 2005), while a later article covered the problem of alcoholism affecting Native students at a boarding school in “Family of dead Warm Springs girl files $24 million federal lawsuit” (Green, 2005).

The degraded Indian is also one whose culture is doomed in the wake of White advancement, disconnected from their past through the trauma of relocation, boarding schools and genocide (Weston, 1996, p. 11). To understand how Native culture was portrayed in both papers, coding included the five subcategories of stories that emphasized Dying Culture, Rebuilding/Preserving Culture, Culture Clash (between Whites and Natives), Multicultural Cooperation and Other. While the highest percentage was found in articles portraying cultural clash (37%) for the Oregonian, the stories were split almost in thirds between clash, rebuilding/preserving (31%) and Multicultural Cooperation (29%). Only 5 percent of articles focused upon the Dying Culture theme, while 2 percent was covered cultural themes in the “other” section. The latter often included stories of inter-tribal conflict.

Comparatively, the New York Times had a higher number of articles in which the dominant cultural theme was Culture Clash at 41 percent. Multicultural Cooperation and Rebuilding/Preserving culture held 28 percent and 20 percent, respectively, of the coverage for the sample period.

With a majority of the articles emphasizing Culture Clash through the quantity of stories produced, news outlets continue the timeless “Cowboy and Indian” narrative in which the Indian as a warrior or savage is a danger to civilized White society (Berkhofer, 1978, p. 97; Bird, 1999). In what Berkhofer (1978) describes as “the Western formula” the opposing sides, the Red savages and the hero cowboys, are forever locked in conflict over land and lifestyle (p. 104).

The Historic Relic

The historic relic frame was analyzed as a direct function of Native coverage coded as historical or archaeological. Miller and Ross (2004) found negative stereotypes to be present in the historic relic frame, in which Indians are preserved artifacts of an era long past, often portrayed opposite White settlers, especially in Thanksgiving features of the Boston Globe (p. 253). In the New York Times historical coverage reached just under 20 percent, while the Oregonian dedicated 22 percent of Native stories to topics of history. Though not reaching the numerical significance of the degraded Indian topics, there is still potential to affect public conscious of the appearance and lifestyle of twenty-first century Native Americans. Moreover, while the percentage for the Times ranked as only seventh among the framing topics, it was fourth highest covered topic out of fourteen for the Oregonian.

The data was also cross-referenced with publication date, number of quotes as well as the category for specified and generalized. Of the history-related articles by the Oregonian
the highest number were published during the month of November with October closing in as second highest. This reflects Miller and Ross’ (2004) findings for historic relic articles that reflected traditional Thanksgiving themes in which Native Americans become the supporting character in the pilgrim’s story of survival as it has been told and retold every year (p. 252). The New York Times, by contrast, had the highest publishing rate for the history narrative during June, followed by December and August. This may have more to do with a significantly smaller sample size (38 history articles compared to the Oregonians 86) which may have not been large enough to get an accurate reading, however, the data as is refutes Weston’s (1996) claim that proximity is an indicator of frame usage. The more removed a publication is from a Native community, the more reliant it will be upon dominant frames (p. 15). In this case, however, the numbers suggest the Oregonian, which is located near a larger population percentage of Native Americans, appears to publish articles according to the historic relic frame, whereas the Times, located near a much smaller percentage, does not.

Articles of this category were also cross-referenced with tribal representation and number of quotes, to determine whether stories of this topic generalized Natives as one people in a distant past, and whether Native voices would be given space to add their perspective. Overall, Native Americans, when covered in terms of history are distinguished by tribe rather than being spoken of as the generalized “Indian.” A majority of the stories from both publications fell under the “tribe specific” subcategory, with the Times at 68 percent and the Oregonian at 86 percent. Compared to the overall percentages of direct Native Quotes for all topics, history coded stories did not provide as much space for Indian voices to be heard. The New York Times still had the highest percentage under 5+ quotes, with 1-2 quotes coming in second at 29 percent, though no quotes were used in 21 percent of the articles. The west coast paper, too, demonstrated similar findings, with a slight majority in the 5+ category at 30 percent, but with 0 quotes closely following at 29 percent.

The Good Indian

Portrayal of the good Indian frame was measured through percentages of topics that included Ceremonial, Spiritual, Art, and the Environment based upon past interpretations of the stereotype. The good Indian is noble, helpful and courteous to their White conquerors (Berkhofer, 1978, p. 28). Moreover, they are often tied to beauty, nature and traditional crafts, embodying nostalgia for what was lost in their doomed existence (Miller and Ross, 2004, p. 254). Understandably, articles that cover such topics as those mentioned above will perpetuate the idea of the Noble Savage frame. For the Times, Art/Awards garnered 9 percent of the coverage, while Spiritual/Ceremonial held 12.5 percent and Environmental/Conservancy 11 percent. Individually the topics are not of great of significance compared to Tribal Rights or Crime/Legal, though combined the good Indian frame equals about 30 percent of the New York Times total output.

The Oregonian had much higher figures for each of the topics with Art/Award at 13 percent, Spiritual/Ceremonial at 18 percent and Environmental/Conservancy at 13 percent to make total coverage about 44 percent. In this respect, the good Indian frame is found in the highest percentage of published articles when taken as a whole. Large
amounts of coverage on Native Americans in art, the environment, and spirituality can lead to frames of romantic nostalgia, in which, similar to the historic relic, the Indian is constrained to past representations of the submissive, but wise naturalist. Despite the more positive tone with which the good Indian frame portrays Native Americans, the problem lies in its ability to create icons out of people and failure to represent the multidimensionality of the individual.

Least Covered Topics

In both the New York Times and the Oregonian the least covered topics were sports, education and stereotypes. The study purposely included the last of the categories to assess how media addressed common Native American stereotypes. From the 5 percent of coverage at the regional level and 3 percent at the national, a majority of the articles appeared to focus primarily on the mascot name debates, in which the terms “brave,” “redskins,” “chiefs,” “savages,” and “Indians” were considered derogatory. The percentage of the Oregonian was higher due to its coverage of the debate to rename locations in the state from “squaw” to more respectful names. In some of these articles labeling the word “s-word” as a stereotype was called into question as in “State Oks Wychus, Mooho’oo” (Dworkin, 2005) and “Erasing ‘squaw’ from maps goes slowly” (Preuch, 2005). However, other than the examples given, few other instances of stereotypical words were used in the articles. This positive find affirms both Weston’s (1996) and Miller and Ross’ (2004) postulation that while blatant Native American stereotypes are rarely found in newsprint as they once had been, clichés now have the potential to arise in more subtle themes found through the framing of stories.

The lack of coverage on topics of education and sports shows room for growth in coverage of Native issues. Over this eight-year sample period the data leans heavily to the left of the graph suggesting that coverage of Native Americans has a relatively narrow focus, primarily upon topics of tribal rights, politics, casinos, legal disputes and health. The fact that health is included in the top percentages is a encouraging as the it suggests coverage is diversifying, though the fact that the majority of health reports concern alcoholism and drug abuse.

Discussion

The purpose of this study was to demonstrate the potential for Native American stereotyping by assessing the dominant storylines in the media at the national and regional level for the early part of the twenty-first century. It is meant to serve as a baseline for future research in the area and help fill part of the gap in research on Native American representation, in the news industry, especially for print news, an especially under-researched medium.

Through journalistic practices and routines of the individual and media organization, dominant historical stereotypes continue to paint Native American representations in news discourse. The process and effects are subtly integrated into the disseminated information through the development of framing techniques
that help journalists and readers make sense of complex issues (Weston, 1996, p. 163). Blatant stereotypical language is no longer a widespread problem. In fact the presence of stereotypical or crude language was seldom found in the sampling of articles for both the Times and Oregonian. Terms such as “squaw,” or “chief,” were used only after their triteness was made plain, and as points of discussion rather than descriptors. As common language has made considerable strides to eliminate the most blatant forms of stereotyping, the quantity and form of stories presented to the public continue to shape public perception of the Native American (Ibid). Throughout the years, Indians have been romanticized and patronized, marginalized and misrepresented through the dominant historic imagery.

Four of the five historically identified frames Miller and Ross (2004) assess in coverage by the Boston Globe from 1999-2001 were used to interpret the data on presentation of Native Americans in the New York Times and the Oregonian — the Generic Outsider, the Degraded Indian, the Historic Relic, and the Good Indian. The fifth frame, Voiced Participant, which Miller and Ross discovered in the raw data, relies upon a close textual analysis of structure and language in the articles to identify, whereas this study measured the “big picture” in each article’s overarching narrative. The research also took into account the attention afforded to Natives in terms of news space, using story quantity and length as indicators of news presence.

In general, Native Americans do not have a strong presence in the New York Times, based upon the paper’s total circulation of 1.2 million, and ratio of total published articles to total news and feature stories on Native American topics per year. This is most likely a reflection of the smaller Native population percentage in New York, compared to the Portland and greater Oregon area, in which the concentration is richer, at 2.8 percent of the state total (U.S. Census Bureau, 2010). While the Oregonian, had 378 articles that focused primarily on Native people and topics, the Times by contrast published only 212 news or feature articles in which Native American issues dominated for the eight-year sample period. Thus, the publication with the larger readership (four million in print and web circulation) offered less Native-related stories to the national public. This also suggests that a regional paper, with a more concentrated focus has a greater opportunity to produce more work on the Native community, which is also a larger percentage of the smaller circulation of readers. The Times, however, which offers a much greater scope in reporting on issues of national interest, may not have the focus, and necessary resources to produce articles with the same frequency as the Oregonian on Native communities.

However, the articles published by the Times appear to be afforded greater attention in terms of story depth, than those by the Oregonian. It then becomes an argument of quantity vs. quality. De La Calzada and Dekhtyar (2010) indicate in their research on Wikipedia articles that quality is directly related to article length (p. 14; Hu et al., 2007, p. 250). When attention is paid to Native Americans in the national paper, the average story length, for either news or feature, suggests a greater amount of time paid to the subject and issue, resulting in greater depth than those by the Oregonian,
though the latter publishes a greater number. This may suggest that the Oregonian, which may have the resources and proximity to facilitate coverage of Native Americans, can dedicate more time to reporting smaller feature that require less explanation and analysis. The New York Times, however, which primarily focuses upon matters of national and international interest, may only cover Native issues when they are of interest to the entire nation. Frequency would thus be less, but more space would be necessary to dissect the issue for readers.

Both publications showed patterns of coverage that reflected each of the historically dominant frames with the greatest usage falling under the degraded Indian and the good Indian. Between the Oregonian and the New York Times, the topics of Alcoholism/Drug Abuse and Poverty received the most media attention in terms of article quantity. A majority of national coverage in the Times represented Native Americans in the context of casinos and tribal rights, a pairing that is not surprising as the two topics often went hand-in-hand in the same stories. In terms of article length, however, the Times placed greatest emphasis upon issues of Poverty and Alcoholism/Drug Addiction. Thus, at the national level, all four of the most important topics fall under the degraded Indian frame, according to Miller and Ross’ (2004) definition which they found in articles covering issues of “economic development, gambling, property rights” (p. 253). Weston (1996) also noted alcohol as a sign of the degraded Indian frame, a vice of the White man that made them the objects of pity (p. 11). Poverty was also included as an indicator of the frame, an issue often referenced as a repercussion of alcoholism, in the story sample that invites “pity” from the reader.

In addition to the topics indicative of the degraded Indian frame, representation of culture also portrays Native Americans in terms of a doomed people. A majority of the articles for both the New York Times and the Oregonian, highlight discord between White and Native culture, recalling the “Cowboy and Indian” narrative that has long held society’s imagination. The percent margin was slight for the Oregonian with the theme of Culture Clash leading Rebuilding/Preserving by only six percent and Multicultural Cooperation by eight, however, the Times had a difference of 13 percent between Culture Clash and Rebuilding/Preserving Culture. Consequently, readers at both the national and regional level understand Native Americans through the degraded Indian frame, in both cultural theme and coverage of topic in article number and length.

The good Indian was also a common theme throughout many of the articles pertaining to the topics of Ceremonial/Spiritual, Art and the Environment. Berkohefer (1978) and Miller and Ross (2004) identify the antithesis to the degraded Indian as one that is in touch with nature, a spiritual and wise Native American that embodies the best aspects of a culture lost to the advancement of White civilization. Separate, the topics portraying the good Indian frame had low average percentages compared to the degraded Indian themes for both the Times and the Oregonian. Yet, when combined the percentage of articles featuring elements of the good Indian frame totaled 30 percent of the Times coverage and 44 percent of the Oregonian’s.
Emphasis of the good and degraded Indian frame, perpetuates the duality of the good vs. bad Native American, in which he is either a noble savage or an uncivilized savage (Berkhofer, 1978; Miller and Ross, 2004, p. 249; Weston, 1996, p. 11; Green, 1993, p. 323).

The historic relic frame was also represented in the coverage of both papers, measured through the presence of articles with strong historical or archaeological themes. Though the coverage devoted to the historic relic did not reach the amount of the previous two frames, it still appeared in 20 percent of the Times published material and 22 percent of the Oregonian’s. To determine whether the frame also aligned with Miller and Ross’ findings that many of the articles referred in part to the traditional Thanksgiving narrative, the data was cross-referenced with publication date. Articles printed by the Times appeared throughout the year, the highest number being published during the months of December and June. This would, then, suggests that the Thanksgiving theme was not prominent in the publishing decisions of the New York Times. However, a majority of the articles with historical themes for the Oregonian were published during November first, and October second, which may imply the use of the Thanksgiving narrative in a large portion of the historical stories. This finding would contest Weston’s (1996) assertion that publications closer in proximity to Native populations are less likely to rely on dominant frames (p. 15). Greater reliance upon the historic relic frame may also be related to the difference in focus of the two publications and the frequency vs. depth disparity. Because the New York Times tends to publish stories that speak to broader issues, with less space and resources devoted to smaller, local stories, the Thanksgiving narrative is less prominent within its stories. On the other hand, the Oregonian, with a more concentrated local focus, has the opportunity to produce shorter, more frequent pieces on Native Americans as they relate to the traditional Thanksgiving story.

The danger in relying upon the historic relic narrative is in the potential to relegate the contemporary Native American to past stereotypical representations. They lose all dimensionality of true culture, as they become symbolic icons of a bygone era. The effect is to make obsolete an entire population in the modern world (Miller and Ross, p. 250). Compounding this effect is the lack of tribal specificity and Native voiced presence in historically themed articles. Though a majority of the articles did specify tribe, a large portion did not include the Native voice through direct quotes. The articles for both the Times and Oregonian fell at either end of the voiced presence spectrum, with a majority containing 5+ quotes, and the second highest number of stories containing 0 quotes. Without the current perspective provided by present Native American voices, readers are more likely to maintain the static image of past representations in their mind.

