

A SMALL TOWN WITH BIG IDEAS:
EDITING AND DESIGNING THE CUBA MPW 68 PHOTO BOOK
&
HOW VISUAL EDITING AFFECTS THE AUDIENCE'S PERCEPTION
OF PHOTOGRAPHIC CONTENT

A Professional Project
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the Faculty of the Graduate School
at the University of Missouri-Columbia

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by
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FIGURES



Figure 1

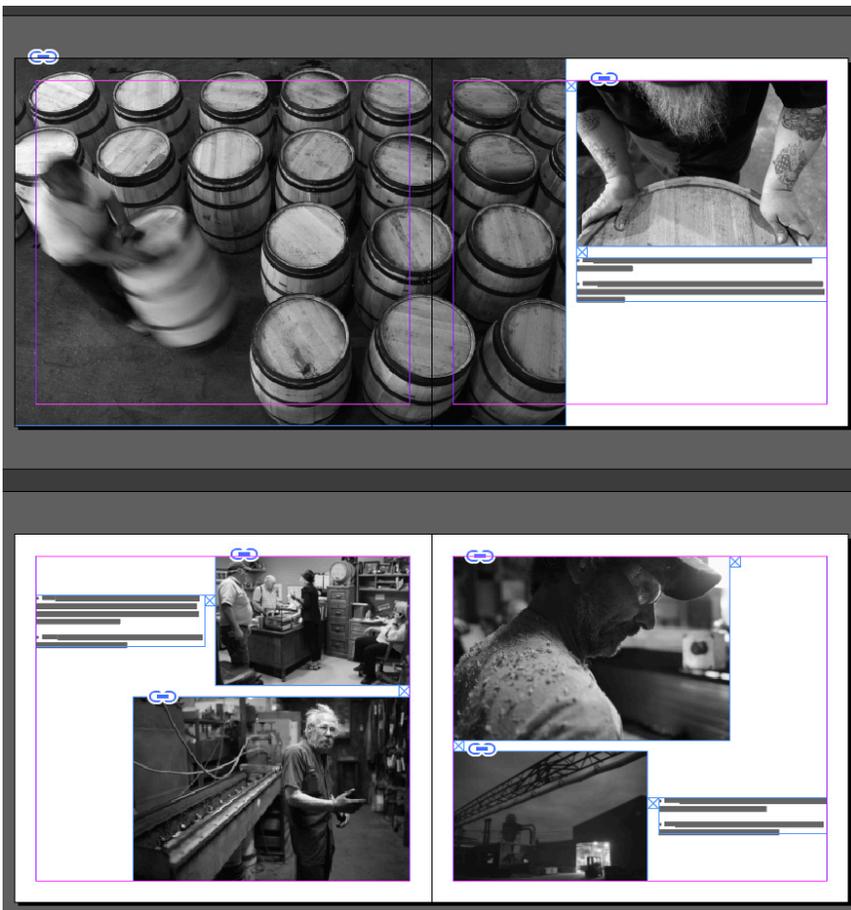


Figure 2



Figure 3

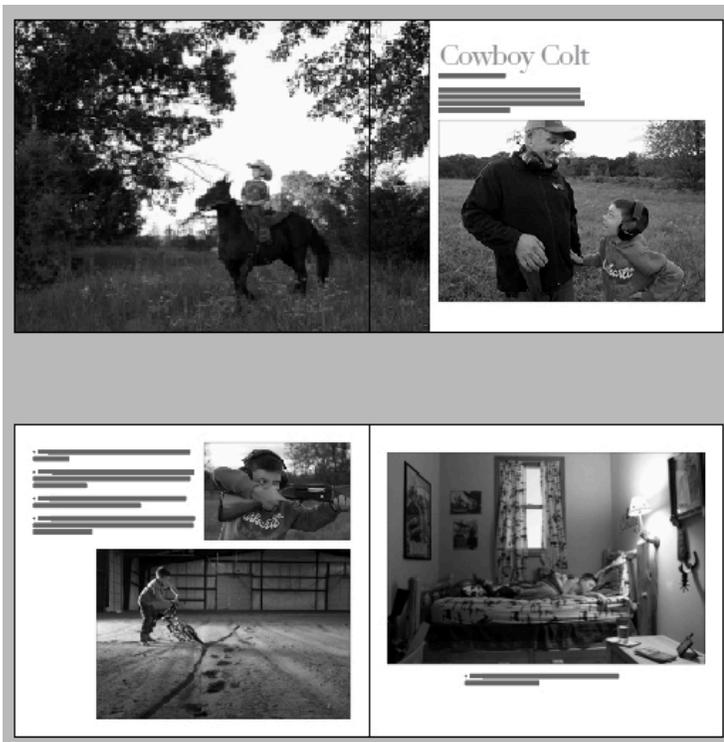


Figure 4

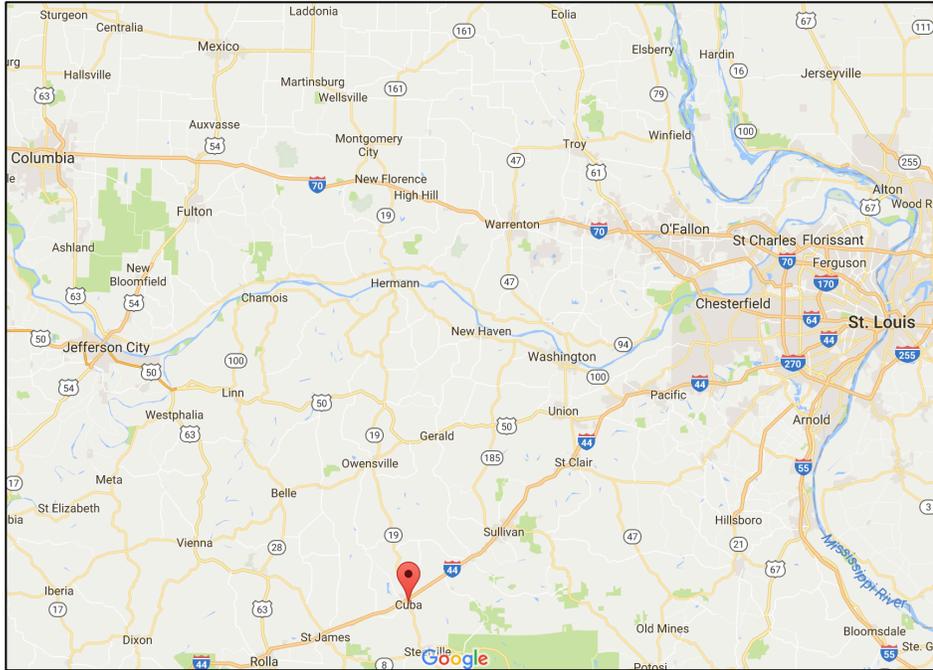


Figure 5

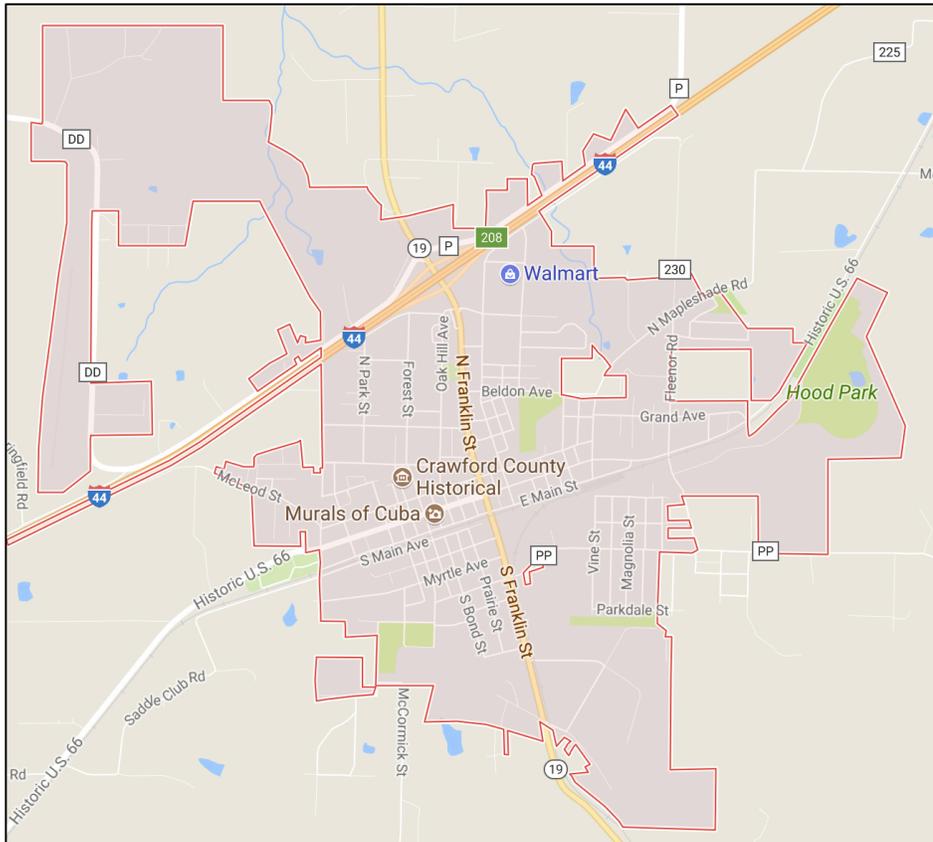


Figure 6

CHAPTER 1: INTRODUCTION AND OVERVIEW

As technology continues to advance so does the world of photography.

Photojournalism's existence becomes increasingly important as the world looks to the visual representation of its current events, pop culture, and entertainment. Although many people are getting easier access to cameras through smartphones and cheaper digital cameras, it is still important that we have professionals trained in the field of photography. Without this career we stand to lose quality, integrity, and the ability to properly inform the public. These are all things I learned during my five-year schooling at the University of Missouri, School of Journalism. Not only was I taught the importance of photography, but I also began to hone my education on the concept of photo editing. Photographs have been taken is not nearly enough, there are much more steps to the process of publication. An editor's job is to present the content in a way that properly reaches the public.

I first came to the University of Missouri at the age of 18 in fall of 2012 to start my undergraduate degree. Originally, I had applied to the school for chemistry. It was not until later that I realized my passion for photojournalism and quickly switched my major to pre-journalism before the start of the first semester. I came to this realization after working for my high school paper, *Huntley Voice*, for two years as a photographer and then photo editor. I was also given the opportunity to work as a photographer and reporter with a local paper, *The Sun Day*, the summer before I started college.

Once I began my first semester at MU I got myself as involved with the program as I could. I joined a Freshman Interest Group (FIG) dedicated to the field and applied to

get into the photo journalism program a year and a half early, which I succeeded in doing. Although early enrollment was intimidating, I'm glad I did it. By the fall of 2014, my junior year, I was taking the staff photographer class for the *Columbia Missourian* and working for Brian Kratzer. When I first heard that the next class I could take was visual editing at the *Missourian* I thought that it was something I was sure I did not want to do. However, after considering it for a while I decided I would give it a shot. I knew there would never be another time in my life where I could take this position just to see if I would like it.

I immediately fell in love with the role and began to pursue the position of Assistant Director of Photography, a paid position at the *Columbia Missourian*. I had the job by the summer of 2015. I held this position through the rest of my bachelor's degree and into the last semester of classes for my master's degree, stepping down after spring of 2017. During this time I held many other titles for different organizations such as wedding photographer, portrait photo editor, science research photojournalist, engineering department photographer, and science multimedia journalist. Through it all, I loved the philosophy of photo editing and the idea of being a mentor to others. Learning to edit others' work helped advance my own skills in ways I would have never expected. I became a better photographer and journalist after seeing what others brought back from assignments. Currently, I am a photo archive intern at NASA and have signed on to begin full time as a moving imagery archivist once I have finished my internship and degree. In the long run I hope to take the role as photographer, editor and multimedia producer here at the Johnson Space Center.

One of the best environments I was able to observe this exchange of photographer and editor give and take was at the Missouri Photo Workshop. I attended as a crewmember from 2014-2016. Reaching almost seven decades, MPW has been renowned for bringing together photographers from around the world to work with a select staff of professional photojournalists who are devoted to the education of our field's future. MPW was started in 1949 by Clifton and Vi Edom, to whom some attribute the birth of photojournalism. This past year's workshop comprised 46 photographers from 15 different states and 10 foreign countries including Canada, Spain, India, Cuba, UK, Colombia, Italy, Cambodia, China, and South Korea, all wanting to learn about the art of storytelling through photographs.

The professional project completed for the University of Missouri master's program in Visual Editing and Management comprised two parts: a completed version of the 68th Missouri Photo Workshop (MPW) book including the editing, toning, and design, and a professional analysis, which revolved around how an edit of a photo story affects the audience that is consuming the content. Each component built off of each other through my understanding of how my choices are perceived by the sample audience and how it ultimately impacted the way my final design was constructed for the MPW book and my research component.

Reaching almost seven decades, the Missouri Photo Workshop just had their 69th gathering in Eldon, Missouri. However, I will be discussing the stories that came out of the 68th workshop. The workshop was stationed in a small, rural, Midwest town of about 3,300 residents called Cuba, Missouri. The 46 photographers participating in the

workshop were limited to the town and its surrounding farmland. Each photographer was assigned two faculty members, professional photojournalists tasked with helping formulate an edit. These professionals were Dennis Dimick (Retired National Geographic Environment Editor), Melissa Farlow (Freelance Photographer), Mona Reeder (Dallas Morning News Photographer), Lynn Johnson (Freelance Photographer), MaryAnne Golon (The Washington Post Director of Photography), Lois Raimondo (West Virginia University Professor), Jim Richardson (Freelance Photographer), Alan Berner (The Seattle Times Photographer), Bill Marr (Former National Geographic Employee), Kim Komenich (San Francisco State Assistant Professor), Randy Olson (Freelance Photographer), and Eric Seals (Detroit Free Press Visual Journalist). While each photographer was only given 400 frames during the weeklong workshop, their final edits were usually around 12 photographs with the aid of professional faculty members. My edits for the book were around three to seven photos per story.

The concept of gatekeeping is constantly being redefined. Images have not replaced words but have changed the definition of news. Photo editors and curators are considered gatekeepers, they narrow down and make decisions in order to build stories. The photos we select and the way we present them will be crucial for how the future defines us as a society. Gatekeeping is the way we justify the photographs we choose. This is the philosophy I took while designing the book and understanding how the public responded to the gatekeeping performed during the workshop by the photographs and their editors.

I conducted my research through a series of qualitative interviews exercising the advantages of criterion sampling through gatekeeping theory. My research was developed

by conducting individual interviews. This not only allows room for follow-up questions but unstructured thought processes that often lead to a freer form of thought. Through this process I was able to gain the advantage of candid answers that often lead to more honest remarks. This was also mostly in part due to my method of photo elicitation.

Using photo elicitation is the best way to assess how audience members feel about the photos from MPW. This theory is best utilized by inserting photographs into a qualitative research interview. I interviewed people from five stories regarding character profiles and documentaries on the broader community. There is a greater advantage to using visuals to elicit responses than verbal questions. The photo elicitation used in the interviews will be drawn from a faculty edit and my own edit. I showed the first edit, the photographer's, and noted their reaction and thoughts then presented the second edit, my own, and repeated the process for each interview. After this I asked them a predetermined set of about seven follow up question based on the elicitation.