The generic Indian frame was found most prominent in the percentage of quotes for all topics measured throughout the eight-year sample period, though less so in representation of featured Native individuals and specified tribal affiliation. Articles from the Times appears to be more inclusive of the Native voice throughout 2005-
2012, as the highest percentages alternated from 1-2, 3-4, or 5+ quotes. The percentage of 0 quotes remained consistently low, never reaching higher than 25 percent in 2008. The Oregonian’s stories appear to be less inclusive of the individual Native voice as a large percentage of stories from 2005-2008 and 2011, neglect to include any quotes. During the remaining years the leading percentages varied between 1-2 and 5+ quotes.

The presence of direct quotes from Native Americans is a function of the journalistic routines which dominate the newsroom and individual journalist’s decisions, with ultimate control resting with the “elite” who choose how quotes are used and in what context (Weston, p. 163; Miller and Ross, p. 247; Gamson et al., p. 374). By silencing the individual voices of a minority group and homogenizing otherwise distinguishing cultural traits, we symbolically annihilate the population in the minds of the rest of society. The fact that a majority of the articles distinguished tribal differences from the idea of the Indian as one homogeneous group and the frequency with which individual Native Americans were featured in articles points to a greater effort made on the part of the two papers, nationally and regionally, to rely less upon the generic Indian frame. This trend is also found in the identification of tribal background when quoting individuals in the story.

This research was also particularly concerned with the coverage of Native American health issues. Taken as a whole, the topic of Health held one of the highest percentages of total articles present in the study. The numbers, however, a tempered by the fact that a majority of the articles focused primarily upon issues of alcoholism and drug abuse, a topic that also was used in the coding of the degraded Indian frame. Journalists must take care in the coverage of such a sensitive, and easily misconstrued topic. It is an important subject to cover, but too much of an emphasis, as with any of the themes, could portray Native Americans as one-dimensional within the frame of that particular vice.

In addition to the topics indicating one of the four frames, this study also recorded data for the topics found in the sample that were not part of the historically dominant themes. This included education, sports, health (not including alcoholism and drug abuse), and business not pertaining to casinos. Separate, each made up a very small percent of the total number of stories, leaving much room for further reporting on issues that would contribute to a more balanced portrayal of the minority group. When the sum of their percentages was totaled, the amount did outweigh the percentage of the historic relic frame in both papers as well as the good Indian total in the New York Times. This suggests that while the historic relic continues to be a frame used for this particular national paper, its presence may be somewhat moderated amidst the total articles published as more stories of a humanizing nature are reported on.

Conclusions

This research suggests that both the New York Times and the Oregonian, the former with national readership and the latter with primarily regional, employ each of the
four dominant historic frames identified by Berkhofer (1978) and expanded upon later by Miller and Ross (2004). The research of Miller and Ross formed the baseline from which this study was conducted, using their descriptions of the common topics of the frames to elucidate which themes were most covered based upon the most prevalent storylines. It found that among the 212 New York Times articles and the 378 Oregonian articles the most prominent theme was the degraded Indian frame, followed by the good Indian and finally the historic relic. The generic Indian frame was not coded by subject, but instead relied upon certain factors within the stories such as featured Native American subjects, distinguishing between specific tribe and Native Americans as a single cultural group, and number of direct quotes within the article. The study found this last frame to be only present in the number of quotes used in the stories, especially for the Oregonian, which had a large percentage of stories that did not include any quotes.

Based upon these findings the study supports Weston’s (1996) suggestion that historical frames continue to pervade modern-day consciousness, affecting journalistic routines and public perceptions which can lead to stereotyping of minorities by the general public. While stereotypes are not as blatant as they once were, they now appear in subtle frames through which complex issues are narrated. The study found that obvious stereotypical words were used only in the context of stories on name disputes, in which the recognized stereotypes were the purpose of the article. Moreover, the parallels of coverage between the two papers also suggest that journalistic routines follow similar patterns at both papers, despite differences in size and national vs. regional focus.

There is considerable room for improvement in the total amount and type of coverage devoted to Native American issues. The New York Times and the Oregonian both publish hundreds of articles a day, yet 790 is the total number of articles between the two publications that focus primarily on American Indian Issues over eight years. Furthermore, within that number, the largest percent of reporting is framed through topics of the degraded Indian and good Indian making such issues most salient in reader minds. Thus, despite improvements, particularly in featured subjects and recognition of tribal differences, the Oregonian and the Times continue to marginalize and misconstrue.

As with any research this study contended with limitations. For example, this study cannot be generalized beyond the two newspapers or the specific minority group it took into account. Instead it is meant to provide rich descriptive data and will be most useful by providing a basis for future research on Native Americans and framing in the media. It also stops its analysis of the framing cycle at the reader and cannot tell if such themes do in fact have an impact on the public. The study merely provides an understanding of the patterns of coverage that suggest the use of certain frames. And, though the qualitative thematic analysis allowed for the flexibility required to interpret the presence of frames and draw conclusions based on the data the field would benefit from further work in the form of quantitative textual analysis, to assess how these frames are manifested within the article. This
would advance our understanding of the relationship between frames and deadlines, form, content and style. This study also, cannot determine how decisions were made in the choice and framing of stories, and as such, can benefit from additional qualitative interviews from editors and reporters. Finally, future research should take into account visual framing by including the presence of photographs, which can be taken into consideration when evaluating frames in the media. Content analyses of photographs would be descriptive of frames in Native American imagery, and would be especially informative when considered with the stories they accompany.

Figure 12

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Works Cited and Consulted


175


Sullivan, Julie (2005, January 1). Dorothy Yahtin: Woman’s road to sobriety still rocky. The Oregonian. p. A06

at the annual convention of the Association for Education in Journalism and Mass Communication, Boston, MA


Appendix A

Project Proposal
Visual Representation of Native American Culture and Health Issues
M.A. Project Proposal
By Katie Alaimo

Committee Members:
Keith Greenwood (Chair)
Brian Kratzer
David Rees
Rita Reed
Introduction

Vividly I can remember the day I received my first camera. My family and I were visiting relatives in Michigan during the same month I turned eight. Much of the day has faded with time, though I’m sure there was cake (chocolate of course), my aunts and uncles would have sang two choruses of happy birthday before I fought to blow out the candles with my younger sister, and I’m sure there were many gifts. Yet of all the events that day, nothing stands out so clearly in my mind as when I received my camera. It was big, black and bulky, with a yellow plastic tab to turn on the flash and a winding reel to advance the film. I couldn’t have been happier.

I was always a camera girl; trigger-happy with any camera I could lay my hands on (including those that didn’t belong to me), making snapshots of friends, family and the ubiquitous pet. Combined with my photo fascination was a very real and intense desire to see the world. Rather than considering a career as a photographer, I instead hoped to be an explorer in the tradition of Amerigo Vespucci, Francisco Pizarro or Ferdinand Magellan. Years later, after several poor experiences abroad, I gazed at the map on my wall, studded with red and orange thumbtacks, questioning the nature of my desire to continue traveling. I realized it had nothing to do with the exotic clothing, ceremonies, or food I saw in National Geographic magazines rather, it came from an interest in the people themselves and their stories. This same curiosity would direct me toward a bachelor’s degree in history and Spanish language, and later to my entrance as a graduate student at the University of Missouri School of Journalism. It was echoed in my history professor’s exhortation to pursue the stories often overlooked in history and contemporary society, those who could not speak for themselves in their own lifetime, but who now had the opportunity to speak through our research and writing. My admittance into graduate school would be the culmination of all that I had learned academically and experientially, and the realization of my varied interests as I now finally had the chance to be the artist, storyteller and explorer I always hoped to become.

The transition into the world of photography was not always smooth. In fact there were many times I questioned my original intentions and whether I could fit the “mold.” I knew little of professional photojournalism. Prior to graduate school, my photography had been strictly recreational. My high school extracurricular activity didn’t include yearbook, nor had I participated on the school newspaper in college. Truthfully, the idea of pursuing a career in journalism was daunting.

In my first two semesters at the University of Missouri I grew immensely, measuring my progress by the work I produced. Beginning with Fundamentals of Photography, I pressed forward through flash and studio work in Advanced Techniques before applying these lessons to my experience as a photojournalist for the Columbia Missourian. Not only was I exposed to the talented work of my peers, from whom I learned composition, lighting, framing, color and emotion, I also found the inner strength to boldly introduce myself and my projects to complete strangers. Much of this discovery I attribute to
David Rees, whose advice, both in and outside class, taught me the value of my role as a photographer and that people are simply people.

From day one of my first class in Boot Camp to the photo stories I would produce in Rita Reed’s the Picture Story and Photographic Essay capstone course, I was taught practical knowledge and trained as a working photojournalist. Aside from the instruction on how to achieve technical quality, I also learned how to photograph and edit a visual narrative. Throughout my coursework I became proficient in video and audio editing, and learned to identify when a story would benefit from these elements. As a photojournalist for the Missourian I applied my storytelling abilities to each assignment to provide a well-rounded and interesting and visually descriptive account of each event. As a staff editor in the next semester I would build upon those experiences in my role coaching the next generation of staff photographers, editing online galleries and arranging page layouts to best communicate the story with the best photos available. My most valuable experiences have been in and outside the lab, finding the story, gathering the pieces before arranging them into a flowing and engaging narrative. Moreover as a teaching assistant for the Fundamentals of Photography course I have become a better judge of photographic work, learning that a beautiful picture is not always the result of technical perfection, but more often a connection with the subject.

Each lesson has taught me to become a more thoughtful and able photographer, and guided me in the direction of my goals. At the time of my acceptance into graduate school my original intention had been to work for a magazine, strictly as a photographer. While highly unlikely I also felt my goals shift to include my interest in multimedia and web, pushing me to expand my creativity in editing and design geared for newspapers, which require innovation and originality more than ever before. Immediately upon graduation I plan to intern as a photographer at a newspaper, before deciding whether to try for a staff photography position or move onto freelance work. This is in the hope of building my experience and portfolio. As a freelancer I would have the freedom to pursue personal projects that inspire my work as a designer, photographer and editor. The project I now propose to begin is the climax of my graduate career. Though ambitious, it will be the fulfillment of my desire, to learn more about the Native community within my home state and to research and visually document their culture and health struggles. The skill and knowledge I have acquired both in and out of the classroom has well prepared me for such a project, in which planning and organization are essential to its success, as well as an empathy and insight to gain the trust of the subjects over an extended period of time. Whether I work for a publication or freelance in the future, my time documenting the lives of two Native American youths in the Northwest will provide the experience essential to flourish as a professional photojournalist.

**Professional Skills Component**

To fulfill the professional skills component of my master’s project I intend to conduct two in-depth photo stories, documenting the lives of two adolescent Native Americans struggling with health issues that are characteristic of their ethnic group, including, but not limited to, asthma, diabetes, obesity and depression. This project stems from three
concerns; the rise in generational public health issues in the Native American community, the traditionally marginalized presence of Native Americans in the news media and my personal ignorance of the people and culture despite their significant presence in my home state.

Broken into two parts this project also aims to explore the changing cultural environment faced by the younger generations of Native Americans and give voice to their concerns and perspectives. This will be accomplished by following one youth who lives in the urban area of Portland, while the other will ideally be a resident of the small Celilo Village, which claimed a total population of 44 in 2000. While photographing each of their lives, I will also ask my subjects to use three disposable camera three times over the course of the summer to record what they believe to be significant in their lives. They will be encouraged to capture scenes they see as sad, happy, beautiful, important, etc, which they will later describe for me in recorded interviews. The short photo-elicitations will then become part of the final multimedia project for web publication. Use of video will be used during the interviews and may be used throughout project depending on the circumstances and willingness of each subject.

**Work Schedule**

This project will be carried out during the summer months of 2013. After final exams in May I will begin making preparations for my flight back to Oregon, which I am planning to schedule for the week before June. This will allow a week to get settled into my living situation, and make any last minute arrangements before beginning my work.

Tentatively I plan on beginning my project July 1st and ending September 31st. The end date however depends upon the time required to find the subjects for both the research and professional component of my project. The time I will be working on the project will need to be a full three months to allow enough time to source my subjects and begin the process of gathering stills, audio and video. Moreover, conducting a photo story as part of my professional project may require more time to build rapport with my contacts. The project will depend heavily on my ability to integrate within the Native American communities both in the city of Portland and at Celilo Village, my contacts through the Native American Rehabilitation Association of the Northwest and any responses I receive from fliers I will be passing out to local clinics.

Because the first phase of my research is to be a content analysis of five major U.S. and regional newspapers of the Northwest, I plan to begin this portion of my research in the spring semester before beginning my work in Portland. By conducting the content analysis while still on campus I will be physically closer to the resources that will allow me the access required to complete this portion of the study. Additionally, because I plan to validate this phase of my work through the use of investigator triangulation and later, peer review by a disinterested colleague, it would be easiest for me to remain in the area where I am able to solicit the help of professors and peers to aid me in this process.

After arriving in Portland, each week will consist of 30 work hours, setting up and meeting with contacts, working directly with the subjects for the project, conducting interviews and recording field notes. Below is the outlined schedule of my project.
### Project Schedule

**Spring Term**
- Begin acquiring necessary newspapers for the content analysis.
- Conduct pilot of content analysis that will look at one newspaper over the span of one year with a second investigator.
- Code twelve years worth of five newspapers and assess findings.
- After coding review with disinterested peer.

**June**
- Arrive in Portland and move into apartment.
- Make arrangements to meet with contacts through NARA and distribute fliers.
- Introduce myself to the Native American community in Portland and Celilo Village.
- Find and begin working with two participants of the photojournalistic project. Distribute first set of disposable cameras.

**July**
- Gradually learn more about the subjects for the photojournalistic documentation and begin photographing their lives.
- Distribute second set of cameras to the photovoice participants and have first set developed.
- Stay on track with field notes and continually update committee members of my activities every two or three weeks.

**August**
- Photographing of subjects will continue through August.
- Updates of documentary progress and field notes will be sent to committee members via email and/or website.
- Skype meetings will be set up if necessary to discuss problems and progress.
- Meet with subjects for the second time to gather used disposable cameras and distribute fresh set.

**September**
- Final month to wrap up shooting subjects for documentary project.
- Edit professional story down to initial selects.
- Meet with participants for the third and final time to gather last set of disposable cameras.
- Print subjects’ photos and meet for one-on-one photo elicitation interviews using video and audio recording.
- Begin transcribing interviews.
- Tie up any loose ends to project and complete field notes before flying back to Columbia.
October

- Arrive back in Columbia at the beginning of the month.
- Meet with committee and take stock of all research materials and finish transcribing interviews.
- Begin editing interviews and any stills and video taken over the course of the summer.
- Compile all elements for final submission of project. This will extend through November.
- Schedule defense for December graduation.

Upon my arrival back in Columbia at the end of September, I will schedule a meeting with my supervising committee, which consists of Keith Greenwood as chair, David Rees and Brian Kratzer, to review the completed work and assess what is left to be done before presenting the finished project. Scheduled meetings throughout the project via Skype or phone calls in addition to the regular progress reports that will be sent through email every two weeks will keep me on track with my schedule and provide a resource should unforeseeable complications arise.

**Project Materials**

To provide the abundant physical evidence of my work’s progression I will maintain a careful inventory of all electronic materials produced, including field notes, transcriptions, video interviews and emails to and from contacts, colleagues who have agreed to work with me on my content analysis, and each committee member. The field notes will be created in a Word document, which will be updated daily and then forwarded to my committee.

Following the example set by Schreiber (2011, p. 164) I would like to receive frequent critiques and thoughts on my work in Portland to provide support and guidance as I navigate my professional project. This can be accomplished best through a secured blog my committee can access at any time. Each will be provided a password and username that will allow them to view the progress of my photos and provide comments and critiques over the course of the summer.

At the project’s end all materials will be bound together to form the base of raw material, before writing up the results and discussion of my findings. The materials produced during the professional photojournalistic documentation will be edited in the form of a multimedia piece, with video, audio and still photographs. Ultimately, I hope to produce sufficient material to produce a publishable story which *The Oregonian* or *Seattle Times* would be willing to publish on their website. The research component I hope to see published in *Visual Communication Quarterly*, *Howard Journal of Communication* or *American Indian Culture and Research Journal*.

**Professional Analysis Component**
Statement of Topic

For my professional project I intend to conduct two photo stories on the lives of two Native American adolescents struggling with health related issues – one who lives in the urban area of Portland, Ore., and the other who resides on a nearby reservation. Related to the professional project, the analysis component of my master’s research seeks to understand contemporary representation of Native American issues, focusing especially on culture and health, in print and online news. This analysis intends to fill the missing gap in literature on American Indian stereotypes for the first twelve years of the 21st century media and add to the growing body of research.

Founding this study in framing theory allows the research to explore the preconceived notions journalists and photographers inherently carry into a project, which thereby influence the interpretation and finished product. As the theoretical outline will demonstrate, such influencing factors can be a combination of unconscious and conscious impulses that affect how and what a picture communicates. Framing theory will also serve to emphasize the importance of this research by describing the two levels of framing – media and individual frames – where the former has been shown to influence the latter in the formation of ideas, including stereotypes. Through a content analysis this research aims to ultimately answer the following question: In what ways does regional and national media visually and textually portray Native American in the news and what, if any, are the stereotypes

Theoretical Framework

Though no consensus has been reached on the definition and operationalization of framing in media, Tankard, Hendrickson, Silberman, Bliss, & Ghanem (1991) define framing as a “central organizing idea for news content that supplies a context and suggests what the issue is through the use of selection, emphasis, exclusion and elaboration” (Cited in Valenzuela & McCombs, 1996, p. 96). Tuchman (1978) described a communication frame as that which “organizes everyday reality” (p. 193). Closely related to agenda-setting theory in its focus upon salient characteristics of a story, framing as a concept of gatekeeping theory plays a large role in the dissemination of news. Frames allow journalists to quickly categorize, process and distribute information in packages of thought for their audience (Valenzuela & McCombs, 1996, p. 106). However, there has been discussion on the ambiguity of the conceptualization of framing. Scheufele (1999) addresses the fluidity with which framing as a term and concept has been applied to different studies of media effects, highlighting its interchangeability with different approaches. Connections made between framing and agenda-setting theory have lead some researchers to refer to framing as “second-level agenda-setting.”

Approaching framing from the constructionist perspective, David H. Weaver (2007), though acknowledging their differences, relates framing to second-level agenda-setting along issues of salience. Whereas first-level agenda-setting deals with the salience of an issue or subject, the second-level specifically addresses the attributes
of the subject (p. 142). This definition coincides with Entman’s (1993) which states, “to frame is to select some aspects of a perceived reality and make them more salient in a communicating text, in such a way as to promote a particular problem definition, causal interpretation, moral evaluation, and/or treatment recommendation for the item described” (p. 52; Cited in Weaver, 2007, p. 143). In terms of the media, importance is placed on specific aspects of a story that become cognitively easier to retrieve and make sense of the issue for audience members, while also suggesting courses of action (Nelson, Oxley and Rosalee, 1997, p. 222). Native American issues portrayed in the news follow the same pattern, through which the media constructs, “meanings of social problems by diagnosing causes, performing moral evaluations, recommending solutions and motivating support for a solution” (Annice et al., 2010, p. 224).

Salience of issues presented in the media has been found to directly affect audience attitudes and behaviors to produce “framing effects,” depending upon the strength and repetition of the frame (Chong and Druckman, 2007, p. 109, 111). Framing effects can also influence the journalist’s perception of the world because they too are a part of their own audience, which in turn shapes their interpretation of the events or issues they cover (Scheufele, 1999, p. 117). This cycle is outlined by Scheufele (1999), who accounts for the schemes of both presenting and comprehending news through two dimensions of framing – media and individual frames - in his effort to conceptualize the term and categorize research. Defined by Entman (1993), individual frames are, “mentally stored clusters of ideas that guide individuals’ processing of information,” used to make sense of the world around them (p. 53; Cited in Scheufele, 1999, p. 107). Media frames are the ways in which news is presented by forming, “a central organizing idea or story line that provides meaning to an unfolding strip of events,” to suggest the story’s significance (Gamson and Modigliani, 1987, p. 143; Cited in ibid, p. 106). Media frames are not only the emphasized attributes of stories presented in the news, they also include the journalists’ work routine that allows them to quickly identify and classify information for the public, providing meaning to a set of meaningless occurrences (Gitlin, 1980, p. 7; Cited in ibid). Additional factors influencing the journalist’s framing of news content include, the individual characteristics of the journalist (ideologies and attitudes), organizational routines (political orientation or type of medium), as well as external sources (interest groups) (Scheufele, 1999, p. 115).

Thus, the personal and social pressures of individual journalists are reflected in the news stories they produce. The framing an American journalist brings to a story on minority health issues may greatly differ from the perspectives of the community on the same topic. Friedland and Zhong (1996) describe the linkage between individual and media frames as the “bridge between…larger social and cultural realms and everyday understandings of social interaction” (p. 13; Cited in Scheufele, 1999, p. 106). If it were the journalist’s role within society to interpret the happenings and issues for the public, a greater understanding of the culture on which they are reporting would provide a better informed contextual base upon which their story would be grounded. Without this cultural awareness, writers and
photographers risk misinterpreting or misrepresenting issues to the greater public through the story's salient attributes.

**Visual Framing**

Gunner (1988) relates societal influences to the production of photographs (Cited in Schreiber, 2011, p. 59). Just as the journalist is subject to the personal, organizational routines and external sources that influence interpretation of stories, the photojournalist is also the product of the dominant social ideologies of the time period. Basing her research on the theory of social construction of reality, as Julianne Newton (1998) argues, “we produce our own universes and they in turn produce us, in a perpetual, dialectic of experience and knowing” (p. 4). The cycle of salience applies to photography in the sense that the way in which a person, place or event is captured with a camera constructs a particular point of view the general audience will read, absorb into the social consciousness and further proliferate to shape their understanding of the world.

History has demonstrated that, unlike other media forms, photographs have long been accepted as truthful representations of life. Following Daguerre’s invention of the daguerreotype in 1839, one Frenchman exclaimed the resulting image, “is not a picture...it is a faithful memory of what man has built throughout the world and of landscape everywhere...” (Cited in Goldberg, 1991, p. 10). Newton (1998) explores the “seeing is believing” phenomenon based upon perception theory, which emphasizes the idea that even when something we see is known to be untrue, we continue to trust the validity of photographic record (p. 4). This could be the result of the photo’s long use as a substitute for being present at the event or location (Goldberg, 1991, p. 7). This perceived objectivity for news images is even greater, due to the assumption of higher ethical standards than with commercial images, and the belief in the role of the photojournalist as an accurate and fair “eye-witness” for the rest of the world (Goldberg, 1991, p. 7; Newton, 1998, p. 4). In an ideal world, photojournalism is unbiased, factual, complete, attention-getting, storytelling and courageous (Becker, 1995, p. 5; Cited in Parry, 2010, p. 68). In reality, the photographic image is the product of the photographer’s personal understanding and external institutional and organizational constraints that infuses the image with meaning beyond the superficial (Parry, 2010, p. 68).

The photographic image contains symbolism and meaning beyond its face value resulting from the conscious and unconscious decisions of the photographer. Becker (1974) recognizes the enormous amount of control of the photographer over the photograph through the manipulation of factors including the choice of camera, lens, exposure, framing, moment and relation to subjects. These factors, along with the photographer’s predisposition to personal style, attention to audience expectations, institutional pressures and a host of other external influences, directly affect the produced image. The resulting photograph speaks a unique visual language of its own. Of the two key notions of framing identified by Parry (2010) in her content analysis of press photographs related to the 2006 Israeli-Lebanon conflict, compositional framing refers to the compositional qualities of the image (p.
According to Messaris and Abraham (2001), the value of framing lies in this elusiveness, facilitating the processes of visual framing through three particular photographic attributes; their analogical quality, indexicality, and lack of explicit propositional syntax (p. 215-216). The latter two characteristics are of particular importance as the indexicality of images, referring to the ability of the photograph to come nearer to recording truth than paintings or etchings, making them more likely to be taken for granted and, therefore, sway public opinion (p. 217). If images are more likely to be taken at face value, then the public is also more likely to fall victim to photo manipulation, including photographic selection process. Additionally, photographic syntax is more reliant upon the viewers' ability to make sense of unarticulated meanings based on context (p. 219). Because claims made through the photograph are not explicitly communicated viewers may not be aware of having been presented with such viewpoints making them ideal carriers of ideology and subtle messages (p. 219-220). This is a precondition of framing as it also leads to reduced awareness of the process that generates visual interpretation (framing), increasing the likelihood of its success (p. 219).

Visual framing also occurs as a result of image placement within the greater written context of the page, a definition derived from the concept of “framing analysis” (Parry, p. 70). Combining photographic news with text can serve to make salient certain aspects of a particular issue by using visual and written forms of communication. Filling what she sees as a void in the study of visual framing analysis, Parry (2010) takes into consideration the visual elements and written context of photographs that add salience to the framing of a news event “through their selection and omission, depiction, symbolism, and lexical context (caption and headline)” (p. 68). Parry develops a methodology for her content analyses using the photograph as the primary unit of analysis by coding images based on date, page, relevant headline, caption, graphic nature, distance from the central subject focus and subject/theme. In the comparative analysis between The Guardian and the New York Times, she found differences between the two papers' use of images was further supported through linguistic context, which combines to form a visual and written framing of the subject.

There is an inherent danger in the framing of photographs due to the persisting belief in the truthfulness of photos. The belief in photographic objectivity combined with the photographer's role in framing images based upon personal ideology, sociological pressures and external influences, reinforces the need for thoughtful and culturally aware photojournalists considerate of the context in which they work. Researchers have also supported this stance, encouraging photojournalists to
increase their awareness of the social and cultural background of their projects (Becker, 1974). Such consideration in the presentation of minority issues would lead to greater success in the prevention of under-representation and marginalization, and reduce stereotypes in the media. If the role of the photojournalist, as an extension of the greater body of objective media, is to provide fair and accurate portrayals of the issues to a removed audience, then it is the photographer’s responsibility to better understand the people he or she observes through the viewfinder.

Literature Review

Native Americans, or, American Indian/Alaska Native’s (AIAN), are unlike any other minority of the United States. Consisting of approximately 6.2 million people, at about 2 percent of the U.S. population (OMH, 2012), the indigenous people of America are distinguished by a spectrum of rich cultural traditions, spread throughout 566 federally recognized tribes, as well as a general resistance toward acculturation (Herring, 1990; Sanders, 1987; Cited in Garrett, 1994). Native Americans, more than any other minority group, are also plagued by a host of health concerns affecting generations of families. According to the Office of Minority Health of the Department of Health and Human Services, 12.9 percent of Native Americans were diagnosed with Asthma, and 14.2 percent are undergoing treatment for diabetes. They are twice as likely as non-Hispanic whites to have diabetes and have a 70 percent chance over non-Hispanic whites to become obese. In 2001 at 36 percent, American Indian/Alaskan Natives led the nation in heart disease-related premature deaths. In addition to the slew of physical ailments affecting each generational level, the country is facing a wave of mental health issues among Native American youths, between the ages of 15 and 24, who are twice as likely as non-Hispanic whites in the same age group to commit suicide (OMH, 2012).

Any number of these issues makes the community of Native American people newsworthy subjects for reporters and photojournalists. Yet, America’s fascination with its indigenous cultures began centuries earlier, in writing first, and later with the development of the camera, in photographs as well. As a result, no other ethnic minority of the United States has been subject to such a barrage of diverse visual representations at the hands of the White majority, that has served to shape perception and understanding (Weston, 1996; Bush and Mitchell, 1994). Society’s interest in Native culture through the years has produced numerous stereotypes that continue to affect our presentation and understanding of their communities, whether they choose to live on or off reservation land. Rick Hill contends that greater empathy toward Native Americans of today will only come after stereotypes of the past have been traced back to their roots and dissected (Hill, 1996, p. 112). Furthermore, Weston emphasizes the importance of understanding the patterns and repetition of representation to inform discussions today about false images in the media (Weston, 1996, p. 3). Thus, to provide a basis of context for this project as a whole it becomes necessary to examine relevant research on the historical representations of Native Americans since the development of the daguerreotype,
that continue to feed our conscious understanding of the culture and people, contemporary portrayals of native communities in the media, and depictions of native health issues.

**Historical Representations of Native Americans**

Since its birth photography has exuded a unique power due in part to its availability, relative ease of use, ability to instantly preserve life, and include viewers in distant events. Iyengar and Kinder (1987) suggest that images convey a meaning beyond what messages words can provide deriving a very real power from the perception among politicians, reporters, and researchers that images engage the audience in events taking place across the globe (Cited in McKinley & Fahmy, 2011, p. 72). Two types of power have characterized the debates on photography's impact; the perception of photography's role as the “unimpeachable witness” (Goldberg, 1991), and photojournalism's power as an institution to exert social influence (Pentecost, 2002, p. 9-10). The result of this power is the likelihood of viewers to take what they see at face value, and allow the presented reality to shape their perceptions of the world around them.

The authority wielded by the photograph began in its acceptance as the unimpeachable witness to people, places and events, and as a visual tool for scientific documentation and preservation (Cookman, 2009, p. 5). Unquestionable faith in the veracity of the photograph would later manifest itself in representation of Native Americans, who were documented for the benefit of history and science. The effect, however, would be the production of a romanticized image and the proliferation of stereotypes that now define our understanding of Native Americans.

In its earliest form, the camera had been recognized and used as a scientific tool for documentation purposes. When Francois Arago presented Daguerre's invention to the French Academy of Sciences in 1839 it’s greatest asset was the ability to produce visual evidence in the fields of science, industry, geography and ethnography (Ibid). The inventor and artist F.B. Morse predicted the daguerreotype's benefit for naturalists when he stated the invention would, “open a new world of field research in the depth of microscopic nature” (Cited in Ibid, p. 21). The photograph would be once more lauded for its practical uses when William Henry Fox Talbot in describing the value of the positive-negative process of his “calotype” invention, cited its use in producing a photographic inventory of his personal possessions (Ibid, p. 5).