Guided by my faculty, Jackie Bell, Brian Kratzer, David Rees, and MPW co-coordinator Jim Curly, I curated, designed and edited the 68th MPW book and conducted a series of qualitative photo elicitation interviews to answer my research questions under the gatekeeping theory. Photo editing is capable of showing the significance of towns such as Cuba, which is why recognizing strong editing techniques and how they inspire audience members becomes an important study. This research may help pave the way for future master's students planning to work with the Missouri Photo Workshop book, but it will also help others understand the importance of MPW and, more significantly in this research, photo editing.

This analysis helped me understand the subjects' point of view and influenced the decisions going into the editing and design of the 68th Missouri Photo Workshop book, a cohesive compilation of stories created in a rural community during the week-long workshop. I learned that photo editors have an impact on the story perceptions held by consumers and the full gravity of the responsibility that these editors have in the workplace, whether the impact be positive or negative on the emotions. With my background in photo and visual editing and known professional editing techniques, I explored audience opinions of visually dominant stories and why the sequencing traits presumed by photo editors may or may not guide their opinions.

CHAPTER 2: FIELD NOTES

BLOG POSTS – Refer to HannahSturPhoto.com/blog for the photographs that go along with each example.

Introduction

As a University of Missouri masters candidate for the School of Journalism, I must complete a project or a thesis in order to earn my degree. For my bachelor's degree at Mizzou I studied journalism with an emphasis in photojournalism, for my master's degree I am studying journalism with an emphasis in visual editing.

The project I have chosen to work on is the Missouri Photo Workshop 68th edition book, which ties in skills I have learned during my five years of study. There are two parts to this project; the book and the professional analysis, which I have laid out in my project proposal. This entails photo editing, layout, design, interviews, research, and an analysis of the finished project with a reflection into my experience. All of which will be laid out into separate blog posts as each phase is completed.

This will be accomplished through close work with my professors including Jim Curley, adjunct faculty and co-director of MPW; David Rees, faculty chair and co-director of MPW; Jackie Bell, associate professor; and Brian Kratzer, director of photography for the Columbia Missourian.

Background

Reaching almost seven decades, Missouri Photo Workshop has been renowned for bringing together photographers from around the world to work with a select staff of professional photojournalists who are devoted to the education of our field's future. MPW was started in 1949 by Clifton and Vi Edom, to whom some attribute the birth of

photojournalism. This past year's workshop comprised 46 photographers from 15 different states and 10 foreign countries, all wanting to learn about the art of storytelling through photographs.

MPW 68 was stationed in a small, rural, Midwest town of about 3,300 residents called Cuba, Missouri. Photographers participating in the workshop were limited to the town and its surrounding farmland. Each photographer was assigned two faculty members, professional photojournalists tasked with helping formulate an edit. While each photographer is only given 400 frames during the weeklong workshop, their final edits are usually around 12 photographs with the aid of professional faculty members.

Photo Editing –July 1, 2017

“Photography is a strong force in communicative environments due to its ability to set the basis for information readers will consume from a publication. Despite this, photo editors are often seen as nonessential in the workplace, and that their influence is inconsequential (Lynn, 2013). This is why it is important for a photo editor to have solid judgment and possess the qualities of an effective leader. However, being a photo editor also means understanding the implications that photo choices have on audience members. Photography is not a universal language (McDougall, 1990). Personal reactions to photographs can vary from situation to situation. Although edits should be made that reflect reality, it is important to take into consideration the people it affects and the influence it holds over audiences’ emotions.” (Sturtecky, Project Proposal, 2017).

Selecting and sequencing the photographs was one of the best way to start this project. Photo editing is the skill that I have the most experience with and am comfortable doing. As someone who has little experience on how to design a book, this project was a

little out of my comfort zone. Although I am always excited to push myself, it was nice to start someplace safe.

With the guidance of faculty, I have been making edits on groups of photographers every week. In order to complete every photographer's edit in a timely fashion. Once this is complete I will finalize my first rough draft of the layouts and continue moving forward from there.

My workflow for photo editing was simple. I would take a handful of photographers and, after reading their story summaries I would go through every photograph they took during the week. This number is roughly 500 photographs but may vary from person to person. After I had selected what I thought created the best visual narrative I would present them to my committee. From there we would discuss the edit and make suggestions on what I should incorporate into the layouts.

There were many factors that went into our decision of which photographs should or should not be included in the book. We considered repetition (within one story and the book as a whole), color effects the photos might face when printed, horizontal versus vertical, ethical concerns, and the strength of the narrative.

Repetition

Within the photographs being considered, there are many different photo characteristics to keep in mind. Visual variety within a photo story is important to any narrative. Changing where the photographer stands and where the camera's viewpoint is can make a difference in the message of the photo. It can also mean the difference between an extraordinary shot and a basic shot we have all seen a thousand times. This is

one of the most important lessons I learned during my time working as assistant director of photography for the Columbia Missourian.

The photographer's job is to shoot using their best professional instincts, while it is the editor's responsibility to choose the photos that create the most wide-ranging design and natural visual variation, (Lynn, 2013). As McDougall demonstrates in his 1990 book *Picture Editing & Layout*, redundant pictures dilute their impact. This is why it is important to avoid repetitive photographs not only within a particular story, but in the book as a whole.

There were many stories shot by photographers that seemed to overlap in some way. Many stories had families praying at dinner, going to church, feeding their baby, etc. It got to the point where I was concerned about stories looking too similar. One of the most difficult parts of the photo editing process was deciding if a photograph should be included when it's been overused but is essential to the narrative.

Print Quality

It's easy to wait and not think about print quality until you get to the layout and design stages. But if you wait too long it becomes a hassle to go back to step one and replace the image with something that works better. Throughout the photo selection process I would find a stunning image, one that worked well with the story and added to the narrative. However, it was often necessary to cut the image because it just did not work in black and white. Since the book is being printed in black and white it was difficult to adjust my perception of the photographs to make educated decisions on how the finished product will effect each story.

The color of a photo is often key in making it successful. Because color, or lack thereof, can make or break the quality of an image, it can also impact the perception of the viewer. Black and white can lead to fewer distractions and can sometimes elicit an emotional response from the viewer with its documentary style qualities. I also considered the size it would be running in the book while choosing photos initially.

All of these points show that it is important to think ahead in any project. If you fail to look at the broader project then you may end up having to go back and start from scratch. This is something I am glad I learned early on and saved me time.

For example, one story I looked at was called *The Zimmermans - Living by the World* by Andriana Mereuta. In her full take she had a beautiful vertical shot of dresses blowing in the wind. This was a perfect detail shot with colors that popped. However, when placed in black and white, it did not jump out as a strong photograph and had to be cut.

I had to consider this when it came to overly dark images as well. *Cuban Wood* by Dotan Saguy is an amazing story as well based on narrative and visuals. However, his shots are mostly dark and slow shutter, things that do not translate well into black and white in a book. After much consideration I chose photographs that kept to Saguy's style and his narrative but would also keep the quality sharp.

Ethics

As in many cases, ethics played a large role in deciding which photos to choose for the MPW 68 book. For example, one ethical dilemma I faced was while working on the edit for *Life and Limits* by Clare Fieseler. This story was about a man, James Pettig, who pled guilty to a sex offense with a minor in 1989 and has had to live as a sex

offender ever since. Pettig also serves as a care taker for his elderly mother and the story highlights many of his hobbies and activities.

When I first looked at the photographs it seemed very obvious to me that a story was trying to be forced here. The story summary did not describe any details of the offense and there were numerous photos where he was in the same room with children looking awkward. One photo even had him driving past a school bus on the road.

I was uncomfortable using any of these photographs and instead wanted to show him in a neutral manner rather than 'look, a sex offender.' After discussing this with my professors we decided it was best not to present a narrative that was clearly forced. Instead, I chose images of Pettig living his day-to-day life and am very happy with the results.

Conclusion

So many great stories came out of MPW 68. However, some have stood out more than others due to their visual variety, personal and documentary-style feel, natural narrative, and overall quality. In no particular order these stories are; *Turtle Earth Family* by Parker Michels-Boyce, *Queen of Moon Dance Farm* by Roland Reinstadler, *Familia* by Griselda San Martin, *Cowboy Colt* by Micah Bond, *A Butcher's Life* by Connor Stefanison, *A Duke and a Cowboy* by Guillem Sartorio, and *Loose Ends* by Tanya Bylinsky Fabian.

I am very excited to continue to the next step with this book. Now that each photo has been chosen I will lay them out onto the pages and have a final version of that draft complete very soon. Once a rough draft has been completed my committee and I will look at the overall design. While this is happening I will be selecting and conducting

interviews about how photo editing influences how people feel about photo stories and their narratives. I look forward to sharing my progress and discoveries.

Layout –August 1, 2017

“In today’s most dynamic, best-designed publications the use of words, pictures and headlines is a sophisticated, creative blend that allows each to help guide readers effortlessly through the news. Pages are inviting and accessible. . . For the most part [designers] knew the design was not about them; that the content was the star attraction.” (Bob Lynn, Vision, Courage, and Heart, 2013).

Although photo editing is a very important component when designing a book, layout is just as crucial to my project and its success rate.

Layout and design will be considered two different entities in these blog postings. The term layout will be defined as how the content is organized and arranged on a page-to-page basis. Meaning that I will analyze different pages and how I chose to put them on the page the way I did. Design, on the other hand, will be used to represent the overall book. This means how I chose to put the stories in the order I did and why, font choices, and the introduction section details.

For my layouts it wasn't too difficult to come up with a basic system. Luckily MPW 68 wasn't the first MPW, so I had many books to use as an example when creating my pages. I also talked with a previous MPW book designer, Greg Kendall-Ball, who sent me the indesign spread for one of his book drafts. This helped me to get an idea of what I was working on and what was expected of me.

The trickiest part of this component for me was finding a way to make the pages look diverse while still maintaining continuity. I didn't want to repeat the same layout

over and over again. This was a difficult trap to avoid because the pages are not very large and when you are working with photos that are relatively the same size there are only so many different combinations of layout you can choose from.

Examples

1. *A Butcher's Life* by Connor Stefanison

This story was originally going to be three spreads but after looking at the content, I decided to bring it down to two. Not because the photographs weren't strong, but because of the nature of the work the subject is doing. Knowing that this book will be available to all types of people, it was best not to push something so unsettling.

I tried a few different versions of this layout using the same photographs. At first, the large photograph of the butcher was on the left hand side, and the last page was flipped with the third page. This was because I felt it would be weird to end the story the way it does, jumping back to the beginning of the story.

I quickly moved the butcher to the right hand side because of its composition in correlation to the seam of the book. I did not want the subject to be weirdly cut up and warped when you opened to the page, this decision made the story and overall book more cohesive.

After looking at it and receiving feedback from my committee, I decided it had a larger impact to end on a page that had a full-bleed photo, meaning that it reached all edges of the paper. I no longer cared that it became circuitous because that was the nature of the story. Telling how one butcher and his wife make a living from animal to dinner and the never ending cycle of it. It then seemed fitting to end where I did, showing that the process is a never ending loop.

2. *Cuban Wood* by Dotan Saguy

This story may have been my favorite one to layout out of the whole book. Each photo was unique while still maintaining the style of the photographer who shot it. At first I was worried that this would be a challenge to layout and print because of how dark many of the photos were. But as I changed them into black and white my fears were subsided because they seemed to keep their clarity and contrast.

I was also nervous about creating this layout at first because I knew that there were so many good photos that it would be impossible to choose. However, as I began to layout it out the photos seemed to find their place on the page quite easily. Where most spreads had two to three versions, I only made one of this story and received no critiques or suggested changes.

My favorite part about this story is the second spread. Because of the number of photographers accepted into MPW 68 and the amount of pages I was given to create the book, everything was tighter than it normally would be. Where some stories in the past may have received four spreads, my max was three and it was very rare. I didn't get the chance to have as much fun with images bleeding off the page or spreading onto the next page.

But in this story's second spread I am able to do just that. Not only does it look natural, but it was the perfect space and content to do it with. And the photo I paired on that page works as a follow up because of the consistency of the barrels and the wide shot (large) and the tight shot (small).

3. *Familia* by Griselda San Martin

This story was great and I was very happy that I was able to make this one a three spread story as well. One regret I have is the fact that this story must remain in black and white. The colors in each photograph were unique and it was another story where you could clearly see the style that the photographer had.

Each photograph gives you a sense of family without being over bearing or too cheesy. It tells a story of their commitment to each other and the bond they all share. This was another story where I was able to get creative with the spreads. Each spread is different than any other page in the book and I am very happy that I had the freedom to lay it out in this way.

I wish there had been some tighter shots for me to choose from to break up the medium and wide frames a bit more, but I still think that the story has a flow to it that works with complimentary opening and closing photographs.

4. *Raisin Farm and Family* by Jake R. Rutherford

I included this story as an example for layout because of my excitement in the photo placement on each page. The first photograph is a shot that includes almost the whole family and immediately states what the story is about. The second photo I am in love with because of the lighting and leading lines of the shadows. It is the perfect second photograph for the second page because of its content and the directions the lines lead, sending you to the third page.

The third page has two photographs that are in juxtaposition of each other. While the son is bent over his rifle in the shed, the daughter is kneeling in the kitchen helping her mother with the dishes. These two photographs placed next to each other in this way is a perfect representation of what this family is about and the nature of this story.

Which brings me to the last photograph on the fourth page, a book end shot of the family walking together in a field. I say "book end" as a way of referring to how the photograph perfectly wraps up the story like the final chapter of a book. It encompasses the whole story while leaving no room for doubt.

Conclusion

This project has been challenging yet exciting. Photo editing has always been something I've been relatively confident in due to my education and experience. However, layout is something that I predicted I would struggle with. I love layout and design, it is something that I enjoyed doing the first time I was ever given the opportunity to experience it, in my Visual Editing class during my junior year.

Ever since then I have liked design but never had a chance or reason to work on it. This book has taught me things about layout that I didn't even know I needed to know. Although it was one of the harder parts, I found myself wanting to go back and create different versions of layouts instead of doing work I may have been assigned for other classes.

Design –September 1, 2017

“Design is the reader’s welcoming committee. Or another way to think about it - design is the picture frame for the words, photographs and art. But please, no gaudy picture frames - design elements that overpower content.” (Bob Lynn, Vision, Courage, and Heart, 2013).

As I stated in a previous blog post, design and layout will mean two different things in this series. Layout is referring to the how the words and photographs are

arranged on a page while design will refer to the book as a whole, how the stories are placed, and how other non-photographer pages are created.

To me, this part of the process seemed like photo editing but instead of choosing the order of images, I chose the order of stories and pages. That is why I enjoyed working on this part of the project so much. My committee chair, David Rees, and I laid every story on the ground and walked around the room picking up and placing stories where we thought they belonged in the book. It was a great experience and fun to see the organized chaos that was our strategy (I thought I had a picture but cannot find it).

Similar to a photo story, the stories' order must have a flow to it. The documentary stories cannot just be placed in any random order, the way the stories are sequenced will affect the mood and the tone. You need a lede, variety, transitions, and a catchy closer. I wanted a lede that immediately showed what the book would be about, a small town off of Route 66. I also wanted a closer that didn't leave the reader with questions or negative thoughts.

Examples

1. Intro

I will start with the intro. This came before a series of photographs that I used to preface the documentary stories. Writing the intro was difficult. Cuba is a small place so it is was hard to find a lot of information specific to that town.

I started by interviewing a couple who worked at the Crawford Historical Society & Museum. They gave me some very helpful information and let me explore their archives. I spent a few hours there and was able to find facts that I may not have been able to find online if I didn't know what I was looking for.

My main priority during the visit to the museum was to find historical photographs that I could use for the book. I was able to find some great pieces that also coincided with the historical facts I learned.

2. Serving Cuba through Living by the Word

This is a good example of the sequencing I was trying to accomplish in the book. Serving Cuba is a story about a woman working at the local food pantry. This goes into a story called Shirley's Journey, which is about a woman who works at the thrift store. Both work for the betterment of others in a community service fashion, and both are loved by the community.

This sense of community is transitioned into The Sisterhood. This story is about a group of Mennonite woman, living unconventionally and independently. I then follow it up with Living by the Word because it was about family and religion.

3. Duke and a Cowboy and Cowboy Colt

These are the last two stories I have in the MPW book. Although A Duke and A Cowboy is a sad story, I've made it the second to last because of the strength of the story and the photographs.

Cowboy Colt follows this up because it is also about a guy and his passion for horses and all things farm. The first is sad and the second one leaves you on a happier note. It's the perfect feeling I wanted readers to end on.

4. Keep the Engine Running through Dana's Choice

My last example shows my transitioning differently than the other two have because it is not as straight forward. Keep The Engine Running is about a man, his shop and his family.

The next story, Midwest Truck Stop is about community but has the same uplifting story as Keep the Engine Running. It ends with the stories of the people and, specifically, getting their hair cut.

This gave me the transition for America, Happy to Be Here. The story is about a family who owns a hair salon, trying to get by, followed by Dana's Choice. Dana's Choice is also about a barber shop owned by an individual woman.

Conclusion

After I was finished with the design of the book, I had to finish the intro and begin gathering information for my research component of my project. The book was only part of the work.

I conducted interviews for the intro, not just for facts, but for personal accounts from the story subjects as well. I wanted to see how MPW effected them and what they thought of their finished products.

This information served a dual purpose; to create depth in the intro and to help me answer the questions about photo editing that I was hoping to discover. All of which will be evaluated in future blog posts.

Interviews –October 1, 2017

“The truth is that some people have a good story to tell on a subject, and others don’t. Some people are naturally talented at being interviewed, and others aren’t. If you find a good interviewee, you won’t need all the other tips.” (Star Zagofsky, How to Interview Like a Journalist, 2011).

Deciding who I wanted to interview was easy. I chose powerful stories that I, and other readers, would want to know more about. When I chose the subject of photo editing

decisions changing how people interpreted stories I knew I had to pick stories that made an impact not just visually, but emotionally as well.

The stories I chose were; *Raising Farm and Family* by Jake R. Rutherford, *Cuban Wood* by Dotan Saguy, *Life and Limits* by Clare Fiesel, *Familia* by Griselda San Martin, *A Duke and a Cowboy* by Guillem Sartorio, and *Working on a Love* by Jon Lemons.

Each story was chosen because it had the visual diversity and personal connection that elicited further inquiry. They were stories that I felt could be evaluated for their photographic choices and would promote discussion with the subjects.

My research topic is not just how the photographic choices for a story influence perceptions, but how the subjects themselves feel about how they are represented and if the edit of the photographs have any effect on that.

How'd it go?

Getting the interviews scheduled was trickier than I thought it would be. I faced a lot of obstacles and most of it had to do with communication. The only way to get the contact information for the subjects was to contact the photographers. I only had email addresses so I started there.

So I emailed the photographers. Half of them emailed me back within the week. Some of them took a second email to get their attention, while others took up to a month to respond. Not living in Cuba myself also hindered my ability to interview. I needed to conduct all of the interviews in one day because I did not have the time or money to make multiple visits or stay multiple days.

My personal life was also getting complicated because I was leaving Missouri shortly for an internship in Houston. After I received the contact info from photographers

I immediately started trying to get ahold of subjects. I knew I wanted to interview at least five people and hoped I would hear back in time.

The subjects I was able to get ahold of either wasn't in town when I needed to travel to Cuba for my interviews, or accepted. Unfortunately, this only left two interviews for my time there. One went very well, knowing what he was talking about and very articulate. The other was not as helpful. This was in part due to my interviewing skills, the interview material, and the interviewee, similar to what Star Zagofsky stated.

What's next?

Currently, I am working on making more connections. Although the interview will be harder to conduct since I won't be able to see them in person, I need to try in order to collect sustenance for my research.

The information I've gathered will help in the long run, but a few more interviews need to be conducted in order for me to continue with this project. I have selected a new batch of stories to interview from; *Cuba's Next Generation* by Tim Tai, *I'm Just Jimmy* by Meredith Goldberg, *Love, Faith, and Family* by Jordan Starr, *Lisa Lorraine: The New Me* by Gabe Wolf, and *All Things Girl* by Jacqueline Sofia.

As of today I have received responses from four photographers with contact information for their subjects and have been able to contact one subject. In order to conduct these interviews I will be creating online surveys for the subjects to complete.

These surveys will have a copy of each version of the story for the subjects to review and answer a set of questions about. I will then proceed to call back with follow up questions to get the information necessary to finish my studies.

Research –November 1, 2017

The research part of my master's degree was one of the most difficult things I had to do for this project. I know photography and I know photo editing, but I am not always the best with words or speaking to others when I am nervous.

Gathering subjects to interview was nearly impossible and I did not get as many as I had hoped. I was hoping to find at least five but even that was a struggle. In my proposal I had predicted it being easier because they had already opened their lives to the photographers, I thought that thirty minutes of their time for an interview would not be a stretch but I was wrong.

I am writing this after finishing my project but before defending and even now I wish I had had more time to do more. Unfortunately, that is not an option for me because I need to graduate in order to begin my job (plus I can't really afford another semester).

Overall, I think my project component went really well. I am extremely happy with the way it turned out and can't wait to see it printed. This was the part that was most important to my master's degree and what I put the most time and effort into. It was all about gatekeeping, which is why I wanted to keep my professional analysis as related as possible.

This meant interviewing subjects of the workshop for my analysis into why photo editing matters and what subjects identify with when viewing photo stories. Although their feedback was not as I expected, I loved seeing their reactions and hearing their stories that the photo elicitation inspired.

Each subject that I was able to interview loved that I had approached them and was excited to share their thoughts. It is difficult to evaluate yourself but I appreciate the

fact that they tried for the sake of the book and my research. I hope that in the future I will be able to continue photo editing and design work similar to this.

MEETING NOTES

Below is a collection of the notes I took during my weekly MPW meetings with David Rees, Jim Curly, and Brian Kratzer. The meetings would typically take place on a Tuesday in the lab in the basement of Lee Hills Hall. I would hook up my laptop to the projector and show photo edits through the software Photo Mechanic and page layouts with Adobe InDesign. Some of my notes are incomplete due to losing my notebook that had a few of the meetings in them.

Tuesday, January 31, 2017: First MPW Meeting

My first meeting was exchanging general information. David Rees, Brian Kratzer, and I discussed a timeline for how to complete the book and how I would be able to juggle it with my studies. I was not allowed to pitch this as my grad project at this point but was working on the book in hopes to adopt it as such. We knew this book had to be completed whether it counted towards my master's degree or not.

It was decided that I would complete two to three story edits a week. With 46 photographers that would put me at about the end of the semester. After an edit was chosen I would then work on a layout of the story for the following week. So the next week would become a critique of the layouts as well as a new set of photo stories to edit.

Tuesday, February 7, 2017:

- *Serving Cuba* by Daniel Dreifuss: Find out if one of the photos is of subject's husband (he had open heart surgery).

- The photo of clutter is too much for print, use photo of boxes stacked instead.
 - Choose between the two separate photos of the grandchildren (or do we need either of them?).
 - Should the photo of the shopping list be included? Would it be too difficult to read, even if cropped?
 - This should be a one-page spread.
- *Last of the Summer Sun* by Charles Fox: Choose between the two images of the son, but the shower photo would better explain the situation.
- Would the theater image be abstract or story telling? Should we include the photo that has text on it?
 - Include photo of daughter and/or religion.
 - This should be a two-three-page spread.

Tuesday, February 14, 2017:

- *Serving Cuba* by Daniel Dreifuss: Second spread.
- *Last of the Summer Sun* by Charles Fox: The photo of showering and crying should be first on the spread.
 - Should the photo of the subject crying be the closer?
 - First spread is better than the second spread.
 - Bring in the photo of the daughter in the pickup truck and the religion photo as smaller images. Maybe get rid of the store photograph?
- *Nurturing the Young and Protecting the Old* by Minying Kong: Use the smiling photograph with her husband as closer.

- Crop in on the photo of medicine. Include the photo of them making their bed.
- Include a portrait if there is room but it's not necessary.
- This should be a two-spread. Use photo #330 as a potential feature image later on.
- *Mending Motherly Love* by Sofia Jaramillo: The night photograph may not be needed.
 - Show how the grandmother is becoming a better person. Photo of her with her husband at bar should be the closer.
 - It's a story of redemption.

Tuesday, February 21, 2017

- *Mending Motherly Love* by Sofia Jaramillo: Third spread.
- *Nurturing the Young and Protecting the Old* by Minying Kong: Change the last image from the second spread.
- *Dana's Choice* by Benjamin Norman: This story speaks to the barber's elderly clientele.
 - This will be one spread, use either the photograph of the subject drinking beer or the one of her by the river as the closer. It represents escapism.
 - Use the photograph of the three men rather than the one of a close up haircut.
- *Turtle Earth Family* by Parker Michels-Boyce: Using both photographs of driving and hammock would be repetitive.
 - This should be two spreads.

Tuesday, March 7, 2017

- *Queen of Moon Dance Farm* by Roland Reinstadler: Use the second layout.
 - o Use the barrel photo as a standalone later?
- *Cuba's Next Generation* by Tim Tai: Use the photographs of the subject with his dad, girls, boys and him with his truck for a one spreader.
- *Turtle Earth Family* by Parker Michels-Boyce: Maybe use the second spread but come back to it next week.
- *Dana's Choice* by Benjamin Norman: Use the last spread but work on hierarchy.
- *Grace under Pressure* by Dougal Brownlie: The dog and the computer photos can't go on the same spread. Photo #52 has no context.
 - o This should be one spread.
- *Building Moore Passion* by Emma Marie Chiang: Possibly use the stalagmite photograph, try one spread with and one without.
 - o Maybe use the window photo, one-page spread.

Tuesday, March 14, 2017

- *Grace under Pressure* by Dougal Brownlie: Use the second layout.
- *Building Moore Passion* by Emma Marie Chiang: Use the second layout.
- *A New Dawn* by Elise Jacob: Potentially a one-page spread.
 - o Include the 89-year-old. Maybe a two spreader if we include photograph of legs, walking away, and kissing. Try a few different combinations to decide which one is better.
- *Life and Limits* by Clare Fieseler: This could be a one or two page spread.

- We only need one photograph of subject acting as caretaker for his mom.
Probably the wide one.
- Do not use the photo with the bus.
- One spread layout, use photo with dog.
- Photo #76 as a community stand alone?

Tuesday, March 21, 2017

- *Life and Limits* by Clare Fieseler: Use the third layout.
- *A New Dawn* by Elise Jacob: Use the third spread. That makes this one of the first two-page spreads.
- *Family Man* by Youngra Kim: This will be a two-page spread.
 - Look at the arrangement, the first and last pages should be standalones.
 - Change the crop of the photograph through the window.
- *Shirley's Journey in Small Town America* by Christian K. Lee: Fact check the story summary.
 - Use the wide photo in the thrift store as lead.

Tuesday, April 25, 2017

- Look into using Andria Hautamaki's photographs from *Vestiges of Route 66* for the intro.
 - Fifteen pages for the introduction, copyright and other pages.
- *The Redemption of Sheila Fee* by Ryan Jones: #39 if used, run small.
 - Crop closer on phot #89, use #29 as lead.
 - This should be one spread.

- *Cowboy Colt* by Micah Bond: Use photo #45 as lead and maybe as the book's cover.
 - o Some closer possibilities are #271 or #138, also use #271.
 - o This should be a two spreader.
- *I'm Just Jimmy* by Meredith Goldberg: Use photo #108 as lead.
 - o Potentially use photo #241 depending on how the layout looks.
 - o This is probably a one spreader but could be two.

Monday, June 5, 2017

- Possibly use Andria Hautamaki's photo #278 as an introduction photo.
- *America, Happy to be here* by Hyungcheol "James" Park: Possibly find Trump quote for the photo with Trump in the foreground.
 - o Ask the photographer for subject's last name.
 - o Lead photo is between the hug and photo #120.
- *A Duke and a Cowboy* by Guillem Sartorio: Update the story that the horse was put down.
- *A Butcher's Life* by Connor Stefanison: Choose between the photo of them eating at the restaurant or cooking at the restaurant.

Friday, June 9, 2017

- *A Butcher's Life* by Connor Stefanison: The story feels like it has book ends.
 - o There is emotional value versus how they work together and compassion.

Friday, June 30, 2017

- *The Sisterhood* by Lisette Poole: Get rid of the photo with the purple.
 - o Pair the photo of yellow with the one of dresses.

- Make the fence photo big and as the closer.
- Change the headlines on all of the pages from the top left corner to the top right corner.
- Emotions are tied to images that bleed of the page. Without bleeding the image, things have a more documentary feel to them. Bleeding creates a more casual environment to tell the story.
 - This also helps with stories ending too similarly to the beginning.

Interview Questions:

- Which sequence do you find yourself looking at more and why?
- Which one do you think better represents your life? Why?
- What do you think the thought process was for putting the photos in the order they are in?
- If you were an outsider looking at these photos what would you think of the subject
- What impact would you say MPW had on your life, if any?
- Which single photo is your favorite? Why?
- Which story do you like it better in and why?
- Are you satisfied with how you, your work and your family are portrayed?