Inherent in each of these views is the unquestioning faith in the veracity of a technology-made image. Unlike drawing, painting or engraving, which were subject to artistic liberties, photography was a machine that mimicked the tonalities of art

Photography emerged just prior to the time when “Manifest Destiny” permeated the American mentality, and westward expansion was viewed as the natural progression toward civilizing the continent through White domination. The photograph became an integral part of this process in two fundamental ways; its use to document explorations by both civilian and government-sponsored expeditions encouraging development in the West, and as consumer products in the form of
paper prints, stereos, cabinet and carte-de-visite to entertain the curiosity of Easterners. Photographers, such as Laton Alton Huffman, William Henry Jackson, John K. Hillers and Timothy O'Sullivan were attracted to the expeditions of the 1870's and 1880's in the sheer spirit of adventure, and to the wild and transient state of the raw frontier lands.

While the camera opened doors for photographers to document Native Americans more accurately than ever before, the zeal for American conquest combined with White fascination for Native Americans, who, because of their link to the desired territory in the minds of settlers, led to their being viewed as unfit inhabitants of the land (Bush and Mitchell, 1994, p. xvii). Thus, the need to legitimate expansion and progress resulted in images that bespoke the inferiority and “otherness” of the Indian. In The Photograph and the American Indian, Bush and Mitchell find the “dark skin, long hair, odd costumes, and a variety of weapons confirm the Indian’s allegorization as the ‘other’ —counter to all that had come to mark civilized life” (Ibid). In Victorian America the unusual appearance and dwellings emphasized the Indian’s “strangeness” and confirmed their separateness and primitive state (Ibid). Photographers often encouraged this perspective through the employment of props and costumes, conforming to the expectations of their paying customers and playing into popular ideologies. Bush and Mitchell find Alexander Gardner's image of a council between the U.S. Commissioner of Indian Affairs Lewis V. Bogy and a delegation of Fox, Sacs and Kaws Indians, is an obvious example of the use of allegory in early Native American photography. Posing the commissioner to point toward the viewer’s left, the Commissioner, with documents in hand, appears to be directing the Native’s toward their “new home, better adapted to their condition,” (Cited in Bush and Mitchell, p. 27). Holding a tomahawk, Keokuk, Chief of the Sacs, faces in the opposing direction, as if challenging the directive.

The Native American image took many forms throughout history. Carlbach remarks that while this often took the form of the primitive savage, other photographers chose to cast their subjects as noble and “worthy of preservation and veneration” (Carlbach, 1992, p. 110). One photographer’s work, in particular, has come to embody this view of Native Americans more than any other. Edward S. Curtis produced allegorical images in the same manner as earlier photographers, but rather than emphasizing their savageness, had focused upon a romanticized version of a vanishing way of life. What became his magnum opus, The North American Indian, was to be a comprehensive documentary project that spanned thirty years, eighty tribes and 40,000 images. Curtis intended to preserve the traditions and appearance of indigenous populations of North America through his photographs, yet in fulfilling his motive interfered with reality through manipulation during and post-production. In his effort to capture what he felt was the essence of Native life, the photographer ultimately communicated much of his own views on what it meant to be Indian. Though his stereotypical perception of “Indianness” united the unique differences between tribes under a blanket racial image, Curtis viewed his manipulations as only adding to the truth of what was really there (Lyman, 1982, p. 62). Falling within the predominant White understanding of what the Native
American should be, and the belief that any evidence of acculturation to the outside world made them “less” Indian, Curtis controlled the production of his image through the costumes he used, payment of subjects, cropping, and at times retouching images in post-production to remove any White influence. This is evident in the before and after image titled *In a Pagan Lodge* in which the presence of a silver object (a medal or clock) is retouched out of the picture that was used as a gravure in *The North American Indian* (Ibid, p. 106-107).

The failure to penetrate beyond the superficial was apparent in a number of other stereotypes that developed through the years. Richard Hill, professor of American Studies at the State University of New York and a member of the Tuscarora tribe, identifies one as the image of the silent, stoic savage. This was due in part to the camera’s slow shutter speed, requiring sitters to remain still during a shoot, a task that was at times facilitated with the use of vices to secured subjects in place from behind and below the chin. The result was a sternness of expression that came to characterize Native American’s as proud and removed (Hill, 1998, p. 141). Bare skinned natives also played into the public’s perception of the exotic, turning women into sex maidens and men into savages. This becomes evident in women’s often “semi-seductive” and passive poses next their mate (Hill, 1996, p. 114). Portrayals of this nature also served to further distinguish white society as “morally and culturally superior,” (Ibid).

In his relatively brief review of Native American history as told from behind the lens, Rick Hill identifies a total of ten stereotypes that have painted past portrayals of North America’s indigenous communities. Four of the ten have already been mentioned in this review, but the remaining six include the Indian as warrior, chief or medicine man, prisoner, object of study, tourist prop, and victim (Ibid). Hill elaborates upon the list of clichéd representations in a collaborative book titled, *Spirit Capture*. In the chapter “Developed Identity,” Hill reiterates the prominence of Native American’s portrayed as the warrior, medicine man or chief. These were the preconceived images continually in demand by the American public. Feeding the consumer’s expectations resulted in the heavy posing and dressing of subjects, as Edward Curtis had done. This often led to a confusion of context, as with an image of Red Cloud, who was dressed as a “Shirt Wearer,” a position of great honor and authority among his own people, when in reality he was not (Hill, 1998, p. 145). Moreover he holds a cane, which was most likely meant to symbolize his desire to acculturate (Ibid.). Like Curtis, other photographers of the time provided headdresses, buckskin, pipes and other props to essentially create the “Indian,” which, by the late 19th century, was often dressed in the style of White settlers. Hill writes that, “such stereotypes are maintained not for any perverse racial prejudice but because preconceived ideas are so profoundly ingrained into our thinking. Images that do not meet our expectations disturb our sense of reality” (Ibid).

The style of the Plains Indians dominated the American view of what it meant to be Indian, and, as a result, influenced the way in which Indigenous communities viewed themselves (Ibid, p. 139). As early as Sitting Bull’s stint as a member of Buffalo Bill’s
Wild West show, many Native American’s quickly learned the financial value in presenting themselves as Americans expected to see them in performances. A photograph from 1906 depicts a group of Iroquois from the Cattaraugus reservation in New York, performing the story of their Confederacy of Peace. Though they represent their Iroquois ancestors, their moccasins, beadwork, and large headdresses had all been influenced by the Wild West shows that had passed through the area (Ibid, p. 141).

As technology progressed to produce faster, lighter camera equipment at the turn of the century, so too did portrayals of Native Americans, who were no longer relegated to the static and formal portraits of the 19th century. New equipment made it possible to capture more candid photographs at the newly established reservation sites, humanizing the subjects through depictions of daily and ceremonial life, while simultaneously reinforcing stereotypes (Bush and Mitchell, 1994, p. xxi). Dominant White culture during the Victorian era paradoxically brought the Native American back into the studio, this time fully acculturated to “civilized” society. Known as “transformation photographs,” the images communicates popular ideologies of the time that the success of an Indian was measured by the extent to which they blended into “civilized” society (Ibid, p. xx; Hill, 1996, p. 72). In such cases, the camera served as an extension of the moral mission of the time, portraying the noble efforts of White Society to indoctrinate Native youths into refined Victorian culture. Before and after photographs documented the transformation of Native American children days after arriving at boarding school (misguided programs that only ended in the late 1970’s), still in their native dress and, and months later as successful assimilated students with shorn hair and prim attire. Of the most dramatic of the transformation photographs is John Choat’s 1885 before and after of Tom Torlino, a Navajo who attended the famous Carlisle Indian training school in Pennsylvania.

During this same time, America was also fascinated by the exotic, encouraging amateur enthusiasts and anthropologists to seek out native lifestyle that had been safely contained within the borders of reservation land (Bush and Mitchell, 1998, p. xxi). Native Americans at once became a tourist attraction and objects of study, as evident by the countless front and side “mug shots,’ catalogued for study. Hill writes, “Indians were an anthropological delight, ready to be photographed, measured, and defined for the sake of future generations of scholars. Indians were a part of the exotic landscape of the New World, to be collected like rocks, flowers, and dead animals” (Hill, 1996, p. 114). Enticement to witness the exotic eventually inundated ceremonies such as the Hopi Snake and Antelope ceremonies in Northern Arizona. The events became so much of a spectacle, that by 1915 Hopi Religious leaders had requested a ban on photography (Bush and Mitchell, 1998, p. 184).

**Native American Imagery in Contemporary Media**

These same stereotypes have persisted to present day. The image of the successful, assimilated Native American remained popular throughout the 1950’s, the Indian-as-victim and warrior motifs contrasted in mainstream media during the sixties and
seventies, while the degraded and exotic continued to find a place through the eighties and nineties (Weston, 1996). Native American imagery is prolific in popular culture today. The constructed mythologies that the dominant White culture has produced is found in movies, such as Little Big Man, Dances with Wolves and Last of the Mohicans. In advertising the clichés are found in car commercials, as with the release of Mazda’s four-wheel-drive Navajo SUV, or on the packaging of Land O Lakes butter. In sports, the mascot of the Cleveland Indians has come to represent “Indian” for much of contemporary American society. Stereotypical Native American imagery in popular culture has come under the close scrutiny of researchers, though less studied, as Anne Weston, contends, is the issue of the formation and dissemination of Native American imagery in the news. Weston finds that media and pop culture representations, rather than functioning within separate worlds, go hand in hand, as journalism, through its practices, traditions and presentation often repeats and reinforces popular images (Ibid, p. 2). Walter Lippman was among the first researchers to study the press as a re-creator of reality, who recognized that “fictions” and stereotypes provided a foothold for the public to understand the subtleties of their environment (Ibid). While providing a framework for understanding the world, inaccurate portrayals perpetuate stereotypes and have a detrimental effect on the ways in which an ethnic group or culture is approached by the rest of the world.

Native Americans have appeared in the American press since before the nation’s birth in 1776. Publick Occurrences, Both Forreign and Domestick, considered to be the first paper published in the New England colonies, contained stories of Indians, often represented negatively in accounts of attacks and atrocities. Since those early days of American journalism, the presence of Native Americans in stories and photos has fluctuated according to the culture and issues of the times. On a whole, however, they have remained marginalized and underrepresented (Kopacz and Lawton, 2011, p. 333). Prior to the 1960’s and 1970’s Native American culture had largely been ignored by mainstream media (Weston, 1996, p. 163). The Kerner Commission report, which addressed the lack of media coverage specifically related to the Black population, was a turning point for the Native American community as well, as the journalism community became more attune to minority issues in the U.S (Ibid, p. 131). The coverage that resulted, however, was claimed by the historians James E. Murphy and Sharon M. Murphy, to lack the depth and awareness necessary to further the story of Indian life (Ibid). Weston finds in the years just prior to the publication of her analysis that although conditions had improved Native American press coverage, communities voiced their concerns over issues of misrepresentation and the reinforcement of negative stereotypes (Ibid, p. 157). The problem came to a head in the flurry of media coverage concerning protests against derogatory depictions of Native Americans in the sports, during which the complaints of activists were trivialized through increased marginalization and an underrepresentation.

Much of what was presented in stories during this tumultuous era re-emphasized the notion of the good Indian as the noble savage that now openly embraced his or
her autonomy. Stories of hope alternated with those highlighting the Native American’s plight, which elaborated upon the poverty, poor schooling and alcohol (Weston, 1996). This divergence of representations had much to do with the framing of stories, a theoretical concept of mass media communication already defined in the theoretical framework of this proposal. In her effort to explicate Native American representations in 20th century news, Mary Ann Weston outlines some of the journalistic practices contributing to the framing of issues (Weston, 1996, p. 13). Use of tone and language could drastically alter the Native American image. Up until the 1960’s it had been common in news reports to refer to men in the terms of “haughty,” “stoic,” “chiefs” or “braves,” while women were described as “giggling” “squaws” (Ibid). Organization referred to the decisions writers made on the information, descriptive language and “angle” of the story. The story’s form as a feature or straight news article also weighed upon representations as did the selection of which stories were chosen to be told. Weston writes that in terms of selection, “what was reported seemed often to fit White definitions of what Indian stories ought to be. Thus news that reinforced images of Indians as exotic, warlike, childlike, or improvident often took precedence over stories of more intrinsic importance to Native Americans” (Ibid).

In addition to the processes that make up journalistic routines, the individual characteristics and traits of reporters and photographers can influence decisions in news coverage (Bissell, 2009, p. 11). In her interviews with photographic “gatekeepers” of the newsroom, including photographers and editors, Kimberly Bissell (2009) found that many of the decisions were hegemonic in nature, tending to maintain the status quo with regards to race and gender (Ibid). The effect can be an implied sense of “otherness” with a “clear sense of them and us, a right way and a wrong way, an advanced and a primitive,” that separates the reader or viewer from the subject of a story (Clark, 2008, p. 47). What Peter Burke (2001) describes as the “colonial imagery” of the past can also influence individual framing of a news story from the photographers perspective, as those images are passed from one generation to the next to guide contemporary portrayals of minorities (p. 125; Cited in Clark, p. 48). Producing images of “others,” then ultimately leads to attitudes of prejudice, racial difference and fear (Ibid).

These issues of representation are not specific to the Native American community, but rather coincide with others’ findings on the relationship between mainstream media and minorities. Joachim Trebbe (2011), who examined the ways in which migrants understood their portrayal through Swiss public television, found that three “syndromes” or “biases” dominate media coverage of minorities, including underrepresentation or marginalization, labeling or stereotyping, and negative contextualization or framing (p. 413). Parvati Nair (2008) believes that in the course of news production, marginalized populations are assumed to lack the resources and are too concerned with the basics of life to speak for themselves, requiring the interpretation of the journalist or photojournalist (p. 185). Ironically, once the subject is then captured within the frame of the majority, their individual voices become silenced by the strength of the preconceived narratives and imagined
identities (Ibid). Without considering the point of view of the minorities themselves, the production of news lacks the explanatory power, which missing context would provide (Clark, 2008, p. 34). Moreover, stories told solely from the perspective of the majority have been found to result in negative audience responses with regards to television images, with a direct influence upon the public’s interest in the subject (Ibid).

**Methodology**

The representations resulting from the barrage of photography throughout this country’s history is both a reflection and formation of cultural stereotypes that continue to influence current media portrayals of the Native American community. Such stereotypes serve only to label, misinform and trap indigenous Americans in the preconceived notions of the White majority, with the potential to engender distrust and discrimination. This poses problems especially for the presentation of serious issues, namely the health of ethnic minorities. News imagery functions on a different level than that of popular culture, as journalism is assumed to maintain a fair, accurate, and thus, authoritative voice in society (Weston, 1996). Striving to become fair and accurate often requires reporters and photographers to present as many sides of the issue as possible, yet researchers find one of the biggest flaws in minority reporting is underrepresentation (Nair, 2008, p. 185; Trebbe, 2011, p. 412; Weston, 1996, p. 163). While Clark (2011) questions the diversity of perspectives that might be achieved through the inclusion of work made by indigenous photographers and reporters, he also cites the Glasgow Media Group article “Media Coverage of the Developing World: Audience Understanding and Interest” (2000), which stated that audiences were often misinformed on issues of the developing world due to a lack of explanation and context (p. 34). Rick Hill (1996) responds to the number of stereotypes and conflicting imagery of Native Americans in the media continuing to be filtered through the media by encouraging others to listen and learn about the issues directly from the subject, “We do not need to re-create the Indians. We do not need to dramatize their story. We do not need to embellish. We need only to listen and take it for what it is: reality through Indian eyes” (Hill, 1996, p. 123).

Biased reports and stereotypes have also been found to reflect in the public’s attitudes toward the coverage of minority health. Kim, et al. (2010) state in their study on the coverage and framing of ethnic health disparities that negative stereotypes can influence the greater public to blame minorities for poor health despite opposing evidence (p. S224), which, in turn, can affect public policy (Perlmutter, 1998). As the number of Native American health concerns, including obesity, diabetes, depression, and asthma reach the public through an increasing amount of media attention, past patterns of representation and imagery may hold implications for public perception of the issues. Thus, in an effort to support the continued advancement for fair and accurate visual reporting, and to better understand the current state of media representation of Native Americans this study is based upon the quantitative methodology of content analysis. The research
will take into account articles and photos portraying Native American culture and life in 5 major U.S. newspapers over the span of 12 years. The study will serve as an informative baseline for furthering other research projects on the same topic and for my own professional project as I prepare to conduct a photo story that will represent Native American life and the issues they face. Four questions will guide this research:


**RQ2**: How much coverage has been devoted to Native Americans based on number of stories, length of stories measured in column inches, page placement of stories, number of photographs and number of stories paired with photographs?

**RQ3**: What percentage of the news coverage is related to health concerns?

**RQ4**: What stereotypes are present if any?

**Content Analysis of Major U.S. and Northwest Newspapers**

The quantitative content analysis (QCA) will consist of three major, nationally distributed newspapers, as well as two dominant newspapers of the Northwest, where the study will be based. The selection of such newspapers was based upon the desire to assess the national state of coverage, while focusing on the specific region in which the professional project will be based. Klaus Krippendorf (2003) defined content analysis as research which studies the effects particular texts within different contexts of use (p. 91; Cited in Stacks and Salwen, 2009, p. 53). The positivistic methodology, in conjunction with qualitative research, can prove useful by revealing patterns in frequency and variety of messages (Altheide, 1987). Starosta (1984) clarifies the concept and purpose of the QCA stating, “content analysis translates frequency of occurrence of certain symbols into summary judgments and comparisons of content of the discourse...whatever ‘means’ will presumably take up space and/or time; hence the greater that space and/or time, the greater the meanings significance” (p. 185; Cited in Altheide, p. 66). Research conducted on Native American representations in major newspapers will therefore assess frequency and presentation as a method to understand the dominant journalistic perspective toward related issues.

*USA Today, The Washington Post, and The New York Times* were each chosen for the analysis based on the breadth of their circulation. With a combined print and online circulation, the Times boasts a circulation of about four million, followed by *The Washington Post* which claims a readership of nearly three million according to the Pew Research Center’s Project for Excellence in Journalism (2012). While *USA Today* is second in overall print distribution, its numbers on the Pew website did not include online readership which measured only local market area (Edmonds, 2012).
These three papers were chosen for the content analysis portion of the study due to their breadth of readership. All three are distributed throughout the country, implying widespread influence on general attitudes of the public, and cover local, national and international news, touching on the state of health and minority issues. For this reason, the Wall Street Journal, which although first in print circulation, was not included as it is primarily business and finance driven. The Oregonian and The Seattle Times were also chosen as part of the study due to their influence in the northwest region of the country. The two daily papers hold the largest circulation rate in the Northwest region (The Seattle Times claims just over 1.5 million online and print readers, while The Oregonian holds 1.2 million online and print readers) where I will be conducting my research, providing local and national news to the residents of Oregon and Washington (Ibid).

Stories, reports paired with photos, as well as stand-alone photos dating back to 2000 with a primary topic that directly covers Native Americans will be assessed up to the current year in the analysis. The period from 2000 to present was chosen as the specific interval of study since much of the information on Native American stereotypes in the media found by this researcher date to the 80’s, 90’s and early 2000’s. The analysis intends to fill this gap in research by assessing the current presence of Native American representation in print newspaper journalism.

Collection of resources will be achieved, first through searches in databases such as LexisNexis using general keyword terms. The research will progress through different channels including the University of Missouri library, as well as the individual libraries of each newspaper. Websites of each newspaper will also be searched to pinpoint specific articles that will also have likely been published in the print edition.

Once the pages have been acquired the second research question will be examined using Duncan, Messner and Williams’ (1991) study “Coverage of Women’s Sports in Four Daily Newspapers” as a model. What constitutes a story will be determined based on the inclusion of prose. Photos and captions will not be counted as stories. Articles will be categorized under health-related stories based on the issue’s presence in the first few paragraphs of the story, such as in the nutgraph, and continues throughout the text. Findings will be recorded in terms of the number of stories present per newspaper per year, which will allow this researcher to compare coverage over time and publication. This will also be done in terms of the length of stories, which will be measured in column inches. Page placement will be evaluated in the categories of page 1, pages 2-3, pages 4-8, pages 9 and above. Coding for page placement will be based upon the page, which the story begins. The sections used in this study will include the front news section and the health section. Finally, the analysis will include noting the number of photographs either as stand-alones or paired with a story.

Valuations of the photos gathered from my search will be defined along ten variables based upon those used by Heli Lehtelä (2007) in her quantitative research of photojournalistic representations of the Sámi population in Finnish newspapers,
in combination with Hill’s (1996) list of visual stereotypes found throughout history (see appendix 1.1 and 1.2). These include setting, size, position on page, participants pose, behavior, position of participant, role, environment and camera angle. Slight changes will be made to this criteria to account for representations of health.

Newspaper text stories will be assessed using Miller and Ross’ (2004) criteria for news framing, which the researchers applied to their study of American Indian representations by the Boston Globe. Headline and body of text will be included in the textual reading of each article. Analysis of content framing for text stories will be distinguished along six frames including the generic outsider, the degraded Indian, the historic relic, the bad Indian, the good Indian, and the voiced participant (see appendix 1.3) (p. 250-251). The coding of articles along these frames will rely on the presence of framing characteristics including the role of Native American’s in the article, quotations or paraphrasing of Native American sources, the use of adjectives and catchphrases such as “chief” or “squaw.”

**Validity**

Validity of the research will be accomplished through the use of investigator triangulation during a pilot study to confirm the categorization of findings for one year’s worth of one of the national newspapers. Moreover, soliciting the interpretations of a disinterested colleague for peer review of my findings who may challenge my research will further validate the initial phase of this study. Reflexivity on the part of the researcher will remain a constant, as “critical self-reflection” will be recorded through the use of journal notes as I progress through the research.
## Appendix

### 1.1 Variables of Photojournalistic Framing

(Lehtela, 2007)

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<thead>
<tr>
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<th>Value</th>
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<th>Female%</th>
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</tbody>
</table>
1.2 Historical Native American Stereotypes
(Hill, 1996, p. 115-116)

(1) The Indian as warrior: The Plains Indian stereotype with tomahawk, headdress, and unsmiling gaze reveals the savagery of the past just under the war paint on his face.

(2) The Indian as chief or medicine man: The Indian man is the leader in a noble but doomed fight against the tide of civilization. Indian women are not seen as leaders.

(3) The Indian as naked savage: Skin was in vogue when photographing Indians during the Victorian era, when nakedness shocked whites. Photographs of nearly naked Indians served to reinforce the view of white society as morally and culturally superior.

(4) The Indian maiden as sex fantasy: Bare-breasted women, often seen in semiseductive poses or kneeling passively next to their mates, serve as a mild form of pornography, a remake of white male fantasies from early literature and painting.

(5) The Indian as prisoner: The Indian wars were alive and well when photography was born, bringing images of those hostile Indians right into the parlors of whites. The still photograph captures the savage, holding him harmless, frozen in American myth.

(6) The Indian as noble savage: Majestic portraits of pensive Indians looking into an uncertain future (usually to their left) serve as a metaphor for the American spirit of conquest, or as a testament to guilt about that conquest.

(7) The Indian as vanishing American: Indians caught in the timeless past, never seeming to make it in the real world, riding off into the sunset, serve as a reminder that, as part of both Manifest Destiny and cultural Darwinism, Indians are an inferior race, meant to disappear because of their own cultural flaws.

(8) The Indian as object of study: Indians were an anthropological delight, ready to be photographed, measured, and defined for the sake of future generations of scholars. Indians were part of the exotic landscape of the New World, to be collected like rocks, flowers, and dead animals.

(9) The Indian as tourist prop: Trips to reservations continue to be “steps back into time” where the sole purpose of Indians is to verify the cultural and racial stereotypes held by the tourist-
1.3 Definitions of Framing Codes

The Voiced Participant

“The American Indian generally speaks for herself to the degree that she participates in the Anglo-European system and adopts Anglo-European values. The *voiced participant’s* [emphasis in original text] power is tied to assimilation into the mainstream culture with ritualized perpetuation of traditional American Indian ways” (Miller & Ross, 2004, p. 251).

The Generic Outsider

“*Generic outsider* [emphasis in original text] Indians do not speak for themselves, or, when they do, their comments are refuted, undermined, or peripheral to the issue. *Generic outsiders* often appear in dramatic juxtaposition to Anglo-Europeans” (Miller & Ross, 2004, p. 252).

The Degraded Indian

“American Indians challenging the status quo by asserting their rights to property, government benefits, or autonomy often are framed simultaneously as shrewd, dishonest, manipulative, greedy political operators, on the one hand, and as poor, uneducated, unsophisticated puppets of organized crime on the other” (Miller & Ross, 2004, p. 252).

The Historic Relic


The Bad Indian

“The *bad Indian* [emphasis in original text] frame is pointedly negative” (Miller & Ross, 2004, p. 253).
“The Boston Globe presents the good Indian [emphasis in original text] frame almost entirely in feature stories that stereotype American Indians as closely attuned to nature, beauty, and handicrafts” (Miller & Ross, 2004, p. 254).
Works Cited and Consulted


Appendix B

Addendum
Several changes were made to the original proposal throughout the course of the project. Primary differences include the number of newspapers used in the research and the length of time under study. Rather than culling articles from five newspapers – *New York Times, USA Today, Washington Post, Seattle Times, Oregonian* – only the first and last of the list were kept for the study as the amount of stories would have been too large to review during the time limit. For the same reason the publication period of time was also further limited from 2000-2012 to 2005-2012. There were many more articles than anticipated and shortening this criterion allowed me to finish the analysis on time. Finally, rather than thematically assessing both photos and text of articles from the *New York Times* and the *Oregonian* the research focused upon text only, as it became clear that the photos would be difficult to locate.
Appendix C

Additional Correspondence
making contacts for masters project

Alaimo, Kathleen I. (MU-Student)

Wed 1/9/2013 8:08 PM

To:

Rees, David L. <ReesD@missouri.edu>;

Hi David,

Hope your break has been going well! Can't believe it's almost at an end already. I'm contacting the organizations in portland that I'm hoping to go through for my project and I remembered you had suggested a few names. Was it Randy Cox or Jamie Francis of the Oregonian you mentioned? I emailed Alan Berner. And you also mentioned another woman in the area you might be able to offer some advice. Could you remind me of her name again? Thanks. Talk with you soon.

Katie

Rees, David L. <ReesD@missouri.edu>

Wed 1/9/2013 10:54 PM

Katie – yes, would encourage you to talk with either/both Randy and Jamie. Do you need contact info? Here’s Randy Cox’s email:

Randy Cox <rcox@oregonian.com>

Melanie Conner <melanie@melanieconner.com> is the former MU student who did her MA project on David Sohappy & etc.

http://www.melanieconner.com/

Looks like she's now based in Seattle.
It's been a nice break – have been working on catching up on some reading and home projects. Back in the office this week, starting to revise syllabi and get ready for the semester.

Take care and talk with you soon,

David r.
Ask a Librarian: research of newspaper archives

MU ELLIS LIBRARY Ellisref <ellisref@missouri.edu>

Thu 1/24/2013 6:20 PM

To:

Alaimo, Kathleen I. (MU-Student);

Kathleen,

The lucky part for you is that all of them are available through LexisNexis Academic (which has The New York Times, The Washington Post and USA Today) or ProQuest Newsstand (which has all of them); the slight downside is that The Seattle Times is only available until 2008 in any format in the library.

To access LexisNexis, go the MU Libraries website and click on the 'Databases' tab. Type in 'LexisNexis Academic' and click on the link to the database. Once there, click the 'Sources' drop-down along the left-hand side. Then click on 'Find Sources'. Under 'Publication Type', navigate to 'News', then to 'Newspapers', then click 'Find Sources'. You can then search by keyword for specific newspapers to use in your search.

To access ProQuest Newsstand, go the MU Libraries website and click on the 'Databases' tab. Type in 'ProQuest Newsstand' and click on the link to the database. Once there, click on the 'Publications' link under the 'd' of 'Newsstand'. From there, search by keyword for specific newspapers.

If you have any other questions, feel free to contact us.

Best,

Jonathan Whitfield

---------------------------------------
Ellis Library Reference Dept.
573-882-4581
EllisRef@missouri.edu
http://mulibraries.missouri.edu/

From: Alaimo, Kathleen I. (MU-Student)
Name: Katie Alaimo  
Email: kiat33@mail.missouri.edu  
Status: MU Student  
Library: Ellis Library  
Question: Hi, I'm beginning the research for my master's project which will be a content analysis of articles from five newspapers - USA Today, The New York Times, Washington Post, The Seattle Times, and The Oregonian. I wanted to find out if the library had any of these papers archived either in paper, online, or in microfiche form from 2000-2012. Thanks!
Begin, master's project

Alaimo, Kathleen I. (MU-Student)
Fri 1/25/2013 11:08 AM
Sent Items
To: Greenwood, Keith;
Cc: Rees, David L.;
Kratzer, Brian W.;
Hi Keith,

I wanted to update you on my research thus far and ask for some advice. I have been going through LexisNexis and the Seattle Times online archive database doing some initial searches just using the keywords "Native Americans" and I came up with thousands for each of the five papers. This is even before trying other keyword phrases to find articles I might have missed. Obviously all of these are not going to be stories on Native Americans, but do you think before I start actually gathering my articles it would be wise to shorten the period of time I will be studying to 2000-2005? This way there's more of a likelihood of finding the articles I need online (some of the more recent 2012 articles might not be up yet) and it will give me a more manageable amount to work with. Or, do you think I should stick with the original 12 years? Also, when conducting content analyses do researchers prefer to have hard copies of the articles or work off the computer only? I know for myself it would be easier to organize with the printed paper, but didn't know if this would be feasible considering the numbers I'm working with. Ok. That's where I'm at. Thanks,

Katie

Greenwood, Keith <greenwoodk@missouri.edu>
Fri 1/25/2013 11:39 AM
Hi, Katie--

I'm glad you're getting started. It's good to get the ball rolling early since as you know the semester will only get busier as it goes on.