Layout Notes:

- 46 photographers, 176 pages
 - 12 pages inside: 6 generic pages (title, copyright, attribute, credits, photo, acknowledgements)

- 164 pages for photographers –11 one spreaders (22 pages), 31 two spreaders (124 pages), 3 three spreaders (18 pages)

Design Notes:

- Turn off hyphenation on captions or make them the same color as the font
- Borders and strokes should be the width of .5-1 for photos
- Center the captions with photos
- Change photo credits to small caps
- *Family Man* by Youngra Kim: Either change summary to two columns or put half the summary on the first page and the other half at the bottom of page two
- If the title is too high, then bring the photos up and don't bleed them on the bottom
- *Midwest Truck Stop* by Alex Scott: Bleed the large portrait into the gutter and move it down
- *Fading Memories* by Juan Cristobal Cobo: Put the summary into two columns
- *Daily Heart Break* by Wesley Du: Turn into a three spreader by adding the hallway photo
 - Pair DB with the kiss photo
- *Working on a Love* by Jon Lemons: Change headline to Monumental Love
- *Nana's Four Generations of Home Cooking* by Phy Nguyen: Put the summary into two columns
- *Familia* by Griselda San Martin: Flip the design of the large photo because it is too close to the margins
- *Lisa Lorraine: The New Me* by Gabe Wolf: Put the summary into two columns

- *I'm Just Jimmy* by Meredith Goldberg: Put the summary into two columns
- *Keep the Engine Running* by Andrew Mangum: If there is extra room at the bottom of the lower photo, extend it.
- *A Butcher's Life* by Connor Stefanison: Flip the first two pages on spread one and flip the last two pages on spread two.
- Spreads added to layouts:
 - o *Daily Heart Break* (one spread to two)
 - o *Queen of Moon Dance Farm* (Two spreads to three)
 - o *Building Moore Passion* (One spread to two)

CHAPTER 3: EVALUATION

Editing

First going into the design and edit of the book was very intimidating. With 46 photographers and about 400 frames for each, about 18,400 photographs. I would choose about 3-7 photos per story to layout on the page, which meant I had to make room for and tone around 240 photographs.

A few problems I was constantly running into were making sure the margins were perfect, constantly changing my mind on the font, making sure to change out all of my filler text with real words and then trying to redesign to make it fit, and constantly being aware of the affects printing might have on the photographs.

When photos are printed, in this case black and white, they can often lose contrast or turn out too dark. It always depends on the printer being used, which is why it is important to be aware of this in the early stages of editing. I did very little to change the book from pervious designs. I drew inspiration mainly from Greg Kendall-Ball and Timmy Huynh when it came to style and layout. I tried to be original in each individual page's design, hoping to create some diversity while maintaining continuity. In other words, I was hoping it would be unique enough to call my own while still looking like a part of the series of MPW books.

I was hoping that I would have had more room for one photograph to take up an entire spread. However, this workshop had more photographers than usual while the page count remained the same, which meant there were less three spread stories and more one and two spreads. For the most part I tried to save the cropping of images until they were

on the page. This way I could make sure that they would fit perfectly in the space that my design and margins allowed.

Research

This research would definitely have benefited from further interviews. Due to deadlines and lack of responses however, they were difficult to find. If I had foreseen this dilemma I would have changed the criteria of being interviewed from subjects to professionals or both. I would be very interested to see how both subjects' and professionals' opinions juxtaposition each other.

When I conducted my own research I found that some were not as perceptive as to how my questions should be answered. Due to faulty interviewing techniques and each subjects' ability to answer interview style questions, my results varied. Using a photo elicitation is the best way to assess how audience members feel about the photos from MPW. This theory is best utilized by inserting photographs into a qualitative research interview. This is because photographs stimulate precise, thought out or "encyclopedic" responses, where as verbal interviews are less controlled and often leave the interviewee rambling. Viewers are often compelled to continue viewing a photo story if the first photo is visually intriguing (Lynn, 2013). Without something to draw the audience in, it is difficult to keep them interested in what the photographer intends to show with their story. This is why editing is such an important part to the photo process. Often overlooked, photo editing can be the difference between popular content and a boring display.

CHAPTER 4: PHYSICAL EVIDENCE

Introduction

Working on this book and research has helped me to become a better editor and photographer. My skills have grown exponentially since the beginning of this project. I learned about my own preferences as an editor as well as the editing styles of my experienced professors. Being able to work with them in this capacity has been extremely rewarding because I would have been lost without their guidance. I was able to learn a lot about the town of Cuba, Missouri and its residence. This book encompasses the town in a way that has never been done before. I believe that Cuba will cherish this book as it freezes time and represents what it means to live in this town in 2016.

2016 was a complicated year. There were ups and downs that affected all of America and the world. We saw the presidential campaign of Donald Trump and Hilary Clinton, record-breaking weather conditions, the Cubs won the World Series for the first time since 1908, and who can forget that Leonardo DiCaprio finally won his first Oscar. Each story shares a slice of life from this small town in mid-Missouri that would have otherwise been closed to us. It not only encapsulates that area, but small town America as a whole. Every small town has that one bar you go to for a night out, that privately owned barbershop, the neighbor down the street struggling to make ends meet. This is not to say that Cuba is just like the rest of them, it has its own quirks that make it unique.

Located off historical Route 66, the town brings tourists from all over the world. People stop to eat at the local restaurants, tour the historical society museum, and look at the many murals scattered around town rich with history. The images depict the town in a

new light, representing economic hardships and health problems as well as family values and religious integrity.

My coursework has taught me to evaluate everything with as little bias as possible and that if this is unavoidable, then to at least recognize these biases for professional transparency. Working on a project like this becomes difficult in this sense because you begin to feel a bond towards the subjects and the town involved. It is not just some random place in the Midwest, but a town that you spent a week in getting to know the people and their stories.

During the Workshop

Photo stories are about the relationship between a photographer and their subject (Phillips, 2003). As a photo editor, it is our job to help utilize this connection for the good of the subject, story, photographer, and the public.

During my first year at the Missouri Photo Workshop my first impressions were extremely impressed. I was fascinated with how quickly the workshop space was able to be setup as well as how excited the town was to have us there. The photographers came in periodically throughout the first day, most looking nervous. I was nervous too being far younger and less experienced than anyone else in that room. My job the first year was that of *concierge*. I was in charge of ingesting all the memory cards that the photographers dropped off, helping to make sure that all the photos were added to the server and that the photographers were staying under the frame count for the week.

Although the following year I had the same title, the job was slightly different. I did not have as much responsibility as the first year and the photographers were not as friendly. My first year I made many friends as people turned in their cards, but year two

seemed much more distant. It was still an amazing experience however, which led me to go back for my final year at the University of Missouri with the title of *tactical sergeant*.

The first year was probably my favorite experience. I had more to do with the photos, which meant a longer loading time. I would often take this time to scroll through some of the photographers' photos that they trusted me to ingest. It was amazing to be able to see that all photographers had bad outtakes; it was not just a problem for beginners. This not only helped boost my confidence but also gave me hope for the future of my education. Being able to see the photographs before everyone else in the workshop was a great opportunity but knowing that nobody is perfect was a comforting feeling.

My third year volunteering was the most different I had had. My basic duties were to hold onto one of the university credit cards and make sure the faculty had their lunch paid for and that the workshop did not run out of supplies. The job was fun and I was able to socialize with a lot more of the photographers and faculty during free time. I learned how complicated it is to keep the workshop running and how important networking with professionals and a community can be.

One of the most rewarding feelings I experienced during these weeks away from school was on the last day of each workshop. We would hold a photo gallery in a public space and invite the whole town to come and see what each photographer had produced from the week. So many subjects fell in love with the stories being told about them. It was great to watch them view their after watching them develop and grow throughout the week. Part of this display in emotion comes from the photo editing aspect of photography.

"A photo editor, while needing to be versed in the visual language of the medium, also needs to be a project manager and a team player," (Huynh, 2013). There are many different mediums involved in this field including the written word. Text matched with photographs is what completes a photo story.

Example 1

My favorite pages are the ones that bleed off the ends of the page. One spread that is a perfect example of this was Cuban Wood by Dotan Saguy.

Insert Figures 1 & 2

Each photo was unique while still maintaining the style of the photographer who shot it. At first I was worried that this would be a challenge to layout and print because of how dark many of the photos were. But as I changed them into black and white my fears were subsided because they seemed to keep their clarity and contrast.

I was also nervous about creating this layout at first because I knew that there were so many good photos that it would be impossible to choose. However, as I began to layout it out the photos seemed to find their place on the page quite easily. Where most spreads had two to three versions, I only made one of this story and received no critiques or suggested changes.

My favorite part about this story is the second spread. Because of the number of photographers accepted into MPW 68 and the amount of pages I was given to create the book, everything was tighter than it normally would be. Where some stories in the past may have received four spreads, my max was three and it was very rare. I didn't get the chance to have as much fun with images bleeding off the page or spreading onto the next page.

But in this story's second spread I am able to do just that. Not only does it look natural, but it was the perfect space and content to do it with. And the photo I paired on that page works as a follow up because of the consistency of the barrels and the wide shot (large) and the tight shot (small).

To me, choosing where each story went in the book seemed like photo editing but instead of choosing the order of images, I chose the order of stories and pages. That is why I enjoyed working on this part of the project so much. My committee chair, David Rees, and I laid every story on the ground and walked around the room picking up and placing stories where we thought they belonged in the book. It was a great experience and fun to see the organized chaos that was our strategy.

Similar to a photo story, the stories' order must have a flow to it. The documentary stories cannot just be placed in any random order, the way the stories are sequenced will affect the mood and the tone. You need a lede, variety, transitions, and a catchy closer. I wanted a lede that immediately showed what the book would be about, a small town off of Route 66. I also wanted a closer that didn't leave the reader with questions or negative thoughts.

Example 2

Insert Figure 3

My last example shows my transitioning differently than the other two have because it is not as straight forward. *Keep The Engine Running* is about a man, his shop and his family. The next story, *Midwest Truck Stop* is about community but has the same uplifting story as *Keep the Engine Running*. It ends with the stories of the people and, specifically, getting their haircut. This gave me the transition for *America, Happy To Be*

Here. The story is about a family who owns a hair salon, trying to get by, followed by *Dana's Choice*. *Dana's Choice* is also about a barbershop owned by an individual woman.

After I was finished with the design of the book, I had to finish the intro and begin gathering information for my research component of my project. The book was only part of the work. I conducted interviews for the intro, not just for facts, but for personal accounts from the story subjects as well. I wanted to see how MPW effected them and what they thought of their finished products. This information served a dual purpose; to create depth in the intro and to help me answer the questions about photo editing that I was hoping to discover. All of which will be evaluated in future blog posts.

“Design is the reader’s welcoming committee. Or another way to think about it - design is the picture frame for the words, photographs and art. But please, no gaudy picture frames - design elements that overpower content.”
— Vision, Courage, and Heart (Bob Lynn, 2013)

Example 3

Eye movement is also an important feature in page design. The images should subconsciously lead the viewer to where they should be looking next. Photos on top should lead the viewer down to photos below and photos on the left should have the viewer moving towards the right, guiding them through each spread.

Insert Figure 4

Cowboy Colt is a great example of this. The top photo has the viewer looking off the page while the second photo on the right has the reader looking from the bottom right, to the top left, bringing them back to the first photo again. On the second spread, Colt has his eye squinted on the trigger, pointed to the right, and the photo below that has leading lines from the bottom left corner to the top photograph with the riffle again. The last

photo is a flat on scene of Colt lying in bed, moving the viewer's eyes off the page, ready to turn to the next story.

Gatekeeping Theory

Gatekeeping means being conscious of biases, slanting in someone's favor only gives them more power (Entman, 2007). The three categories of bias: distortion, content, and decision-making. While distortion means altering perceptions of reality, content is represented through the purposeful inclusion or exclusion of facts and decision-making is in the mindset of the journalist (Entman, 2007). All of this influences the viewer on a broad and an individual level and has only recently included imagery as an item to be controlled in this way (Schwalbe, 2015). By using this conceptual framework in the context of a professional analysis, images can go through this gatekeeping process and be fully utilized. This theory is meant to advance the editing decisions and influence the differences between print and web on a publication and individual basis (Cassidy, 2006).

The concept of gatekeeping is constantly being redefined. While images have not replaced words, they have changed the very meaning of news. "A new breed, which this research calls gatecheckers, has become curators to make meaning of it all," (Schwalbe, 2015). By culling, editing, sequencing, and toning images a curator's job is to make sense of their collection and display it in a cohesive fashion. "News is only the first rough draft of history," (Barth, 1943). This means that the photos we select and the way we present them will be crucial for how the future defines us as a society. Gatekeeping is the way we justify the photographs we choose.

The role of a journalist in curation is crucial. "We see how highly subjective, how based on the 'gate keeper's' own set of experiences, attitudes and expectations the

communication of 'news' really is," (White, 1950). How we document history and what pretenses audience members view the content is imperative to the future of the field. This historical linkage is what will solidify the impact of curated images and instill a sense of responsibility on the editors.

Photographs are an important contributing factor to any story, and many studies exist that prove this fact. The way a photo story is perceived can be largely impacted by the existence of captions, summaries, or articles. At the University of Oklahoma, a research study was conducted on the impact of text with images to see how they influenced the consumer's attitude. They came to the conclusion that people responded stronger to photos-only than they did with photos with text and responded stronger to photos with captions than photos with articles (Cope, 2015, 2).

Missouri Photo Workshop 68 Book Introduction

Cuba, at first glance, is like any other small Midwest town. With its population of fewer than 3,300 people and miles of rural farmland, some wouldn't give it a second thought. What put it on the map was the historic Route 66, which led any passerby right through the heart of town.

What's so great about this small town depends on whom you ask. If you were to ask Bernard Brown, a historian at the Crawford County Historical Society & Museum, he would tell you it's the "three M's;" The museum, the murals and the monument.

The museum, the Crawford County Historical Society & Museum, attracts many from all over the world, dedicated to traveling along Route 66, built in 1926 stretching from Chicago to Los Angeles. Cuba is the home to 12 outdoor murals, each depicting scenes from the town's history and all located along Route 66. The monument is the

newest attraction to Cuba. Dedicated to the legacy of the Osage Nation, construction began in 2015 and, when completed, will stand 30 feet tall.

Trains and Agriculture

Like most small rural towns, Cuba's foundation stems from the construction of the railroad. The decision to make this town a major shipping point for freights on the Pacific Railroad traveling to St. Louis came in 1857.

By 1860 the first houses were built and the town earned its name, after the Island of Cuba, and by 1884 it was incorporated as a city of the fourth class.

Between 1895 and 1920 Cuba became known throughout the U.S. as an apple shipping point and was popularly named "The Land of the Big Red Apple." Almost every farmer in the area had an orchard. They made their money from their orchards and livestock sales.

Route 66

As the apple industry declined, Route 66 was gaining traction and businesses opened closer and closer to the highway. One of these businesses was the Wagon Wheel Motel, which opened in 1936 and still stands today.

Transportation in Cuba changed dramatically due to the construction of the Interstate Highway System. Convenience and speed bypassed the appeal of the 2,400-mile highway. In the 1950s, Interstate 44 replaced Route 66.

Mural Project

Although many parts of the road have become impassable, many people from all around the world still pay tribute to Route 66 by driving the route to the best of their ability. Like other towns along the course, Cuba has its own display of heritage.

What was once known as “The Land of the Big Red Apple,” was declared “Route 66 Mural City” on September 6, 2002. From 2001 to 2007 Viva Cuba, a beautification organization founded in 1984, founded the Mural Project. It was responsible for commissioning 12 murals on public buildings along the town’s main road.

Missouri Photo Workshop

Recently, Cuba has appointed local artist Glen Tutterow to build a monument meant to honor the Osage Nation. The monument will stand 30 feet tall when completed, visible from I-44 at Cuba Visitor’s Center. “This project is more meaningful than anything I’ve ever done,” Tutterow said.