That's a lot of articles! I'm a little foggy from looking at your proposal. You're looking at stories as well as photographs, so that's going to be a lot to work through. You're right in that a lot of them won't be directly relevant. Additional key words would help to lower the total. You could try to narrow in on stories with health-related topics, since that's your focus.

I seem to recall us talking about the time frame and possible overload of data in the proposal meeting. Didn't we talk about starting earlier and working backward? So instead of working with the first half of the
decade, start with the more current articles and work back to 2005. You're interested in the current stereotype as you start to do your shooting. I think Lexis is pretty up to date on content. You should be able to get 2012. If not, you could start working back from 2011, using the explanation in your methodology that it's the last complete year available through Lexis.

Coding is pretty much whatever you're comfortable with. It's absolutely OK to code with digital copies. You might even be able to highlight or add coding notes right in the document just like you could on paper. If you'd rather use paper, or want to print out items for a second coder to work with, that's fine too. There's not a methodological reason to do one over the other.

Keith
Seattle Times

Marie Koltchak <mkoltchak@seattletimes.com>
Fri 1/25/2013 3:46 PM
To:
Alaimo, Kathleen I. (MU-Student);
Hi Katie,

Thank you for your interest in The Seattle Times.

If you know the publication date and reporters’ names of specific articles, I can help you find specific articles (as a courtesy).

We do not however, offer research assistance or perform research.

I would suggest university and public libraries where information specialists can help you drill. Check out “Ask a Librarian” at kcls.org, trained specialists take research questions over the phone and via email!

Thank you,

Marie Koltchak
Seattle Times Resale and Permissions
206-464-2045
Locating articles for my master's project

Alaimo, Kathleen I. (MU-Student)
Sun 3/3/2013 6:51 PM
Sent Items
Hi Sue,

My name is Katie Alaimo. I'm a second year grad student in the photojournalism sequence. Right now I'm doing some research for my master's project, which will be a content analysis of Native American Representations in five different newspapers. LexisNexis is great for the New York Times, USA Today and the Washington Post because it provides the full text, but I have to go to Proquest for the Oregonian which is not full text. Professor David Rees suggested I talk with you about how to access these articles most likely on microfiche, here or through ILL. I might also need to do this for the Seattle Times since I will be gathering their articles via their website. Thanks so much. Hope you can help.

Katie

Schuermann, Sue M. <SchuermannS@missouri.edu>
Mon 3/4/2013 8:45 AM
Hi Katie,

Okay you aren't mentioning the time period in which you are needing articles but Newsbank has the full text of the Oregonian from Sept. 1987 to present. Newsbank also has the Seattle Times from 1985 to present. If you are doing a content analysis it is best to stick to either all online or all print (microfiche). In the online version of any newspaper you are going to come up with some articles that are blocked due to the Tasini case. Anyway, in Newsbank click on Major Metro Titles. That's where you will find the Oregonian and Seattle times.

Hope this helps.
Sue

Sue Schuermann
Library Information Specialist II
Journalism Library
103b Donald W. Reynolds Journalism Institute
University of Missouri
Columbia, Mo. 65211
phone: 573-882-0660
Fax: 573-884-4963
web: http://mulibraries.missouri.edu/journalism
Lesly Verduin <verduinl@pdx.edu>
Fri 6/7/2013 2:14 PM

Here are some links for Cornell Pewewardy.

http://www.pdx.edu/nas/

http://www.pdx.edu/nas/nas-news


Nocona Pewewardy has a social work background

noconap@pdx.edu

Both Nocona and Cornell would be good first contacts for you project.

best wishes,

--
Lesly Verduin
Administrative Assistant to the Faculty
School of Social Work
Portland State University
P.O. Box 751
Portland, OR 97207

Voice: 503.725.4712
Fax: 503.725.5545

Alaimo, Kathleen I. (MU-Student)
Fri 6/7/2013 2:30 PM

Sent Items

To:
Lesly Verduin <verduinl@pdx.edu>;

Thank you so much Lesly!

Katie Alaimo
Toma Villa <tomavilla@gmail.com>

Fri 6/7/2013 1:50 PM

Master's Project; Master's Project

To:
Alaimo, Kathleen I. (MU-Student);

Over by hoodriver but on the Washington side

On Friday, June 7, 2013, Alaimo, Kathleen I. (MU-Student) <kiat33@mail.missouri.edu> wrote:
> That sounds fun. Would it be okay if I came out and met you there? Where is Underwood? I've never been there before.
> Katie
> ________________________________
> From: Toma Villa [tomavilla@gmail.com]
> Sent: Friday, June 07, 2013 11:42 AM
> To: Alaimo, Kathleen I. (MU-Student)
> Subject: Re: Help with a Graduate Project
> 
> I'll be out in the area on Tuesday to hang out with some kids out at Underwood. I might paint something I'm not sure yet.
>

> On Friday, June 7, 2013, Alaimo, Kathleen I. (MU-Student) <kiat33@mail.missouri.edu> wrote:
>> Hey Toma,
>> I'm so sorry! I had to take off and you looked like you were busy with the kiddos. I would still love to talk with you about the project even if it's only through email. Will you be around in this area again? I'm out in Portland pretty frequently too and will be needing to make a trip soon anyway. Let me know what works for you.
>> Katie
>> ________________________________
>> From: Toma Villa [tomavilla@gmail.com]
>> Sent: Thursday, June 06, 2013 2:22 PM
To: Alaimo, Kathleen I. (MU-Student)
Subject: Re: Help with a Graduate Project

Hey you took off. I wanted to hear more about your project.

On Thursday, June 6, 2013, Toma Villa <tomavilla@gmail.com> wrote:

Oh ill be there too.

On Thursday, June 6, 2013, Alaimo, Kathleen I. (MU-Student) <kiat33@mail.missouri.edu> wrote:

Hi Toma,

Hope you are doing well. I just wanted to let you know that I'm back in the area now, so if you would like to meet with me ever to hear more about my project we could set something up. I'll be at the dedication for the fish and the Dallesport Elementary sign today and heard you might be there too, so maybe we could talk more then. Talk with you soon.

Katie Alaimo

From: Toma Villa [tomavilla@gmail.com]
Sent: Wednesday, May 08, 2013 10:57 AM
To: Alaimo, Kathleen I. (MU-Student)
Subject: RE: Help with a Graduate Project

Sure will

On May 8, 2013 8:34 AM, "Alaimo, Kathleen I. (MU-Student)" <kiat33@mail.missouri.edu> wrote:

Hi Toma,

Yeah, I know this probably isn't in your realm of expertise, but I'm really looking for just advice or suggestions from anyone and everyone. Let me know if you think of anyone I should talk with in the area or if you have any questions. Thanks so much,

Katie

From: Toma Villa [tomavilla@gmail.com]
Sent: Tuesday, May 07, 2013 9:27 AM
To: Alaimo, Kathleen I. (MU-Student)
Subject: Re: Help with a Graduate Project

Hi Katie. This doesn't fix my profile but I'll see what I can do for you.

On Mon, May 6, 2013 at 10:10 PM, Alaimo, Kathleen I. (MU-Student) wrote:

Dear Mr. Villa,

My name is Katie Alaimo, and I'm a photojournalism student at the University of Missouri. I am currently preparing to work on my graduate project over the summer in focusing on Native American health issues. I believe you met my mother, Barbara Alaimo, who works as an instructional assistant at Dallesport Elementary a couple months ago, and she recommended I get in contact with you as you might be able to help. Specifically, I am looking to follow the story of adolescent Native Americans struggling with depression and/or suicide, because I believe these are important issues that deserve more attention. Ultimately my goal would be to empower my subjects through the use of photography, by allowing them to share their story in their own words. My research would include one person from the Portland area and another from a more rural part of the state. I was wondering if you had anyone to recommend whom I should talk with that might be able to put me in touch with families in the area, or if you know of any families that would be interested. Is there a process I would need to follow for access on a reservat

--
Toma Villa 632
Hi, Katie…. We never got a chance to catch up after the semester ended on your project. We were both pretty busy.

Have you relocated to Oregon? How's it going with identifying subjects and getting the shooting part started? What's your research part look like? You should definitely be doing your weekly field notes now. I probably should have emphasized them more during the research part last semester, but since you truly are in the field now you need to keep us updated.

Of course, if you're still in Columbia we can get together and talk too.

Keith

_____________________________
Keith Greenwood, Ph.D.
Assistant Professor, Photojournalism & Journalism Studies
Missouri School of Journalism
106 Lee Hills Hall
Columbia, MO 65211
Tel. 573.882.4867
greenwoodk@missouri.edu

Alaimo, Kathleen I. (MU-Student)
Mon 6/10/2013 11:19 AM
Sent Items
To:
Greenwood, Keith <greenwoodk@missouri.edu>;
Hi Keith,

I know, I was way too busy before I left. I'm back in Oregon right now. I have been contacting all the people I can think of and checking them off my list. If I don't hear back from any I'm going to be making phone calls today. I made one contact with a local Native American artist who is willing to have me tag along to his events and show me around a small village in the area. So while he doesn't really have any connection to my specific topic, I'm hoping he can introduce me to the people. I also am trying to get in touch with the CEO of NARA who was suggested to me by Jamie Francis at the Oregonian. Apparently she is pretty hard to reach, but he said that if I can she would be the one to pave the way for my project. I've left messages and emails, but will be trying more this week. I've also contacted my local paper for help in reaching people in the rural area and should be hearing back from them later today.

All of this will be going in my field notes. I'm finishing setting up the blog site today where I will be keeping all of my materials from the project, which you will have access to as soon as it's done. Do you think updating it every day is necessary, or just weekly?

Thanks for contacting me though. One thing just kind of rolled into the next and I haven't really
had much of a breather so I'm still getting organized.

Katie

Greenwood, Keith <greenwoodk@missouri.edu>
Mon 6/10/2013 11:27 AM
Hi, Katie-

Good to know you're safely back in Oregon and diving into the project. The contact you've made sounds like he could be helpful as an entry into the community. I don't know whether it would be beneficial to you, but another student a few years ago did her project rephotographing some work in Native American communities in New Mexico. Her name's Lillian Kelly, and she's teaching at the University of New Mexico now. I know she has some experience at approaching the tribal leadership and establishing rapport with potential subjects. I know enough to not assume every nation's rules and approaches will be the same, but if you're hitting a wall on access she might be someone to contact.

You can update the field notes weekly, unless there's something you just really need to get written down sooner than that. For the most part weekly updates are fine. As you start to produce work you can upload pictures or links to videos so we can give you some feedback.

I'll look forward to getting the link to your blog.

Keith

Keith Greenwood, Ph.D.
Assistant Professor, Photojournalism & Journalism Studies
Missouri School of Journalism
106 Lee Hills Hall
Columbia, MO 65211
Tel. 573.882.4867
greenwoodk@missouri.edu
My name is Katie Alaimo and I'm a photojournalism graduate student from The Dalles, Or. I am currently beginning work on my master's project on Native American health and thought you might be able to help. Specifically, I hope to work with Native American adolescents struggling with depression and/or suicide because I believe these are serious issues that deserve attention. At this point I am hoping to find someone who knows a family that might be interested or who knows another person who could point me in the right direction. If you know of any other resources I should be looking into or have any advice whatsoever I would appreciate the help. I would also love the opportunity to tell you more about my project. If you have any questions at all please feel free to contact me by phone or email. Thank you so much and hope to hear from you soon,

Katie Alaimo
Photojournalist
541-993-1986
kiat33@mail.missouri.edu

mark as unread
I am going to refer you to my Immediate Supervisor who would be the person you need to talk with. Her name is Cori Matthew and she is the NAYA Family Center, Youth & Education Services Department Director.

I have included her in my reply back to you but here is her email address: corim@nayapdx.org

Thank you,
~Becky Main

Rebekah “Becky” Main
Youth Advocacy Manager
rebekahm@nayapdx.org

Native American Youth & Family Center
5135 NE Columbia Blvd
Portland OR, 97218
Ph: (503) 288-8177 ext. 240
Fax: (503) 288-1260
www.nayapdx.org

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***********************************************

Alaimo, Kathleen I. (MU-Student)
Hi Cori,

My name is Katie Alaimo and I'm a Photojournalism graduate student from the University of Missouri living in The Dalles. I'm currently beginning work on my master's project on Native American health and Becky Main suggested I contact you for help. She has CC'd you in her last email but I thought I would reintroduce myself and the project. Specifically I hope to work with adolescents struggling with depression and/or suicide. The first part of the project would be a photo story on the youth and their families which I would conduct, while the second part would allow them to tell their own story through a camera they use to record their own lives and what is important to them. My hope is to empower the kids by allowing them to speak for themselves through visual communication.

Right now I am looking for people who can put me in touch with families who might be willing to participate, or other contacts that could point me in the right direction. I would appreciate any help you can offer. You can reach me by phone or email. Thank you so much, and I look forward to hearing from you soon.

Katie Alaimo
Photojournalist
541-993-1986
kiat33@mail.missouri.edu

Cori Matthew <corim@nayapdx.org>

Mon 6/10/2013 11:56 AM

I am currently out of the office until Monday 6/10/13. If you need assistance please contact the following people at (503) 288-8177: Ashley Thirstrup ext 236 Questions regarding the Academy - Patrick Eagle Staff ext 287 If you need to make an appointment with
Hi Becky!

Thank you so much. I have sent Cori another email reintroducing myself and the project and hope to hear back soon. I just received an out of office reply. Do you know if Cori will be in later today? Should I contact anyone else? Thanks again,

Katie Alaimo

I am sorry but no, you need to talk with Cori but just to let you know that she is a busy lady. I would also follow up with a phone call to NAYA at 503-288-8177 and ask for Cori Matthew. If she is not in leave her a voice message and let her know you also emailed her as well. It may take a little time to get in touch with her.

Thanks,

~Becky
Lummi contacts:

Alan Berner <aberner@seattletimes.com>
Thu 6/13/2013 4:19 PM

To:
Alaimo, Kathleen I. (MU-Student);

You replied on 6/13/2013 6:47 PM.

Katie,

Here are two important contacts at Lummi.

Shasta Cano-Martin who runs the CEDAR project and suicide-prevention program.

Darrell Hillaire, tribal member influential in so many positive areas.

Best to email Shasta
Best to call Darrell.

Please tell both I provided their contacts information and suggested you go from there.

Alan

ShastaCano-Martin@hotmail.com

runs the CEDAR project at the Lummi Youth Academy

**Darrell Hillaire:** Lummi tribal member and has always been extremely helpful.

Helped get the academy funded and going.

Phone number is: **360-410-1695** cell

Email is: darrell.salishyouth@gmail.com

On Jun 12, 2013, at 12:58 PM, Alaimo, Kathleen I. (MU-Student) wrote:
Hi Alan,

This is Katie Alaimo, the photojournalism grad student whom you showed around the newsroom last September. Thank you again for taking the time to do that. It was great getting to meet you, Erica and Danny Gawlowski. I'm back in Oregon now working on my master's project and wondered if you might have any advice. My project is to conduct a photo story on adolescent Native American's working through depression and/or suicide. Part of the project is to also allow the kids to do a "shoot back" with cameras I will be providing, to allow them to tell their perspective. David Rees told me you had some experience working with some of the communities within the Gorge and that you might know people I should get in contact with. I've been communicating with NARA and NAYA in Portland and I just received a phone number for a man in Celilo Village. I also met with local artist Toma Villa, and while he said he is willing to help, he doesn't really know of anyone I should talk to or have any connections to families that might fit what I'm looking for. Do you have any advice on how best to approach this project or know anyone from the Celilo Village or any of the other communities in the Gorge I should be talking with? Do you know of any clinics that are geared specifically toward Native American health? I'm sure you're very busy, but thank you so much for any help you can offer,

Katie Alaimo

katiealaimophotography.wordpress.com

541-993-1986

Alaimo, Kathleen I. (MU-Student)

Thu 6/13/2013 6:47 PM

Sent Items

Hi Alan,

Thank you so much for the contacts. Hopefully I'll hear back soon and be able to start photographing! If you think of anyone else I should be speaking with just let me know. Your photos from the Youth Academy look great! I'm glad they're getting the coverage for the work they are doing there.

Katie Alaimo
Katie,

It's 350 miles from The Dalles, but I think access would likely be the best. Smart, helpful people. Rent a small place in Bellingham for one month. There are some folks who might be helpful with that. And, Western Washington Univ has a dorm they rent visitor space to. But, No cooking, just a room and a shared bath. My cell is 206-510-8205. Warm Springs, Umatilla....you could call and then meet with face-to-face to discuss the project. But, I've always had great experiences working with the Lummi Nation.

Alan
Help with Graduate Program

Alaimo, Kathleen I. (MU-Student)
Thu 6/13/2013 6:44 PM
Sent Items
Dear Darrell Hillaire,

My name is Katie Alaimo and I'm a photojournalism graduate student from the University of Missouri now back home in The Dalles, Or. Alan Berner of the Seattle Times recommended I talk with you as I am now beginning work on my master's project which he thought you might be able to help with. The project involves working with adolescents struggling with depression or suicide. I realize these are sensitive topics to discuss, but my hope is that through this work the kids will be empowered through the use of the "shootback" method, which allows them to tell their own story visually. I would provide a camera for the kids to use to document what is important in their lives, while I also would photograph them as often as I could. The finished product would be a combination of the two sets of photos.

At this point I am looking for families with kids that might be interested in participating and was hoping you might be able to point me in the right direction. Do you know of anyone you could recommend me to or have other organizations or people within this field I should be talking with either in Bellingham or in the Gorge area? Any help at all would be much appreciated.

I would love the opportunity to talk with you more about the project. I can be contacted through email or phone. Thank you for any help you can offer. I look forward to hearing from you soon!

Katie Alaimo
Photojournalist
541-993-1986

darrell hillaire <darrell.salishyouth@gmail.com>
Fri 6/14/2013 6:30 PM
I'd love to help tou
REPLYREPLY ALLFORWARD
mark as unread

Alaimo, Kathleen I. (MU-Student)
Fri 6/14/2013 10:25 PM
Sent Items
To:
darrell hillaire <darrell.salishyouth@gmail.com>;
Hi Darrell,

Thanks for getting back to me! That would be great. Would you be able to talk over the phone, since I'm still in The Dalles right now? My number is 541-993-1986. Let me know a time that works for you and I can give you a call if you like.

Katie Alaimo
Help with Master's Project

Alaimo, Kathleen I. (MU-Student)
Sun 6/16/2013 10:59 AM
Sent Items
To: tlcross@nicwa.org;
Dear Mr. Cross,

My name is Katie Alaimo and I'm a photojournalism graduate student from the University of Missouri now back home in The Dalles, Or. I am currently beginning work on my master's project and I was hoping you might be able to provide some advice and information. The project involves working with adolescents struggling with depression or suicide. I realize these are sensitive topics to discuss, but my hope is that through this work the kids will be empowered through the use of the "shootback" method, which allows them to tell their own story visually. I would provide a camera for the kids to use to document what is important in their lives, while I also would photograph them as often as I could. The finished product would be a combination of the two sets of photos in an effort to best tell the kids' stories.

At this point I am looking for families with kids that might be interested in participating from the Portland and rural areas of Oregon and was hoping you might be able to point me in the right direction. Do you know of anyone you could recommend me to or have other organizations or people within this field I should be talking with?

I would love the opportunity to discuss my project further if there is the opportunity. I can be contacted through email or phone. Thank you for any help you can offer. I look forward to hearing from you soon!

Katie Alaimo
Photojournalist
541-993-1986

Terry Cross <Terry@nicwa.org>
Sun 6/16/2013 11:00 AM
I am out of the office for vacation and will return to work Monday, June 17. I will be checking email occasionally so if your message is urgent contact my assistant Yolonda Salguiero, Yolonda@nicwa.org (503) 222-4044. She will be able to reach me by text message.
Dear Affiliated Tribes of the Northwest,

My name is Katie Alaimo and I'm a photojournalism graduate student from the University of Missouri now back home in The Dalles, Or. I am currently beginning work on my master's project and I was hoping you might be able to provide some advice and information. The project involves working with adolescents struggling with depression or suicide. I realize these are sensitive topics to discuss, but my hope is that through this work the kids will be empowered through the use of the "shootback" method, which allows them to tell their own story visually. I would provide a camera for the kids to use to document what is important in their lives, while I also would photograph them as often as I could. The finished product would be a combination of the two sets of photos.

At this point I am looking for families with kids that might be interested in participating and was hoping someone there might be able to point me in the right direction. Do you know of anyone you could recommend me to or have other organizations or people within this field I should be talking with?

I would love the opportunity to meet with someone in person to discuss my project further if there is the opportunity. I can be contacted through email or phone. Thank you for any help you can offer. I look forward to hearing from you soon!

Katie Alaimo
Photojournalist

541-993-1986

ATNI . <atni@atnitribes.org>
Good Morning. Thank you for the email. ATNI is a Non-Profit, Advocacy Organization for our 50+ member tribes. There is only 2 staff in the office. Sorry we do not have any names for you. We do have contact numbers for a few local organizations here in Portland, OR that may point you in the right direction. Please do let me know if we can be of further assistance. Good Luck with your project!

Native American Youth Association (NAYA) - 503-288-8177
Native American Rehabilitation Association (NARA) - 971.279.4800
Big Brothers Big Sisters Association (BBBS) Native American Outreach - 503.249.4859 (Andrea Robideau) andrea.robideau@bbbsnorthwest.org

Hope this helps. Thank you!

Alaimo, Kathleen I. (MU-Student)
Mon 6/17/2013 3:55 PM
Sent Items

To:
ATNI . <atni@atnitribes.org>;

Thank you so much for getting back to me. I will follow up with these suggestions.

Katie Alaimo
Reed, Rita <reedri@missouri.edu>
Tue 6/18/2013 6:01 PM

To:
Alaimo, Kathleen I. (MU-Student);
Cc:
Greenwood, Keith;
Rees, David L.;
Kratzer, Brian W.;

Katie,

Enjoyed reading your first blog post. Think you are wise to rethink how you are presenting the project to folks if you are feeling awkward about it coming across as stereotypical.

Also, I encourage you to make an effort to join one of the fishing parties – it could be a good way to meet people, learn somethings and get into the swing of real life rather than only approaching through a system.

And yes, be persistent, it signifies passion and carrying about the subject – essentials to gaining access.

Good shooting and best of luck on article sorting,

Rita
Andrea Robideau <andrea.robideau@bbbsnorthwest.org>

Wed 6/19/2013 6:48 PM

To:

Alaimo, Kathleen I. (MU-Student);

Colbie M. Caughlan, MPH
Suicide Prevention Project Manager - THRIVE
Northwest Portland Area Indian Health Board
2121 SW Broadway, Suite 300
Portland, Oregon 97201
Ph. 503-416-3284
Fax 503-228-8182 or 503-228-4801
ccaughlan@npaihb.org

Shane Lopez-Johnston
Native American Rehabilitation Association NW
Wellness Center - "Life is Sacred" Teen/Youth Program
(Suicide Prevention Project & Meth Prevention Project)
12360 E Burnside
Portland, OR 97233
971-279-4800
[f] 971.279.2213
slopez@naranorthwest.org
http://www.naranorthwest.org/homepage_files/Page614.htm

Andréa Robideau
Community Relations - Native American Outreach Specialist
Big Brothers Big Sisters Columbia Northwest
1827 NE 44th Avenue, Suite 100
Portland, Oregon 97213
Desk: 503.906.2452  Cell: 503.997.6401
Fax: 503.249.5777
Help with Graduate Project
Cary Watters <cary.watters@gmail.com>
Fri 6/21/2013 1:10 PM

Hello Katie,

Thanks for writing, and I apologize for the tardy reply. I just graduated so there has been lots to keep track of these days! I recommend that you contact any of the following individuals who have been doing similar work with underserved/at-risk Native youth, such as photovoice projects:

- Solomon Trimble - from NARA Wellness Center Youth program - strimble@naranorthwest.org
- Rudy Soto - from National Indian Child Welfare Association - rudy@nicwa.org
- Nykke Straws - working on youth leadership Native American Youth & Family Center - nicholes@nayapdx.org

I’d also be happy to reflect and brainstorm with you. The above three contacts would be great resources, though, that have done similar work!

On Fri, Jun 21, 2013 at 11:01 AM, Cary Watters <watters@pdx.edu> wrote:

Cary Watters, 2013 PSU MURP Candidate
Community Engagement Specialist, NAYA
Technical Writer, Alderwood Community Planning
503.358.8325
Dear Cary Watters,

My name is Katie Alaimo and I'm a photojournalism graduate student from the University of Missouri now back home in The Dalles, Or. I am currently beginning work on my master's project and I was hoping you might be able to provide some advice and information, since I saw that you were the contact for the Idle No More Workshop Series. The project involves working with adolescents struggling with depression or suicide. I realize these are sensitive topics to discuss, but my hope is that through this work the kids will be empowered through the use of the "shootback" method, which allows them to tell their own story visually. I would provide a camera for the kids to use to document what is important in their lives, while I also would photograph them as often as I could. The finished product would be a combination of the two sets of photos.

At this point I am looking for families with kids that might be interested in participating and was hoping your institute might be able to point me in the right direction. Do you know of anyone you could recommend me to or have other organizations or people within this field I should be talking with? Any help at all would be much appreciated. I also hope to better understand what access these kids have to healthcare, especially in light of recent developments within the healthcare system.

I would love the opportunity to meet with someone in person to discuss my project further if there is the opportunity. I can be contacted through email or phone. Thank you for any help you can offer. I look forward to hearing from you soon!

Katie Alaimo

Photojournalist

541-993-1986
"To keep every cog and wheel

is the first precaution of intelligent tinkering."

-- Aldo Leopold

Alaimo, Kathleen I. (MU-Student)

Fri 6/21/2013 3:17 PM

Sent Items

To:

Cary Watters <cary.watters@gmail.com>;

Hi Cary,

Thanks for getting back to me, and congratulations on graduating! I will definitely get in touch with Solomon and Nykke. I already sent an email to Rudy and am waiting to hear back hopefully soon. Thanks for the offer to brainstorm and reflect. Would you have any advice for a non-Native trying to tap into a very personal issue for Native Americans? Right now my greatest hurdle is just getting into direct contact with the kids that would be participants in the project and hoping someone will be able to recommend a family to participate. I’m anticipating this will be especially difficult in the more rural areas. Thanks again,

Katie Alaimo
Model Release Forms for subjects

Alaimo, Kathleen I. (MU-Student)

Tue 6/25/2013 2:19 PM

Sent Items

To:

Rees, David L.;

Hi David,

I think I may have found a teen willing to participate in my project and immediately wanted to have her sign a release form. However, the more I've been thinking about it, the more I'm not sure this is the best way to go. I was at the Thrive Suicide Prevention Conference in Portland yesterday, and the way the director of Big Sisters, Big Brothers was talking about getting native people involved with that program made it sound like they might not react well to an official looking form. Do you have any suggestions? I'm worried that at the end they might back out of the project and I won't have anything in writing binding them to the commitment, but I don't want to scare them off either. Thanks,

Katie

PS. Have you been receiving the updates from my blog? Just want to make sure, cause if not I can fix that. :)

Rees, David L. <ReesD@missouri.edu>

Tue 6/25/2013 3:00 PM

Katie - I think I responded on your blog post earlier this week - maybe I should do it via email? Check to see if it is there.

it's a tough one - I think I would actually work with her a bit and then explain what/why/present the form. With a minor I think it's more important that you have the cooperation/signature of his/her parent or guardian than of them ....
Rita might have other comments since she has worked on "sensitive" stories with minors.

My advice would be to proceed with the coverage, building trust, and then look for opportunities to make it official...

david r.

David Rees
Professor and Chair Photojournalism
Co-Director Missouri Photo Workshop
Director McDougall Center
109 Lee Hills Hall
Missouri School of Journalism
Columbia, MO 65211
reesd@missouri.edu
Model Release for Teen subjects

Alaimo, Kathleen I. (MU-Student)

To: Reed, Rita;
Hi Rita,

I think I may have found a teen willing to participate in my project and immediately wanted to have her sign a release form. However, the more I’ve been thinking about it, the more I’m not sure this is the best way to go. I was at the Thrive Suicide Prevention Conference in Portland yesterday, and the way the director of Big Sisters, Big Brothers was talking about getting native people involved with that program made it sound like they might not react well to an official looking form. Do you have any suggestions? I’m worried that at the end they might back out of the project and I won’t have anything in writing binding them to the commitment, but I don’t want to scare them off either. Thanks,

Katie

Reed, Rita <reedri@missouri.edu>

Katie, how old is the teen? If she isn’t over 18 at present, you’d have to have a parent or guardian sign the release anyway. I think your gut reaction is a wise one, marginalized people are leery about signing away any rights.

I didn't usually ask for a release right up front, except when the paper made me do it at the beginning of the work on the Gay Teens project. When I got a grant and continued the work, I got releases, but after I had worked with someone a while. This is something I usually talk about in picture story class, but those of you in my class last fall missed out on that discussion since I was out on leave. In the end it is the subject’s life and their story and if you really want to tell it and they want you to, the release is an easy thing to secure later on. If they change their mind and don’t want their story told, it will most likely happen early before you and they have much of a relationship and you won’t have lost much time or many pictures anyway.