The idea came to Tutterow in a dream over five years ago and he began sculpting three years later. In 2016 he became a subject of the 68th Missouri Photo Workshop. MPW has been around for six decades, choosing a different small rural town in Missouri every year.

The University of Missouri and the hospitality of this town are what make the workshop possible. Each year a chosen group of photographers from around the world are brought in to work alongside photo faculty members from leading newspapers and magazines to photograph the spirit and history of these towns.

~ Please refer to MPW 68 PDF of book layout ~

CHAPTER 5: PROFESSIONAL ANALYSIS

The Missouri Photo Workshop was founded in 1949 by Clifton Edom. Since then it has had almost 70 decades worth of workshops, each hosted in a small rural town of Missouri. Although the most recent workshop, MPW 69, was held in Eldon, Mo., participants from the previous year's workshop in 2016, MPW 68, were interviewed about the stories they were a part of.

Each photographer was given 400 frames to tell a documentary photo story in the span of one week. From these frames, they chose the best images to tell the story with the help of professional faculty from a variety of platforms and publications. The stories that went online consisted of about five to ten photographs. The book designed was reedited with about three to seven photographs per story.

Because each photographer is only given a week to tell the stories, the content can be skewed. Photographers do not have enough time or frames to experiment with new ideas, build their relationship with their subject, or attend significant moments in their lives. Although the faculty pushes the participants to do their best to get out of their comfort zones and conserve their frames for ideal moments, this is not always the case.

Most stories tend to be about local business owners or families trying to get by. This workshop was able to get out of this mundane routine by finding stories that would typically be difficult to cover even with enough time. Stories such as poverty, illness, and loss were covered in this book. These topics and others led to heartfelt stories that tugged at the heartstrings of viewers.

With the rewarding opportunity of helping shape these stories in the form of a book I was able to learn about the principles of editing and the innocent bias that hides inside most photographers and close editors. As a photo editor myself, I love being able to work on other people's stories, to learn about the subjects and familiarize myself with the photographers' editing style. Having to do this with 46 different photographers was a long struggle but well worth the end product. I believe that, after studying photography, editing, and each individual piece of work, that the stories accurately represented the subjects.

The most interesting portion of all this research was the act of editing and designing a comprehensive photo book. Photo editors in my field are familiar with editing for print and online but do not often get the opportunity to create a book curated from a variety of photographers that properly display the lifestyle of a town in that decade. This was the perfect chance to do just that.

Figuring out where to start with the MPW 68 book was by far the most difficult part. Do you begin to select photographs with no knowledge? Do you begin by reading the summary? Should you first start with looking at the official edit chosen? These were all questions that had to be addressed first, in order to have a coherent edit of each story.

This book was not just about each photo story though. Each story combined to tell a complete narrative about the town itself in 2016. The stories had to be compiled into a cohesive description of who, what, where, and when, in order to give the reader an idea of what life was like in rural Midwestern Cuba, Missouri. Life there is essential to them, so how could I make it important to the reader, this was the main question to ask while creating a book that properly immortalized this small town.

Each picture in a story edit has its own place. That is, every photograph is like a chapter of a book. They are in a certain order for a reason and it is intended to make the audience member feel emotions they may not have if the story had been told differently. This is what it means to be a gatekeeper. Gatekeeping theory is the idea that there is a reason for content publication. Why do we see some images from a story but not others?

Although the term gatekeeping was not associated with journalism until 1950, it has become common practice for photojournalism editors (White, 1950). There are three different categories of bias a gatekeeper must be aware of: distortion, content, and decision-making (Entman, 2007). These all have major influences on how the viewer reacts to a story. This theory is meant to advance the editing decision and influence the differences between print and web. Although gatekeeping is constantly being redefined, it is important to see how our decisions are really impacting the readers.

After reading these theories, I decided to take the concept directly to the characters of these stories. These decisions would directly impact the subjects and I realized it was important to see how they felt their images were portrayed. My answers varied quite a bit. I found it is difficult to evaluate yourself in these situations but can often lead to the most candid answers. Through photo elicitation my audience members were able to give their own perceptions of how they felt they were displayed within the context of a documentary photo story.

The role of a journalist in gatekeeping, editing and curation is crucial. This process can be highly subjective as attitudes and expectations of the public are constantly changing, and through that, our decision making process. How we document history and what pretenses audience members view the content is imperative to the future of the field.

This historical linkage is what will solidify the impact of curated images and instill a sense of responsibility on the editors. In order to properly justify the photographs we choose, we must first understand how the audience will receive and analyze them.

Bias will always occur in a photo story. It is something that is unavoidable whether you are a subject photographer, or an editor. "That one is so wide. Period," Chris Spurgeon, an MPW subject said about one of the photographs he was in. "I mean it's just uh looks like someone stomped on my toes. And this one I'd been smoking pretty much all my life and I'm trying to quit and it's very unhealthy and I know what it's doing to me. And I don't, I would prefer not to push that out there for kids to see." It is difficult to evaluate yourself as there are often certain ways you would like to see yourself portrayed that may not always come to fruition.

This came from the act of photo elicitation. The job of a photo editor is typically to sequence photo stories. These are people trained to notice trends and visual significance that would lead to a productive narrative (McDougall, 1990). On occasion, it becomes the photographer's job to create a storyline. In the case of MPW, trained faculty worked with the photographers to create these stories. By showing the stories created from this to the sample audience, their reactions and sensitivities were evaluated and analyzed for attributing characteristics that could be traced as the cause by utilizing the photo elicitation method.

John Collier, photographer and researcher, stated that there is a greater advantage to using visuals to elicit responses than verbal questions (Harper, 2002). This is because photographs stimulate precise, thought out or "encyclopedic" responses, where as verbal interviews are less controlled and often leave the interviewee rambling. This is because

"photo elicitation mines deeper shafts in a different part of human consciousness than do words-alone interviews," (Harper, 2002, 22).

Viewers are often compelled to continue viewing a photo story if the first photo is visually intriguing (Lynn, 2013). Without something to draw the audience in, it is difficult to keep them interested in what the photographer intends to show with their story. This is why editing is such an important part to the photo process. Often overlooked, photo editing can be the difference between popular content and a boring display. "As leader of your photo operation, one of your all-important jobs is to see to it that the right pictures are selected and used effectively," (Lynn, 2013, 55).

Sensitivity has developed into an important factor of photo sequencing. As editors, it is their job to understand that the work they do affects people's lives and they are therefore required to correlate with photographs accordingly. It is important to recognize the relationship with the people in your study and understand how these dynamics influence your findings and conclusions (Silverman, 2013). There is more to being an editor than just deciding the order to put photos from a given story.

By understanding the importance of visual variety, which includes points of view and redundancy, an editor is able to create an educated collection of images that make a comprehensive story. It is because all of these factors come into play that people's perceptions of photographic content changes. Smart editing decisions are capable of influencing the opinions of stories from what they otherwise would have thought. Through this awareness, the project was looked at with the understanding bias that comes along with not only photography, but also photo editing, which is what is highlighted here.

A photographer, by nature, will be emotionally attached to a subject or story. It is what they have been working towards. They get to know a subject, become close, and after all, that is what helps make a good photo story. By making a person comfortable with you is part of how you gain access to their lives and the raw emotions that often make a good photograph. The photographer becomes attached to the photographs as they begin to form a narrative because they know they put their heart into it and love the content it represents. However, people do not often consider how a photo editor feels about a story.

A photo editor is there to do their job of helping the photographer and the publication they often work for. A photo editor is there for the photographer. They are there to make sure the best photographs are chosen for the story and their outlet and make sure they are sequenced and toned to respectfully represent their medium. But there is so much more to it than many often realize.

The typical photo editor for a publication is there when a photographer leaves for a shoot and returns. They are there to help a photographer choose the best images for a story and usually that may include sequencing. They are there to listen to what the photographer has to say about certain photographs that they may be attached to and explains to and the photographer explains to the photo editor these professional and emotional impulses.

However, in the case of MPW, this feeling an editor has is amplified. The photo editor, or the faculty of the workshop, is helping the photographer every step of the way. Faculty are there to help the photographer find the best angle of the story and they help them to determine the best shots to represent this idea. Because of this, the editors can

often be bias themselves. These faculty spend a week with the photographers, getting to know the subjects almost as well as the photographers.

They become attached to certain photographs for many reasons. They see these photos every day while they narrow down the edit, they tell the photographers to shoot that type of photograph to begin with, and they identify with the subject in a way that most readers will not be able to. This creates an unconscious bias that many just relate to the photographer and subject but also exist between the photo editor and subject via the photographer. As an editor, it is hard not to become attached to the story that you have been helping a photographer shoot non-stop for a week. You become invested in the photographer's success and the representation of the story.

Because this connection is not often considered, it is mostly overlooked. There is much analysis on photographer bias but an editor's voice in the selection and sequencing can play an equally important part. While I was designing the book I had to be aware of this bias, not just within the faculty editors, but also within myself. I was not as attached to the stories as others in online edits were, which gave me an advantage at times over the original edits.

Photographers and faculty created the online edits and my professors and myself created the book edits. Because I did not have this bias that others did, I was able to choose some photographs that were overlooked for the online edits. These were photos that my professors and me felt were essential to the stories despite the fact that they were not included in the stories created by the photographers, who were closer to the concepts.

This taught me that although a photo editor helps keep a photographer in check when dealing with skills and execution, they could often become too attached. This

leaves vulnerability in the selection of photographs that could otherwise potentially create a more involved story for viewers. Without having worked on this book it would be difficult to analyze this level of bias that occurs within a photo editor and their relationship to the photographer and the story they have been telling.

APPENDIX A: PROJECT PROPOSAL

Hannah Sturtecky

M.A. Project Proposal

Fall 2017

Project Chair: David Rees (Chair, Photojournalism Dept.)

Members: Jackie Bell, Brian Kratzer

INTRODUCTION

The professional project I intend to complete for the University of Missouri master's program in Visual Editing and Management comprises two parts: a completed version of the 68th Missouri Photo Workshop (MPW) book including the editing, toning, and design, and a professional analysis, which will revolve around how an edit of a photo story affects the audience that is consuming the content. Each component will build off of each other through my understanding of how my choices are perceived by the sample audience and how it will ultimately impact the way my final design is constructed for the MPW book and my research component. This will not only help me further my education as a photojournalist, but also further validate my editing background when I graduate and apply for jobs in my ideal field of visual editing and production management.

Through my coursework in the photojournalism department and my experience as an Assistant Director of Photography for the *Columbia Missourian*, a citywide daily paper, I can use this background to defend my editing decisions and justify the content I choose to represent the 46 photographers in the 68th Missouri Photo Workshop. Reaching almost seven decades, MPW has been renowned for bringing together photographers from around the world to work with a select staff of professional photojournalists who are devoted to the education of our field's future. MPW was started in 1949 by Clifton and Vi Edom, to whom some attribute the birth of photojournalism (Edom, 1994). This past year's workshop comprised 46 photographers from 15 different

states and 10 foreign countries, all wanting to learn about the art of storytelling through photographs.

The 68th Missouri Photo Workshop was stationed in a small, rural, Midwest town of about 3,300 residents called Cuba, Missouri. Photographers participating in the workshop were limited to the town and its surrounding farmland. Each photographer was assigned two faculty members, professional photojournalists tasked with helping formulate an edit. While each photographer is only given 400 frames during the weeklong workshop, their final edits are usually around 12 photographs with the aid of professional faculty members (Rees, 2014). My role as “tactical sergeant” during the week has made me familiar with the 46 stories that resulted from the workshop. This job required making payments towards faculty meals and designing advertisements for the exhibit. This job not only helped me get to know the photographers, but also the 13 faculty members, four support staff, 21 crew members, and directors Jim Curley, David Rees, and Duane Dailey. This familiarity will assist me in my edits and qualitative interviews necessary to complete this project.

As a photo editor, it is important to be visually versed in the medium's language. Additionally, my experience has prompted me to be a team player and conversant with the language necessary to convey my thoughts and justification of visual edits. The three years I spent at the *Columbia Missourian* have trained me in photography, videography, designing, and much more. Working with the design team has taught me about the importance of editing for print versus online. Each publication requires special treatment based on format and audience. Online, for example, there is no limit on the amount of images that can be published but when we work with print there is only a certain amount

of space and much of it is needed for text. We must also consider how an image will look when mass printed; dark images are not usually the best option for a print based platform because of the ink and paper quality.

My interest in design was peaked the semester I took Photo Editing with Brian Kratzer during the semester of Spring 2015. One assignment he gave us was designing a newspaper double truck out of images taken for a story on cremation. I worked on arranging the images in a way that carried the viewers' eye through the page and organized color to keep the page interesting without cluttering it. This experience will give me an advantage while designing the 176 pages of the Missouri Photo Workshop book.

Over the next year, I will be designing pages, placing three to six photos per story, rewriting captions and descriptions, as well as researching a brief history of the town of Cuba and the Missouri Photo Workshop as a whole. This will be accomplished through close work with my professors including Jim Curley, adjunct faculty and co-director of MPW; David Rees, faculty chair and co-director of MPW; Jackie Bell, associate professor; and Brian Kratzer, director of photography for the *Columbia Missourian*. I also plan to study the techniques and methods necessary to create a professional edit by following the examples set forth by Angus McDougall, a photographer, editor, and educator (McDougall, 1990). The journalism community often referred to McDougall as a "legendary force in photojournalism," (Missouri, 2009). He set the standards for excellence as he innovated the art of multiple pictures story telling.

For the past three years, I have worked as a crewmember for MPW and have become increasingly familiar with the workflow and the relationship the workshop builds

with the town. As a first hand witness, I can attest that the relationship begins strong and holds long after the University of Missouri has packed up and departed. I plan to use this knowledge to work side-by-side with Cuba residents to conduct my research on how they perceive the images that were produced by the workshop. While working with the residents to conduct my research, I will be able to use it to assist my edits and text for my project component. My project will function as a service to the community of Cuba and a historical record of the 68th MPW. This is a rewarding and honorable project to be a part of, as my book will remain in libraries for years to come. Families in the town and photographers who participated will be able to use my work to exemplify a piece of their lives.

The purpose of this study is to understand the relationship audience members correlate with the way pictures are displayed in photo stories. I will do this by conducting criterion sampling interviews under the conceptual framework of gatekeeping. This will be achieved through photo elicitation. In this way I will be able to understand consumers' reactions and responses to narratives by asking questions that involve photo editing techniques such as sequencing, point-of-views, and textual companions. With my background in photo and visual editing, I will use known professional techniques to assess what characteristics these editing properties contain as a way to evaluate why certain content properties elicited specific opinions.

TIMELINE: I intend to edit photographers' work every week, selecting and laying out images in the MPW book and seeking feedback. I will create different layout options for each photographer in order to discuss in detail technique with my committee. I hope to have a complete draft of the book by Friday, June 9, 2017. While editing and

layout can begin immediately, my interviews will be conducted during the summer semester. I hope to have these complete by Friday, July 21, 2017. This will give me the time I need to transcribe and write a rough draft of my professional analysis for Friday, August 25, 2017. This will put me on track to have a final paper by October 2017 at the latest with a defense before my expected graduation date of Saturday, December 16, 2017.

The Missouri Photo Workshop 68th edition will be a 176-page book. This includes a cover and a back page, copyright, special thanks, 2 spreads on the town of Cuba, an MPW crew photo, a comprehensive list of photographers and faculty, an acknowledgement page, and the spreads with each photographers' documentary picture story. To make sure there are enough pages to fit everyone, I have divided the photography spreads into 11 one-spreads, 31 two-spreads, and three three-spreads, equaling 164 pages total. These 164 plus the 12 other pages will ensure I have enough space for everything.

With the guidance of faculty, I will be making edits on small groups of photographers every week. After these edits have been discussed, I will then design their layouts for the books, coming up with a few different options to present to my committee. This schedule will allow me to complete the book in a timely manner with continual blogging of my field notes, ethical situations and struggles while my research will be the finishing contribution.

LITERATURE REVIEW

THEORIES AND CONCEPTS

I plan to conduct my research through a series of qualitative interviews exercising the advantages of criterion sampling through gatekeeping theory. I will develop my research by conducting individual interviews, which is the most popular type. This will allow room for follow-up questions and unstructured thought processes that often lead to a freer form of thought (Fontana, 1994). By having freer flows of thought processes, I hope to gain the advantage of candid answers that often lead to more honest remarks.

Qualitative interviewing is a technique best used for gathering detailed experience on an interviewee's personal experiences and understanding why certain conclusions are made among samples of people. Interviewing has been around as early as the ancient Egyptians, but it did not gain significant popularity until it was practiced as a counseling technique (Fontana, 1994). The interviews can be done through loose conversation, structured hypotheses, or anything in between, but they will involve structured conversation for the most part. In order to pick my interview subjects, I will be using the criterion sampling technique.

Criterion sampling is the act of picking all cases that meet a certain set of criteria (Yin, 1994). This means that I will set a specific category of person I am looking to interview and research them before conducting the interviews accordingly. Some advantages to this method would include identifying and comprehending specific information, as well as understanding why specific people have been chosen. Although knowing what kind of questions I would like to ask, I will not begin with a pre-conceived notion of the answers I wish to hear. My current hypothesis is that photo editing has an

effect on consumer opinion. The goal of this research will be to prove that this is, in fact, true, and to also figure out what pictorial components are responsible for this thinking.

Gatekeeping Theory

Photo editors and curators are "gatekeepers," (Kratzer, 2003). This theory attempts to explain how published news content is selected, meaning the narrowing down and decision making behind these items (Kendall-Ball, 2015). Gatekeeping in its visual context is present in newsrooms everyday. It goes back to sociological studies in the 1940s when it was first coined by Kurt Lewin and has grown as technology has (Schwalbe, 2015). The term was not associated with journalism until 1950 (White, 1950). By controlling the flow of images, an educated analysis can be conducted to understand this thought process and its significance.

Gatekeeping means being conscious of biases, slanting in someone's favor only gives them more power (Entman, 2007). The three categories of bias: distortion, content, and decision-making. While distortion means altering perceptions of reality, content is represented through the purposeful inclusion or exclusion of facts and decision-making is in the mindset of the journalist (Entman, 2007). All of this influences the viewer on a broad and an individual level and has only recently included imagery as an item to be controlled in this way (Schwalbe, 2015). By using this conceptual framework in the context of a professional analysis, images can go through this gatekeeping process and be fully utilized. This theory is meant to advance the editing decisions and influence the differences between print and web on a publication and individual basis (Cassidy, 2006).

The concept of gatekeeping is constantly being redefined. While images have not replaced words, they have changed the very meaning of news. "A new breed, which this

research calls gatecheckers, has become curators to make meaning of it all," (Schwalbe, 2015). By culling, editing, sequencing, and toning images a curator's job is to make sense of their collection and display it in a cohesive fashion. "News is only the first rough draft of history," (Barth, 1943). This means that the photos we select and the way we present them will be crucial for how the future defines us as a society. Gatekeeping is the way we justify the photographs we choose.

The role of a journalist in curation is crucial. "We see how highly subjective, how based on the 'gate keeper's' own set of experiences, attitudes and expectations the communication of 'news' really is," (White, 1950). How we document history and what pretenses audience members view the content is imperative to the future of the field. This historical linkage is what will solidify the impact of curated images and instill a sense of responsibility on the editors.

TEXTUAL INVOLVEMENT

Photographs are an important contributing factor to any story, and many studies exist that prove this fact. The way a photo story is perceived can be largely impacted by the existence of captions, summaries, or articles. At the University of Oklahoma, a research study was conducted on the impact of text with images to see how they influenced the consumer's attitude. They came to the conclusion that people responded stronger to photos-only than they did with photos with text and responded stronger to photos with captions than photos with articles (Cope, 2015, 2).

"The photographs-only category displayed significantly more attitudinal involvement and emotional impact than either the text-only or pictures-with-text categories," (Cope, 2015, 28). Photographs invoke a deeper response from audience

members than text. This was established in Cope's quantitative psychological tests, proving that the superiority exists because visual images stir emotional reactions due to the fact that they are inherently more expressive. Each viewer's response can be verified as anecdotal. This stems from the knowledge that every viewer is different, coming from diverse backgrounds and often-distinctive demographics.

By exemplifying the effects of audience perception based on text, it is plausible to conclude that text influences the opinions people make of photographs before and after reading captions, summaries, explanations, or other forms of text-based content. By recognizing that, this master's project will incorporate interviews introducing captions and story summaries after the audience member has seen the photo story and evaluated their perceptions of the content. Measuring the influence the text has over the visuals will be key in understanding how an editor's decision can change the public's opinion. As an editor, it is important to remember that there are a number of factors that must be considered before a final edit can be made.

PHOTO EDITING TECHNIQUES

Photography is a strong force in communicative environments due to its ability to set the basis for information readers will consume from a publication. Despite this, photo editors are often seen as nonessential in the workplace, and that their influence is inconsequential (Lynn, 2013). This is why it is important for a photo editor to have solid judgment and possess the qualities of an effective leader. However, being a photo editor also means understanding the implications that photo choices have on audience members. Deadlines have desensitized editors on their judgments of photo choices (McDougall, 1990). McDougall states that photography is not a universal language. Personal reactions

to photographs can vary from situation to situation. Although edits should be made that reflect reality, it is important to take into consideration the people it affects and the influence it holds over audiences' emotions. Design and layout become just as important as the photograph itself and should aid as an enhancement of the picture's message. By acknowledging photo-editing elements such as sequencing, visual variety, and the decision of black and white versus color, the reasons behind consumer perception can be properly measured.

Photo Sequencing

Sequencing images into a cohesive story is one of the most difficult tasks an editor must accomplish. They need to recognize the impact that their message may have on the public and use that knowledge accordingly to assess the content of the photograph, its merit, and the context it has the potential of being placed in. "It's not easy to impress that these context pictures matter much, yet these same pictures often are the glue that bind disparate pictures together into something, a story, that makes sense," (Dimick, 2002, 12). Without this mindset, it is easy to be lead astray by careless image placement.

By changing the dynamic and rhythm within a set of photographs, photographers often look for the strongest images based on their technical aspects rather than an accurate depiction of what actually happened (Hurn, 2001). This becomes more than a picture story, but a representation of people's lives.

"We are guests who for the most part invite ourselves into the lives of others. We often witness sensitive and private moments, moments where if we were in front of the camera, we would not want the world to see," (Dimick, 2002, 3).

Sensitivity has developed into an important factor of photo sequencing. As editors, it is their job to understand that the work they do affects people's lives and they

are therefore required to correlate with photographs accordingly. It is important to recognize the relationship with the people in your study and understand how these dynamics influence your findings and conclusions (Silverman, 2013). However, people directly affected by the photo story are not the only audience members to take into consideration. Third party viewers are just as likely to experience an emotional response from images in not just their sequencing, but also how the story is represented through the types of photos editors select for the story.

Photo Variety

There is more to being an editor than just deciding the order to put photos from a given story. The Missouri Photo Workshop limits photographers to making 400 images each during the week, and with 46 photographers, that comes to a total of about 18,400 photos that must be considered during the development of this project. Within these frames, there are many different photo characteristics that must be considered. Visual variety within a photo story is a key component to any comprehensive narrative.

Changing where the photographer stands and where the camera's viewpoint is can make a difference in the message of the photo (McDougall, 1990). The photographer's job is to shoot using their best professional instincts, while it is the editor's responsibility to choose the photos that create the most wide-ranging design and natural visual variation, (Lynn, 2013).

Redundancy is repetitive and this monotony can often seem boring to the reader, per example of this sentence. As McDougall demonstrates in his 1990 book *Picture Editing & Layout*, redundant pictures dilute their impact. When adding additional photos to a story, an editor must ask him- or herself if the photograph adds anything new to the

story. Due to the increasing usability of the Internet, photography has evolved. Packaging photos is the selection and arrangement of multiple photos, usually more than two, in order to enhance the understanding of the story by the consumer. Excessive packaging is an easy blunder that editor's often make that can be known as the "sin of redundancy," (McDougall, 1990). "Decisions to combine photos should be based on their content and how one complements the message of another," (McDougall, 1990, 183).

By understanding the importance of visual variety, which includes points of view and the "sin of redundancy," an editor is able to create an educated collection of images that make a comprehensive story. It is because all of these factors come into play that people's perceptions of photographic content changes. Smart editing decisions are capable of influencing the opinions of stories from what they otherwise would have thought. Through this awareness, the goal of this project will be to assess the residents of Cuba, Missouri's reactions to these photos and what specific characteristics lead them to these perceptions.

Black-and-White Versus Color

The last component that must be considered in visual editing is the decision on whether or not the images should be in black-and-white or color. When the decision is made for one image in the collection, the same is universally made for all. In today's age of technology, people expect color images, but that does not mean that it always has to be the case, and documentary seems to be the main exception on a subject matter basis (Lynn, 2013).

An advantage to editing the pictures in black-and-white is that it creates fewer distractions for the viewer. This means that a consumer may look at the photograph

without being overwhelmed with lighting levels, over- or underexposure, or certain colors dominating the image. However, oftentimes the color of a photo is key in making it successful. Because color, or lack thereof, can make or break the quality of an image, it can also impact the perception of the viewer. "Color is an effective communication tool when used intelligently and reproduced accurately because it has great attention-getting capability," (McDougall, 1990, 281). Color must be assessed discretely to augment important information. However, that opinion has become outdated as color has become the norm (McDougall, 1990). Color, or the absence of it, is used to enhance the understanding and appreciation of the photograph's subject.

"The more monochromatic a picture is, the more effective is its evocation of emotional response. The most memorable experiences of the human eye are usually of a monochromatic sort: the fiery orange of a sunset; the cool green of a forest in summer-time or the somber greys of a forest in the winter; the deep-shadowed blues of a clear, moonlit night," Anthony E. Neville quoted by McDougall, 1990, 281).

If photographic properties such as color have the potential to influence audience emotion, then it is important to consider in the context of this research. Evaluation of consumer perception of a picture story requires understanding the editing components practiced to create the narrative.

METHODS

This paper examines audience members and their perceptions of photographs and the stories attributed to them based on the sequencing of images. 'Audience members' is the term that will be used to describe the residents of Cuba, Missouri. This definition, more specifically, implies the subjects of the photographs taken during the 68th Missouri Photo Workshop in September of 2016, as well as others directly impacted by the photographs. These photographs significantly influence the subjects' loved ones, businesses they own, or the people themselves who are pictured in them.

The job of a photo editor is typically to sequence photo stories. These are people trained to notice trends and visual significance that would lead to a productive narrative (McDougall, 1990). On occasion, it becomes the photographer's job to create a storyline. In the case of MPW, trained faculty worked with the photographers to create these stories. By showing the stories created from this to the sample audience, their reactions and sensitivities will be evaluated and analyzed for attributing characteristics that could be traced as the cause by utilizing the photo elicitation method.

Using a photo elicitation is the best way to assess how audience members feel about the photos from MPW. This theory is best utilized by inserting photographs into a qualitative research interview. I will interview people from five or more stories between character profiles and stories on the broader community. Some of the photo stories that I am looking at using are; Life and Limits, Working on a Love, Cuban Wood, and Familia. Interviews using images can often provoke a superior response in contrast to interviews done with words alone (Harper, 2002). According to Harper, John Collier, who was a

photographer and researcher, first named this theory in a paper in 1957 while examining mental health in changing communities.

John Collier, photographer and researcher, stated that there is a greater advantage to using visuals to elicit responses than verbal questions (Harper, 2002). This is because photographs stimulate precise, thought out or "encyclopedic" responses, where as verbal interviews are less controlled and often leave the interviewee rambling. This is because "photo elicitation mines deeper shafts in a different part of human consciousness than do words-alone interviews," (Harper, 2002, 22).

In 2009 University of Missouri mater's candidate Andrea Rane did a project called *Photo Editing 36 Hours in Columbia* on the study of community perceptions of the *Columbia Missourian's* portrayal of the town using photo elicitation. Ranes interviewed community members to find out how they thought and felt about the *Missourian's* representation of the community visually. With the help of Zoe Smith, former MU photojournalism faculty, Rane curated and designed a compilation of images that represented a community and showed it to its members.

This is similar to the intended work of this project as well as the work of Timmy Huynh's in his 2013 research involving photo elicitation and semi-structured interviews. Huynh selected 20 images from Troy, MO's MPW that best reflected the coverage of the workshop. Huynh then interviewed residents of the town to gage the reception of the workshop's depiction. While Huynh chose general images and interviewed eight residents in six interviews, this project will involve choosing four to six photo stories and conducting equivalent interviews with the subjects of the chosen town narratives.

The photo elicitation used in the interviews will be drawn from a faculty edit and my own edit. I will show the first edit, the photographer's, and note their reaction and thoughts then present the second edit, my own, and repeat the process. After this I will ask them a predetermined set of about five follow up question based on the elicitation. They will first be presented with a textual summary of the stories to ensure they understand the context of the photographs. From this point the cause of this reaction will be determined and may influence the final decision for the publicized book. I will also use information and quotes that I have gathered from these elicitations to contribute to the first part of the book. The first few pages are generally a brief history and context of the town; my research will allow me to add what I gather when producing those pages. My experience and educational knowledge will be used in determining which photo stories should be used based on their visual and emotional strengths.

Viewers are often compelled to continue viewing a photo story if the first photo is visually intriguing (Lynn, 2013). Without something to draw the audience in, it is difficult to keep them interested in what the photographer intends to show with their story. This is why editing is such an important part to the photo process. Often overlooked, photo editing can be the difference between popular content and a boring display. "As leader of your photo operation, one of your all-important jobs is to see to it that the right pictures are selected and used effectively," (Lynn, 2013, 55).

Research Questions:

1) How does the audience's perspective of the photo story correlate to the photo sequencing?

2) How does the photographer's choice of pictures affect the audience's opinion of the photo story and its message?

3) How does the introductory text help you understand the meaning of the photographs?