The subject really has the control and it is usually wise to recognize and accept that. They will even tell you no about something you want
to photograph once or twice to test their freedom - take it and then come back to them in a few days, you'll most likely be amazed that once they are confident in your respect of them, they are more open about entering into a subject/photographer relationship. Once there is a real relationship, the release is easy to secure. Besides, you don't absolutely have to have releases for your project since publication, while desirable, isn't absolutely required.

I think there is a risk in asking for one up front, build a real relationship - if you lose the subject, you will find another and besides you can still talk about it and show the pictures as part of your project.

Glad to hear you have found a subject that you feel has potential - sounds like you are thinking carefully - follow your compassion instinct - subjects react well to that side of the photographer.

Best,
Rita
Re: Help with Photojournalism Master's Project

nocona pewewardy <noconap@gmail.com>

Wed 6/26/2013 3:00 PM

To:

Nocona Pewewardy <noconap@pdx.edu>;

Alaimo, Kathleen I. (MU-Student);

Dear Katie:

I am sorry it has taken me a while to respond. In your email you didn't identify anything about your social location and identity or how, specifically, your project will benefit Native Youth and their families, tribes, communities.

I am a white Settler, and my work focuses on interrupting translations of colonization and imperialism.

I would like to share this resource with you and respectfully request that you read the Ally Bill of Responsibilities. Since I don't know of your identity, I read your email as an effort to be an Ally. Therefore, I am curious how your work fit with the Ally Bill of Responsibilities?


I hope you will accept my response in the spirit I send it, which is as one human being communicating with another human being to promote healing work. I hope that we can dialogue further. I look forward to your response.

Nocona Pewewardy
Dear Nocona Pewewardy,

My name is Katie Alaimo and I’m a photojournalism graduate student from The Dalles, Or. I am currently beginning work on my master's project which I was told you might be able to help me with. The project is on mental health. Specifically, I am looking to work with two Native American adolescents struggling with depression and/or suicide. At this point I am hoping to find someone who knows a family that might be interested or who knows another person who could point me in the right direction. I feel these are important issues and stories that deserve to be told. Can you help with this? I would love the opportunity to tell you more about my project and hear any advice you might have. If you have any questions at all please feel free to contact me. I have listed my phone number and email below. Thank you so much and hope to hear from you soon,

Katie Alaimo
Photojournalist

541-993-1986
kiat33@mail.missouri.edu

On Wed, Jun 19, 2013 at 11:26 AM, Nocona Pewewardy <noconap@pdx.edu> wrote:

---------- Forwarded message ----------
From: "Danica Brown" <dlb4@pdx.edu>
Date: Jun 18, 2013 12:35 PM
Subject: Re: Help with Photojournalism Master's Project
To: "Nocona Pewewardy" <noconap@pdx.edu>
Cc:
On Tue, Jun 18, 2013 at 10:16 AM, Nocona Pewewardy <noconap@pdx.edu> wrote:
Right on. I will respond to her to say I have concerns and I will detail what they are.

On Jun 17, 2013 8:12 PM, "Danica Brown" <dlb4@pdx.edu> wrote:
I am not really up for any extra stuff right now. It sounds like she wants to continue to stereotype Native People and I just don't have the energy to educate another Non Native about Native life.

On Wed, Jun 12, 2013 at 10:26 PM, Nocona Pewewardy <noconap@pdx.edu> wrote:
Danica:

I got this request. I do not know this person. I was going to delete the email, but I thought I would forward it to you to to see what you think about this request.

np

---------- Forwarded message ----------
From: Alaimo, Kathleen I. (MU-Student)<kiat33@mail.missouri.edu>
Date: Sat, Jun 8, 2013 at 10:45 AM
Subject: Help with Photojournalism Master's Project
To: "noconap@pdx.edu" <noconap@pdx.edu>

Dear Nocona Pewewardy,

My name is Katie Alaimo and I'm a photojournalism graduate student from The Dalles, Or. I am currently beginning work on my master's project which I was told you might be able to help me with. The project is on mental health. Specifically, I am looking to work with two Native American adolescents struggling with depression and/or suicide. At this point I am hoping to find someone who knows a family that might be interested or who knows another
person who could point me in the right direction. I feel these are important issues and stories that deserve to be told. Can you help with this? I would love the opportunity to tell you more about my project and hear any advice you might have. If you have any questions at all please feel free to contact me. I have listed my phone number and email below. Thank you so much and hope to hear from you soon,

Katie Alaimo

Photojournalist

541-993-1986

kiat33@mail.missouri.edu
I'm going to be updating my blog today, but I wanted to ask a question as early as possible. Cheyanne is traveling to the sand dunes with her family for a vacation where they will be riding their atv's. They invited me to join them, but I'm not sure how this trip will add to the story of Cheyanne. She's really looking forward to it, and she has been saying a lot that she's excited to take me riding, which is really sweet, but not what I feel my role is. She'll be out there for about 12 days, from Aug. 1 to 12. I'm just wondering if my time would be better spent researching and looking for my second subject, which I have yet to find and start shooting. Let me know if you have any questions. Right now I'm not really feeling like the trip is necessary for me to see, but wasn't sure. Hope you can give me some advice. Thanks!

Katie

I would think your instinct is on the right track. You know the story, and you know what the purpose of the trip is. As you think it through, is there anything that would add to your story on Cheyanne? Does spending this time with her family tie in to the issues you're trying to document? Do you need to show the relationships in a different setting? Twelve days is a long time, and I agree your role is not for Cheyanne to take you riding. If the trip ties in to the story, is there a way to meet them there for a day or two?

Otherwise, it seems you have to find a way to decline without putting Cheyanne off and jeopardizing the rest of the story. Maybe you can tell her that you've got a good sense of her family relationships and this trip should be about spending time with them on her own without having a
photographer around. You have other parts of your project to do, and this will give you a good chance to do research for those parts while you also review the pictures you have of her.

If you think Cheyanne's going to react badly and potentially mess up finishing her story, I'd see about finding a way to get there for a couple of days, but not the whole trip.

Keith

Rees, David L. <ReesD@missouri.edu>  
Mon 7/29/2013 5:57 PM  
Inbox  
Katie -

Yes, as you and Keith note, 12 days is a long time to be with your own family, much less someone else's. Maybe spend *some* time with them if it is possible - and I think you're smart to invest some time in finding (an)other subject(s) - will strengthen the project as a whole.

--david r.
mark as unread

Reed, Rita <reedri@missouri.edu>  
Tue 7/30/2013 11:22 PM  
Inbox  
Katie, I agree that 12 days is too long and I also know that something that is a big deal to a teenage subject is not something a photographer can just elect to skip. My take in it would be to arrange to go for a couple of days and plan on departing when the images start feeling redundant. But if I were shooting the story, I wouldn't skip the whole thing.

Rita Reed
catching up on your project

Greenwood Keith <greenwoodk@missouri.edu>

Mon 8/26/2013 9:35 AM

Inbox

To:

Alaimo, Kathleen I. (MU-Student);

Hi, Katie.....

So I'm catching up with your project. Sorry I've been a little off the grid for a few posts. I see you've been getting some online feedback from David.

You've done a lot of work. The amount of time you spent with Cheyanne and her family gave you access to some good moments and gave you some good things to ponder as you pursued the project. I'm glad you're including some of the questions you've been asking yourself (and us) in your field notes. That contemplation of negotiating the line between friend and photographer will be good to explore in the evaluation section of your project.

You've got a lot of pictures of Cheyanne and her family. I think you're right in that you've reached a critical point in that story. I'm not seeing a lot of difference in the pictures in terms of relationship, interaction, etc. They also tend to be about the same distance. There are some detail shots, and you may have more that you didn't include. I think you're right though that unless there's a new area to explore you've hit a winding down point with her. It will be interesting to see what Cheyanne photographed and to hear about the interview with her. Did that point out any additional areas to explore?

I was excited to read about finding Christina and starting to work with her. Too bad she went silent right after that. David's got good advice. It probably wouldn't hurt to stop over there in person.

So overall, where do you think you are and is the project along the lines of what you anticipated? I know you wanted to depict Native Americans in the non-stereotypical way. Your pictures of Cheyanne show her and her family just like anyone else. The pictures of Christina include more Native American symbols, but not as a focal point. Comparing the two, if you get to continue working with Christina, I see pictures of two teenage girls with their families and struggles whose houses happen to be decorated differently. In that sense I think you've been successful. Exploring the psychological issues is harder to do visually, but
you do have pictures that show what you've been able to communicate to us in text about each girl's family relationships, isolation, etc.

You asked in one post about the interview with Cheyanne and going with audio or video. I guess the answer to what would be which fits better with your project. I could see video. As David mentioned, we could probably get a mic to you. But make sure the answer to the question relates to which fits best with the story. Will it look strange if the only video is of Cheyanne doing the interview? You've got stills of things like boxing and four-wheeling at the Dunes. Those are action moments that are stopped in stills. Do you have other video, or have you stayed with stills as you work with Cheyanne? If you get the chance to interview her on video you could probably get a couple of video portraits to include. One post mentioned she's off at a conference, so this may all be no longer an issue.

Good luck with Christina. I hope that works out alright. Keep letting us know how it's going, and let me know if there are specific questions I can help you with.

Keith
Photo Project with Cheyanne Kinswa

Alaimo, Kathleen I. (MU-Student)
Mon 9/9/2013 3:43 PM
Sent Items
Dear Principal Prather,

My name is Katie Alaimo and I'm the photojournalism student who is working with Cheyanne Kinswa, one of your students, on a project that part of my thesis. For the project I am following Cheyanne and photographing her in as many of her day to day situations as possible, including school. I understand she talked with you about it and you replied that Monday wouldn't work for me to come by the school and work with her on this. Would this be possible this coming Friday? I have photographed particular students in their classrooms before and am aware of certain restrictions with other student's faces being shown and remaining as non-disruptive as possible. I wanted to double check with you on your school's policies and anything you might need from me, Cheyanne or her family before I can come photograph her at school. I will be leaving to return to my own school at University of Missouri very soon, so I'm hoping to have the opportunity to come up this week. Please let me know if you have any questions at all. Thanks and hope the start of school is going well!

Katie Alaimo
541.993.1986
katiealaimophotography.wordpress.com

Jason Prather <JAPrather@napa.k12.wa.us>
Mon 9/9/2013 5:42 PM
Ms. Alaimo,

Yours is a very unusual request. I rarely, if ever, allow students to have visitors at school because it so easily becomes a distraction. I also need to consider the safety and privacy of all other students in the school who may not wish to be photographed as part of your project.

I don't think it would be possible for me to find out which parents would permit pictures of their student to be used and who would not by Friday. Nor would I be able to guarantee parents that pictures of their student would not be used somewhere. For these reasons, I am unable to grant your request to visit/photograph Cheyanne at school. I wish you luck with your project and studies.

Sincerely,

Jason Prather
Principal
Napavine Jr./Sr. High School

Alaimo, Kathleen I. (MU-Student)
Tue 9/10/2013 10:33 AM
Sent Items
To:
Mr. Prather,

Thanks for getting back to me. I understand this is a very unusual request, especially since I am not working for a news organization, but rather for my school project. My last wish would be to cause a disturbance or risk the safety of your students. I would not be photographing anyone else besides Cheyanne though, who has already agreed to the project. As far as publication goes, I would be seeking to have it printed through a regional or news organization but that is not a guarantee it will actually happen. For now, the only sure source of publication will be in my own thesis. Let me know if this changes anything. Thank you for your time,

Katie Alaimo
Appendix D

Forms
Through Native Eyes: A Photojournalism Master’s Project

Project Creator: Katie Alaimo, MA student, University of Missouri
Contact: P: (541) 993-1986 E: kiat33@mail.missouri.edu

What is the purpose and benefit?: This project utilizes the unique power of photography to allow for open expression and conversation on the difficult topics of adolescent depression and suicide. I am hoping that through this project we can help lead the fight against depression and suicide among Native American youth by reducing stigma and providing an outlet for the voices of those with first hand knowledge of these issues.

What will my involvement be?: By taking part in the project the participant will be given the opportunity to document their life using a set of disposable cameras given to them. They will be encouraged to photograph those people, places or things that are important to them. At the end of the summer they will be interviewed about their photographs and upon any other matter relevant to the project. Through the summer I will also be working with them as much as possible to photograph their life from a photojournalistic perspective. Both sets of photographs as well as the interview will be included in a multimedia presentation that will be submitted for publication.

Publication Release Form:

I hereby grant photographer Katie Alaimo permission to use my likeness or that of my children’s in photographs or video. I understand that the photos or video may be used in print and web publication, or electronic media (e.g. video, CD-ROM, Internet/www), or other forms of publication. Photos and/or video may be used without payment or any other consideration. I waive any and all rights to review or approve any uses of the images, any written copy or finished product.

I am 18 years of age and am competent to contract in my own name. I have read this release before signing below and I fully understand the contents, meaning, and impact of this release.

_____________________________________________________
(Print Name)

_____________________________________________________
(Signature)

_____________________________________________________
(Date)

If the person signing is under the age 18, consent may be given by a parent or guardian as follows:

I hereby certify that I am the parent or guardian of ____________________________, named above, and do hereby give my consent without reservation to the foregoing on behalf of this person.

_____________________________________________________
(Signature) _________ (Date)
Through Native Eyes: A Photographic Exploration of Adolescent Depression and Suicide

The Project:
Photographs have a unique power that breaks down barriers of nationality, culture, and race. They allow for communication when words fail. This project utilizes the unique power of photography to allow for open expression and conversation on the difficult topics of adolescent depression and suicide.

Who Can Participate?
Two adolescents between the ages of 13 and 24 will be provided a camera for the opportunity to document their lives. They can photograph what is important to them, what makes them happy or sad or angry. At the same time I, as a professional photojournalist, will spend time with them photographing their daily lives from an outside perspective. The project will last until mid-August. At the end participants will have the chance to be interviewed and both sets of photographs will be combined in a multimedia publication.

Why Participate?
You can help lead the fight against depression and suicide among Native American youth. According to the Office of Minority Health, suicide in 2009 was twice as likely to claim the lives of Native American youths between the ages of 15-24 than it was within the White population. This year, according to the Seattle Times, the Washington State Department of Health reported that the rate of suicide for native youth between 10 and 24 years was more than double for any other ethnicity.

Who I Am:
My name is Katie Alaimo and I am the creator and coordinator for this project. I am a photojournalist and graduate student in the University of Missouri School of Journalism.

My Mission:
- To empower Native youth through photography by allowing them to show their stories, while fostering an open conversation about how depression and suicide is affecting adolescence.
- To learn more about the ways in which we can ultimately help Native American families and communities thrive.
- To continue cultivating cultural understanding and appreciation.

Get Involved:
If you are interested in participating or recommending another individual, or simply have questions please contact photojournalist Katie Alaimo via phone, 541-993-1986, or email kiat33@mail.missouri.edu.