Vocabulary in this context needs to be specified even further. I will choose a small sample of photo stories developed in this workshop that appeal to different aspects of life to use in my research. These mostly include the people photographed by a photojournalist or those that have the potential to be directly affected by their work. I would want to talk to audiences, Cuba, Missouri residents, using my experience as an editor. I would measure their reactions by evaluating their impressions of the story's tone they interpret as set by the sequence of photos. Because interviews are one of the most common and powerful ways to understand the thought processes of people, I will use this technique to conduct my research (Fontana, 1994).

As an audience's opinions change based on the stories' sequencing, I would look at the main attributes that caused people to reach these interpretations. Through the study of photo elicitation, I plan to interview audience members under the assumption that they are active news consumers with independent and self-aware thought processes.

I will focus identifying stories that seemed the most powerful, community-aware, and which produced aesthetically pleasing photographs based on my knowledge and experience in the photography field. This will be determined through the guidance of the MPW co-directors David Rees and Jim Curley.

The subjects of the selected stories will form my interview sample. Cuba will be a constructive community for interviews and follow-ups. Because of this, I will be able to

use previous interviews to develop my questions further for other interviews if I so choose, allowing people to judge claims and promote a space for evidence and critique based on changing conditions (White, 2009).

I've selected the town of Cuba, Missouri that participated in the 68th Missouri Photo Workshop because it directly correlates to the project I am completing for my master's degree. As my professional analysis, I hope this study will help me build off of my edits when designing the MPW book, as well as conduct more thorough explorations into the history of the small Midwest town and the prestigious, internationally-recognized workshop. I also hope that as I work on the book, it will lend me new ideas for interview questions and inspire me to discover a new branch of the community that I can interview based on photo stories that seem to have a community appeal.

As I conduct my interviews, expand my research and layout the MPW book I will blog about my findings. My blog will be a collection of field notes on the ethics, complications and discoveries I make during the process of this project. This will make it easy to add visuals to my notes and distribute it amongst my committee as I come across key concepts.

CONCLUSION

With my background in photo and visual editing and known professional editing techniques, I will explore audience opinions of visually dominant stories and why the sequencing traits presumed by photo editors may or may not guide their opinions. Through my research, I hope to identify that photo sequencing and editing decisions are factors in the process of audience members determining how they feel about a certain photo story or narrative. The subjects of some of those stories and other community members have been affected by the 46 photojournalists who documented the small Midwest town at the end of September in 2016.

This research will help me understand their point of view and will influence the decisions going into the editing and design of the 68th Missouri Photo Workshop book, a cohesive compilation of stories created in the rural community during the week-long workshop. My final product will include two separate written portions, a research component on my interviews and findings as well as a shorter, broader version to be published in the book. The interviews will be conducted for at least five stories and the subjects will be speaking about their interpretations of the edits. Some of the stories I am looking at including are Life and Limits by Clare Fieseler, Working on a Love by Jon Lemons, Cuban Wood by Dotan Saguy, and Familia by Griselda San Martin. If I take a broader community angle then the research I receive will provide content for the MPW book introduction pages. However, individual character profiles can be a good addition as well to elicit a sense of community.

I expect to learn that photo editors have an impact on story perceptions held by consumers and the full gravity of the responsibility that these editors have in the

workplace, whether the impact be positive or negative on their emotions or livelihoods. Based on the tone that the images of a story set, I anticipate that they will impact the audience's opinion of their town and neighbors. Based on observation of the community's reaction to the end-of-workshop photo exhibit, where 400 prints are put on display in a public venue, the stories from the workshop often not only tug at heartstrings, but also teach the populace something new about the town they have spent their lives in. If my interview subjects are self-aware, meaning if they have an intuition into their own emotions, then my research will be productive in proving that photo sequencing, visual variety, and textual content do, in fact, have positive and negative impacts on audiences' feelings.

The limitations involved in this research will be few and far between. Cuba had already opened its doors to the University of Missouri for an extended period of time where photographers interested themselves into the town's life. My access is far less imposing and should coincide with the sort of hospitality previously received. The most difficult task set before me is not gaining access, but creating a comfortable environment where people can open up to me and admit feelings that may or may not be stirred when looking at the visuals I plan to present.

Photo editing is capable of showing the significance of towns such as these, which is why recognizing strong editing techniques and how they inspire audience members becomes an important study. This research may help pave the way for future master's students planning to work with the Missouri Photo Workshop book, but it will also help others understand the importance of MPW and, more significantly, photo editing.

"Pictures of these Missouri Photo Workshops is the real importance of family-often and

extended family-living wonderfully in the same community for generations," (Edom, 1993, 1).

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APPENDIX C: PROJECT AMENDMENT

Hannah Sturtecky
M.A. Project Proposal Addendum

Initially, my project proposal contained a different timeline and predictions for my research and project. My expectations were a little too hopeful about how long the work would take me and how much time I would have to work on it. This was due to a number of reasons that eventually lead to me completing this project.

The goal was to interview a sample of Missouri Photo Workshop 68 subjects and learn about how photo sequencing affects the viewers' perceptions of the story tone and representation. In order to do this, I first needed to get a hold of contact information for the subjects. I did this by emailing each of the photographers that shot the stories I was interested in pursuing. Receiving the necessary email addresses and phone numbers from the photographers was more difficult than I initially expected it to be.

Unfortunately, I did not receive responses from all of the photographers in time and was unable to interview some subjects before I moved away. Photographers' delays in responses were not the only thing that hindered this portion of my research. Subjects not having the time to be interviewed or simply being out of town when I needed to meet with them also delayed me. The nature of my research and questions made it almost essential to conduct my interviews in person. Because of this, I had to find another way to obtain my results.

With the approval of my committee chair I decided to make online surveys in order to relay the visual information I needed to. I would then call the subjects with follow up questions based on the answers they submitted. Luckily I was able to do this and received the amount of interviews I was hoping to. My results varied based on the

interview strength of the interviewee and my own strength as an interviewer. Everyone handles interviews differently and although it may be my job to adapt to their style, it is often difficult to do so. Because of this, I did not receive a lot of the answers I was hoping to, not because they disagreed with me, but because of the nature of the questions.

I wish my research component had gone a bit differently but despite many delays in coordinating with photographers and subjects, it was also my fault. After I finished my classes for graduate school I assumed I would have more time to work on the project. However, this was not the case. I was working part time at multiple places, one of which was a wedding photography business. When summer approached I was given many more hours as wedding season peaked, this balanced with my other job, my project, and my search for a full-time job or internship hindered my ability to be productive.

When I finally did receive a full-time internship it was almost immediate. I had to make last minute decisions to move from Columbia, Missouri to Houston, Texas where it took me a while to settle in at my job and in my personal life. Not even a month later there was Hurricane Harvey, which devastated much of the area and kept me out of work for over a week with no Internet or ability to leave my apartment. All of these played a part in me not being entirely satisfied with my productivity, but in all I am proud of my final product and all that I learned.

Insert Figures 5 & 6

The following timeline on the next page reflects a simplified and extended version of the work I did and in what manner. My deadlines in the original proposal did not include everything that went into my project and the deadlines, as previously stated, were hopeful. The rectified timeline is included in greater detail.

Simplified Original Timeline

I. Book Draft

Friday, June 9, 2017

II. Conduct Interviews

Summer 2017

III. Interviews Complete

Friday, July 21, 2017

IV. Professional Analysis Draft

Friday, August 25, 2017

V. Final Paper

October 2017

VI. Graduation Date

Saturday, December 16, 2017

Extended New Timeline

I. Missouri Photo Workshop 68

A. Sunday, September 24, 2016 - Saturday, October 1, 2016

B. Located in Cuba, Missouri

C. This was my third time volunteering as a crewmember. This year, my appointed position was Tactical Sergeant

1. This time was mostly spent getting familiar with some of the stories being produced

II. Editing the photo stories

A. January 2017 - May 2017

1. I could not complete much work until my proposal was approved

2. The book was definitely going to have to be completed so I was only exploring the photographs and becoming familiar with the content

B. Located in Columbia, Missouri

C. Made up of 46 photographers, approximately 500-frame count each with two to seven being chosen from each

III. Proposal Defense

A. Wednesday, May 10, 2017

1. This was when I was allowed to begin my project and professional analysis

B. Located in Lee Hills Hall, Columbia, Missouri

IV. Book Layout

A. May 2017 - July 2017

1. This was based off of the work I had done choosing the photo edits for each story and began to lay them out on the pages

B. Located in Columbia, Missouri

C. Approximately 176 pages broken up into sections

1. Front pages, introduction, opening photographs (15 pages)
2. Photo stories (158 pages)
3. Contributions, acknowledgments, general closers (3 pages)

V. Selecting and Conducting Interviews

A. July 2017 - August 2017

B. Located in Columbia and Cuba, Missouri

1. Traveled to Cuba on Thursday, August 10, 2017 to conduct the physical interviews

VI. Book Design

A. August 2017

1. Committee chair, David Rees, and I laid out every page of the book in order to decide the best order for the stories

B. Located in Lee Hills Hall, Columbia, Missouri

1. I then placed the pages digitally and sent it out for approval

VII. Book Introduction

A. Monday, October 9, 2017

1. Once this was sent then all that needed to be done was final approval by my committee then sent to the presses

B. Located in Houston, Texas

VIII. Conduct Final Interviews

A. October 2017

B. Located in Houston, Texas, transmitted to residents in Cuba, Missouri

IX. Submit Professional Analysis Draft

A. Friday, October 27, 2017

B. Located in Houston, Texas, transmitted to committee in Columbia, Missouri

X. Defend Master's Project

A. Friday, November 17, 2017

B. Located in Lee Hills Hall, Columbia, Missouri

XI. Graduate

A. Friday, December 15, 2017

B. Will not be attending

APPENDIX D: INTERVIEW TRANSCRIPTS

Interviewer: Hannah Sturtecky, M.A. Candidate

Interviewee #1: Bernard Brown, Crawford County Historical Society & Museum

Question (Q) & Answer (A) style

Q: How long have you been associated with Crawford County?

A: I don't do it out of the time I was in south Missouri. What brought me to Cuba was a friend of ours named Roger. Roger talked from a distance for some time. So we are talking so we come down and see all these businesses.

We enjoy the museum and Roger tells everybody he's a retired history teacher and he's got all the freebies and asking if we wanted to donate our money. And I said that actually I wanted to volunteer to work. He broke us when I looked over and noticed the recreation place Recklein Auditorium.

I stopped dead in my tracks and I looked at my wife and said 'oh jeez.' I forgot about Great Uncle William. William Recklein was my great uncle. So we decided we'd give it a whirl and I'm starting my 12th year at the museum. So that's how I got here.

My wife and I worked together and then there's a number of years we didn't work together and I brought her back in because we needed her genealogy skills. Although I don't live here, I enjoy coming down here.

Q: So you're pretty familiar with Cuba's history then?

A: Well Cuba's history, it's basically one of agriculture. The little town was founded because of the railroad. The railroad was looking for a depot in this area so if you pick up resources that it needed it would be able to ship back and forth to bring commodities to the larger cities and the town was surveyed in 1957.

The people decided that they would name this town Cuba after a gentleman insisted. His little town was about, oh, a mile up the road called Amanda. It was named after his daughter and he wanted this town to be named Amanda as well. A few people said no. And a lot of Mexicans from the Mexican War said 'ah we remember our good times at Cuba.' So they named it Cuba.

But it's basically a railroad town. If you look at 1864 during the Civil War you'd be hard pressed to find more than 75 people in this town. Farmers came in and bought what they needed on credit and then when they sold their crops they'd pay their bills.

Q: What's your favorite part of Cuba's history?

A: My favorite part is probably too full of history. One of course, is the Civil War. So there's a lot of interest in those tales to tell. And the other one is when you talk about the agricultural area of Cuba from roughly 1890 to 1926.

What a lot of people don't realize is that there's a mural here in town that portrays barrels of apples being shipped out of town. Apple trees and apples, well it's true. Every autumn ten thousand barrels of apples ship from Cuba to markets. And at the same time there was a large poultry industry, meaning that they would ship almost a boxcar of eggs a day to the St. Louis market.

Once a week they would ship live chickens, in crates, in a boxcar, to St. Louis. In 1926, or it could be 1927, I'm not quite sure of the date there, but in one of those years they had a freak hailstorm in the middle of June. And we're talking about pineapple-sized hail, and it devastated the orchards and the poultry. But it's fun to go back to see all of the businesses being created because of those two commodities.

Q: What's your favorite part of Cuba, Missouri today?

A: My favorite part of Cuba today, historically I love the murals. But, I also love, on a personal level, the restaurants. It's a quaint little town. It's a neat little town. If you like Barbeque, there's Missouri Hick's, if you like a sports bar with a good pizza, there's Frizco's. You want the old time dinners go to Country Kitchen. There's also a wonderful ice cream place in town to get our favorite ice cream. It's just a quaint little town.

The neat thing about Cuba is that I call it a small town in one industry, but you also realize how important it is to have tourism. If you've been to Missouri Hick's to eat, you notice today they have a paved parking lot. I remember years ago it was all gravel. How much it cost you to pave the parking lot. So that parking lot wasn't paid by the people of Cuba who went to the restaurant, It was paid for by all the tour buses that come in to look at what? The murals.

So we're thinking of the three M's here in Cuba for tourism; the monument, the murals and the museum. We'd like to make a fourth M, Miramack Springs. So you can come into town, you see the monument, you go to the murals, you spend the night, then you go down to Miramack Springs, it's one of the Osage things. Of course it has the old iron horse there. And then on the way home you stop at St. James to pick up some wine.

It's fascinating heritage out here. You're at the gateway to the Ozarks. And what we're tempted to do is utilize Old 66. It brings people too. Why did I have three Australians in here a while ago? Route 66. They're on their way to Los Angeles.

Well we had one summer in the months of June, July and August. We had most of Europe in here. We had people from Finland, Sweden, Denmark, Norway, Germany, the Netherlands, France, Austria, Switzerland, Italy, Spain, and Great Britain as well. So we

have a, you know, a fascinating time here. And the Aussies' had a lot of neat questions to ask. And you notice we didn't even get off the main floor.

Q: So what's your favorite part about this job?

A: The people I meet. Really, the people I meet. My wife gets tired of my clichés sometimes. I tell people you can take the teacher out of the classroom but you can't take the classroom out of the teacher. I love it when kids come walking in here. I just, you know, it's the most enjoyable thing to watch, is young minds light up.

I had a little girl come in with her mother and father. The mom was probably in her late thirties and dad in the early forties and she was thirteen years old. And you see her face as 'why are you dragging me to this museum?'

Well after I greeted her and she was, you know, 'ugh do I have to?' The parents were ready to go, but then she wasn't. Because for the first time, history came alive when she got to touch, feel, and wear things. And that's the fun part. So when you walk towards the wolf you know it all begins. They kids, the love it.

[END OF INTERVIEW]

Interviewer: Hannah Sturtecky, M.A. Candidate

Interviewee #2: Glen Tutterrow, Working on a Love by Jon Lemons

Question (Q) & Answer (A) style

A: The bobcat photo is- a lady brought it in she wanted me to fix a base for it and so that's not my work. I'd prefer it not to be in to represent me. But the rest of it is. Yeah he never uh, he was just shooting pictures and I didn't get to explain myself. Yeah.

Q: What are your opening thoughts about how you feel you are represented in these stories?

A: Nope that's pretty well, what he took pictures of. This pretty well tells the story. That's my granddaughter. That's probably my favorite one out of all of them? A3. Can you trade that one for the bobcat?

Q: Which sequence do you find yourself more drawn to?

A: Probably this one *larger edit* only because there's more representation in it. But, John was an excellent photographer. He could make anyone look good.

Q: From the sequencing, what would you think the thought process might be?

A: Maybe . . . The whole collage is representing a whole aspect of my life I guess. I mean, my son, my grandson, the old car and myself of course, if you noticed. And then I've done this for 40 years so. You know, there's a generational thing there. Part of all of this sequence is all a part of that.

Q: When you read a book, the information is in the form of chapters. That's how each photo in a photo story works. With that in mind, could you please elaborate a bit on your previous answer?

A: Basically is. It's telling me that I'm a family man and that I love to work. I do, I enjoy my work. It's always been my passion. Whether it's in taxidermy or sculpting or whatever.

Q: What would you think of these stories if you were an outsider?

A: I don't know that this spread has enough to tell me much other than that I'd want to know more about this person. It seems like a pretty random sequence. Maybe I am random, I don't know. I probably am, because I have so many interests.

I've actually had that comment made to me in the last number of years about me. I think I confuse people because I have so many interests and I'm doing so much that they don't really understand what I do. But it's all about creation to me. Creating something like per instance when I get through creating something whether it's this or that, it's the process that I enjoy.

Whether it's making sculpting that way or whatever. And after the process is done, I don't care too much about the work. It's starting something else and so- I would say is he a welder is he a taxidermist is he a sculptor. You know, and maybe that guy is confusing, I don't know.

The randomness of the photos can represent the randomness of my hobbies. Cause I like to collect guns, Indian stuff, I read, I weld, I sculpt, I carve wood, metal. But it's all about the grade. It's never been about me, it's been about what I did. Does that make sense? I'm finally making sense.

You know I never, this project has been the biggest project in my life. I've never done something to take that long. Most of my projects last months. And then I'm moving on. But, you know in my taxidermy work we've done 370 something species.

But I just go from one to another and I have that pattern in my whole life since grade school, I collect old cars, and this randomness. I have so many interests. And then, but it helps me because my taxidermy has caused me to be able to do this.

Because of 30 some years ago in taxidermy, I know my anatomy and it helps me do this. Actually this is a story in that I have done this the longest, and it has helped me create this. And I love that. I love family, my kids and grandkids. I have two kids, and three grandkids. But I think basically this is the same story, it just um, represented more. More detailed but it tells the same thing. You know, my clay work.

Q: What are your thoughts on the ender photos versus the beginning photos?

A: It's hard to evaluate yourself. I mean you can do it easier than I can. Actually, in my period in my life I would say, you could go either way because the taxidermy has been my biggest longest creative process.

And the only reason I've done taxidermy is not because I was just overwhelmed by that. But it was the art aspect. It was the way that I could make a living in a rural area and stay with a life style I liked and still be creative every day.

And that's what it's all about. So I don't know that the placement would be that, maybe at the end or the beginning. But I guess I started taxidermy when I was 10 or 11 years old. And then I worked in the conservations department. Went back to it quick to conservation 30 something years ago. So it's always been there and um, I don't know.

Q: Which single photo would your favorite be?

A: Well this one. *B12* that's of my grandson. Only because family is number one in my life. I have two grandsons and a granddaughter. And if you think she is special

to me you outta see my granddaughter. Well I only have one granddaughter but yeah.
Yeah, family is more important to me than anything on the face of the earth.

Q: What thoughts go through your head when viewing that photograph?

A: Oh my goodness. Well every time he comes by I take my heart out and let him play with it. That pretty well tells you doesn't it? They're just everything. If it wasn't for that, why do the other?

Q: *Returned to the ending and beginning photo question*

A: They're again, I don't know that, and I'm not skilled in what you're asking. This is strictly on amateur. It is the beginning and the end of me. I had that creation before the other. You know, just being apart of that. So it is the beginning actually.

And you got it in at the beginning in there really because my son, my son's my right arm. I only have one son and we're really, really close. And it ends here with my grandson, which is an extension of that. Cause everything else is in-between.

Q: How do you feel like you are portrayed? Accurately?

A: Yes, I have no problem with any of that except the bobcat, only because it's not my work. I've done hundreds of them.

Q: Has being a subject in this workshop had any affect on your life?

A: Most definitely. Well for instance, this photo here, doing this, doing with this woman *B5* . . .

This project was more meaningful than anything I've ever done or being created because as a small child living on a farm on the river, I would find arrow heads and I remember the first artifact I found and it was spiritually connected, if you will, because I felt-

I realized that I was the first person that's seen this artifact since the person that lost it who knows how long, hundreds if not thousands of years ago. And that moved me when I was around 7 or 8. Impressionist back then you know.

And I always felt a kinder ship towards Native Americans. I've always, I just, a deep soul when I had the dream to do this. It started as a dream five years ago, a very deep vision. And I started sculpting three years later after we decided to go with it.

This piece here, when I was doing the mother and when I was doing the child in the cradle, it touched me so deep because of the generational and being a family. Just doing that piece because the mother to me was everything.

She represented Mother Nature, she represented mother earth and when John took this picture of me and I'd seen it later it touched me deeply because it was like she was trusting me with her child. And I'd never even looked at it that way until I'd seen this painting in the pictures.

But when I'd seen this picture it was like she was trusting me to do this, to represent the culture that they had lost 200 some years ago. When they were forced out of this area. She was telling me to do it. And the background, you could see that I'd started the metal sculpting and it really was touching. To me that it was touching me. She was saying do it well, correct.

To me, to honor the Osage is what the project is all about. Whether they're alive in this place. So I'd say that one and this one are probably my favorite. Because that there's my family.

Q: Is there anything else you would like to add?

A: Everything is pretty well represented here. It's kind of sad to see the project end but it's been a long two years. A lot has happened but maybe it will move me along into other things. We are looking into other projects so. I appreciate the opportunity just to do this.

Also, the measurements for the final height of the statue have changed. It will now be 30 feet, not 35.

[END OF INTERVIEW]

Interviewer: Hannah Sturtecky, M.A. Candidate
Interviewee #3: Chris Spurgeon, A Duke and a Cowboy by Guillem Sartorio
Question (Q) & Answer (A) style

A: I'm going to get a little teared up. He was a good horse. He was more than just a horse. There was more than just love there. Basically I've had a horse all my life. *A3* I'm not sure if you understand horses but that's the day he was born.

When I found him I was able to walk up to him and pet him and walked away from him. He left his mother and walked with me. And this one here is when I was loading him up to the vet to get x rayed. And that's when we found out there was so much rotation in the bones in his feet that it was never gonna make him a riding horse, possible to make him sound enough to be comfortable but that didn't happen.

Q: Which story do you find yourself leaning more towards?

A: This one here *photographer's edit* it just shows a little bit more in depth of what, you know, you've got day time, night time, the time that I spent out there trying to save him. That one right there, was him all the time *photo playing with his hat*.

In your pocket, following you around. You can throw that one away though *close up portrait*. I think that one there tells more of a story than this one does. It's got basically from the very beginning to the very end.

Q: Which one better represents what happened? Can they both, in a sense, tell the story?

A: I'd say both do it. I mean this one here, I mean yeah it does the same thing from the beginning to the end. I would put that one in with this one *dark photo playing with hat*. I mean, my preference that would be my only change.

He was just more than a horse. I've put a lot of horses down. It doesn't sound humane, but even a good well-placed bullet is better than euthanizing. I mean yeah there's more pictures on this one. But I think they're both equal. Both of them tell the story.

Q: Knowing your story, does the sequence adequately tell the story?

A: No.

Q: How so?

A: Can I arrange? I'm just saying. Well looking at them the second time, they're right. This is where we ended, then from where we started from day 1. No, actually I wouldn't change anything.

Q: How do you think jumping around in the timeline of the story accurately portrays it?

A: I think this here, get's you a quick run down of the story then you can explain it with pictures as you go. At first I was thinking day 1 this is where we started and then this how we found him, heading to the vet, this is the vet here, this is a morning getting out early. But I think the way you have them is actually better.

Q: And with version 2?

A: I mean I probably add this one to here. Cause if you're telling the story that shows that I'm out there in the middle of the night, it's a partnership. It shows his personality 100%. I'd be out fixing fences and he'd have his nose right at my back. Go down and walk and he was like a dog.

Q: How do the stories' endings change your opinion?

A: I mean I like that photo better than that one. But it would be too dark to print. He's not dead in the pictures. But it let's you assume the worst. The book's ending has a closing finality. The other edit has a more hopeful ending. I'm a Christian so I can't talk the way I'd like to. But, outsider or insider, if I ever run into the guy, I'm gonna try to beat him half to death. I'd do that to anybody else around here. It's just a sad story. I've got his half brother, big big big, buck skin. He's older and he rides good, I could do a lot on him, but he's not the same horse.

Q: Has your experience with MPW had any affect on your life?

A: Yeah somewhat. Nothing drastic but everybody that counts pretty much knows me. They know the story. You know, they . . . So it's impacted in several different ways. There'll never be another horse like him. So I don't know how to . . . I've owned 100s and 100s of horses and this one horse most of my life, never rode.

Q: If there were a single favorite photo what would it be?

A: *Horse and hat*

Q: Would you say you're satisfied with how your story is portrayed?

A: Oh yeah. For sure, Guillem, really nice guy to be around and you could tell he didn't understand some of our ways. He was running around with the biggest redneck hillbilly and that's me. We're a little different than what he's used to.

He got right in there and done what he needed to do. First day I met him I was at the farm and he was out there helping unload feed. You know and I know that wasn't part of his job. But yeah Guillem was great.

Q: What is your least favorite photo?

A: Least favorite? Either that one or that one. That one is so wide. Period. I mean it's just uh looks like someone stomped on my toes. And this one I'd been smoking pretty much all my life and I'm trying to quit and it's very unhealthy and I know what it's doing to me. And I don't, I would prefer not to push that out there for kids to see.

Q: Those are all of the questions I have prepared. Is there anything else you would like to talk about or add while I'm here?

A: No, not that I know of. Do you know much about horses?

A lot of ground work, a lot of mind development. A lot of trust. And a lot of time for the first couple of weeks I haven't even got on them. And my whole theory behind it is you control their mind trust and their body and all of that right. If you trust them, you're gonna get what you ask for.

If you don't trust them then you're body starts rejecting and I know I'm gonna get hurt and that's how it is with horses. If you're, you, first time I ever got on a horse my son was out at the barn and he was riding his horse. He hadn't rode him all winter and his horse got a nice handle. And uh he says, "dad he ain't forgot a thing." You could shoot a gun off him, carry flags you could do whatever you want to do based on how he was raised.

And I pulled him up to the hallway barn, Duke had never been rode, never had a saddle on, never had a bridle on, just let around and had a lot of ground work, I'd won state with him as a stallion. And tied for first in the nation.

So anyway I grab my blanket I grab my saddle and he says "dad what're you doing?" I said I'm gonna ride my horse. He says, "you ain't done no ground work." I said

you gotta trust your animals. At the end of the rounds all I had was the halter on. Set my foot in the stirrup and stepped right on and rode him off.

The third time I was running, five minutes that first day, ten minutes a couple of days later. The third time, a tree got across the fence and he got out and went to the neighbors a quarter a mile away. And my wife drove over there with the truck and found him.

Called me, now mind you, he'd only had a saddle on him 15 minutes and somebody on him you know and that was it. This was probably a week after that. And I grabbed the halter and walked over there. I said I'm not walking back to the barn. She says what? I said I'm gonna ride Duke. She's like mmmm you better be careful. I said it's fine.

I led him up to the bed of the truck, got on him and just rode him back to the barn. You don't- you can breed that, look all over the place, you're not gonna get it. They either have it or they don't. And he had it. He'd actually play with you like a dog.

Most would put him in a stall, and most are gonna lose the horse. The neighbor had a place where they could run free. I'd stop the truck and see where he was at he was at the gate waiting for me. He'd see me and run in a circle then come sprinting back and stop broad side in front of me until I pet him and scratch him before he'd move.

I could cluck at him and he could have his butt up to me or be 50 yards away and if he heard me he'd turn to me. You don't breed to get that. They either got it or they don't. That's about it.

Q: Do you live in town?

A: I started. Junior high I started here. Moved to Texas for a while. Riding pro. Then I came back here went out to the Indian Reservation and I was out there for a little while. I was the only cowboy. Kinda doing that. I just kept coming back to Cuba and went down to Florida for some training, training horses for a friend. I thought about it and came back.

Q: What do you like most about Cuba?

A: Started out as a very, very small town. Everybody knew everybody. Highway 19 here, there were 2 lanes. One going that way and one this way and that was it. Up town we got Wal-Mart in and we thought it was the cat's meow.

We had one stoplight, the only stoplight. Everybody knew everybody like I said. It was the old towns that we knew everybody and if someone needed some help everybody would help. If for some reason somebody's house burnt down or something, everybody went to help.

Got them clothes, got them food, something to eat, you know, a place to stay. That was the town I grew up in. It was a close-knit town. Now it's gotten to a pretty big size and I don't know, I don't even know a third of what I used to.

Then I drove, I drove a school bus for a while here. And a lot of kids that I was hauling was kids of people I grew up with. So it's uh, I like the small town atmosphere. And even though it's grown to the size that it is now, it's still home. Sorry if I was getting emotional. Like I said, he was more than a horse.

[END OF INTERVIEW]

Interviewer: Hannah Sturtecky, M.A. Candidate

Interviewee #4: Jimmy West, I'm Just Jimmy by Meredith Goldberg

Survey Style

1. I feel like I am more drawn to sequence 1. Sequence one shows more of who I am and what it is that I do. I feel it gives a better understanding of who I am to someone who may not know me.

2. Sequence one tells me about who I am. The type of work that I do and hopefully showcases just how hard I work.

3. I will be honest, I am not sure of the thought process, my best guess would be that the photos are put in a way to show my day and how I work and the type of work that I do, but at the end of the day, I am a boyfriend, a partner for life, I am human, I'm just Jimmy

4. Honestly I would think that I didn't work that hard or that much. I don't feel like she captured me working enough. She captured me, teaching, inspiring, problem solving, and brainstorming thought which is fantastic because in my day, I do all of these things.

5. I have had a couple of people recognize me from the workshop but as far as being a celebrity that hasn't happened yet. It has changed me a bit though as far as seeing myself in a different light, a more positive light because i am my own worst critic.

6. My favorite photo is of me sweeping the salon floor and the parking lot, it shows that I am not above any of my employees and that I am willing to do whatever it takes to get the job done, which is completely true.

7. I can't say for sure that I like it better in either photo since I actually picked one from each sequence but the one of me sweeping the salon floor shows that I have more than iron in the fire keeping me busy

8. Absolutely, Meredith made me and my business look good :)

9. I would organize them to look like one day I suppose, start with the "intimate moment", that I think Meredith called it, move to the pictures of me in the salon and restaurant, ending with us sitting down at the end of a long day.

10. no ma'am.

[END OF INTERVIEW]