

PICTURING THE "OTHER:"  
VISUAL REPRESENTATIONS OF THE SOUTH PACIFIC

By:

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## Chapter One: Introduction

My time at the University of Missouri's School of Journalism has helped focus my personal and professional goals, and has taught me much about the field of visual communication. I have always been drawn to stories that present cultural aspects and see visuals as one of the most powerful tools to break through cross-cultural communication barriers; these are the types of stories that I want to tell.

At a fundamental level, it is the differences in worldviews that I find so alluring. As people, our worldviews are shaped by everything around us, and we absorb it through a concept of culture. Sir Edward Burnett Tylor, called the father of the field of anthropology, introduced and defined the concept of culture as the "complex whole which includes knowledge, belief, art, law, morals, custom, and any other capabilities acquired [learned] by man as a member of society" (Nanda & Warms, 2004, p. 72). Culture is the deep context behind stories or happenings and is particularly useful in helping explain the why behind such events.

My educational background includes a bachelor's degree in anthropology, focused on cultural studies and archaeology. Brian M. Fagan (2004), a leading author in the field, provides a simple definition of anthropology as "the biological and cultural study of all humanity, ancient and modern" (p. 5). As a discipline, anthropology has been described as the most scientific of the humanities and the

most humanistic of the sciences. The field is sub-divided into four fields: archaeology, cultural anthropology, linguistics, and biological anthropology.

I was acquainted with the Department of Anthropology at the University of Missouri before I enrolled. My time back in school has allowed me to pursue further training and experiences in anthropology as well. In the summer of 2010 I had the opportunity to be a site photographer at an archaeological field school near Deming, NM, through the Anthropology Department. From 2011-2013, I worked for the Museum of Anthropology as their museum photographer and graduate curator. I have aided in the creation of exhibits, photographed museum events, created multimedia pieces, and continued work on an extensive image database of their archaeological and ethnographic collections.

Finishing my undergraduate in anthropology is what started me on the course to photojournalism. I had high dreams of exotic fieldwork with unknown tribes in the Amazon or excavating a Mayan temple lost to history, but the more I photograph the more I realize it is people's experiences and stories that fascinate me. Pursuing a master's in photojournalism has given me a solid grounding in visual storytelling and rooted me in the long-standing journalistic traditions.

### **Jack and Dorothy Fields**

Jack Fields was a freelance photographer whose professional career spanned 50 years of traveling on assignment. Spending time in some 84 countries around the world, Jack photographed for organizations such as Collier's, Saturday Evening Post, National Geographic, Smithsonian, Look, Life, and Esquire (Fields & Moore, 1977).

Born in 1919, Jack spent his childhood in Kansas where he dreamed of “far-away places with strange-sounding names” (Selna, 2007). He earned a Bachelor of Science to teach science from Kansas State College before being sent to New Guinea during World War II where he began photographing. Jack was assigned to the Air Force’s Yank Magazine as a photographer until he contracted tuberculosis and returned to the U.S. to recover. While in the Cragmor Sanatorium in Colorado Springs, Jack met another TB patient by the name of Dorothy Gindling, and they were married in 1948.

Jack and Dorothy spent five years in the Sanatorium recovering from tuberculosis then moved to Los Angeles (“In Memoriam,” 2007). Jack enrolled at the Art Center College of Design; Dorothy attended the Maren Elwood School of Writing, and the two became a photographer/writer team and spent much of the rest of their professional lives collaborating on stories of foreign travel.

After completing their studies, the couple contracted with multiple publications as they traveled through Europe, but it was not long before the Fieldses returned to the South Pacific, where Jack was stationed in WW II (Selna, 2007). The South Pacific held a special allure to the couple, and the two became specialists in the area. Jack was the first photojournalist to cover Micronesia when it became a U.S. Trust after WW II (“In Memoriam,” 2007). After 20-plus years of travel throughout the island nations Jack had amassed one of the largest collections of color photographs of the South Pacific, and the Fieldses pitched a book idea to a Japanese publisher in 1971. The book South Pacific was published in 1972 and encompassed the many nations and cultures of the region.

Dorothy wrote introductions to many of the main islands and divided the book into the three main regions of the South Pacific: Melanesia, Micronesia, and Polynesia (Fields, 1973). Jack's images show island paradises and beach sunsets but also reveal significant time and attention spent with indigenous people groups during his travels.

### **The Fields Legacy**

Jack passed away on December 13, 2007. Prior to this, the Fieldses had become acquainted with the Angus & Betty McDougall Center for Photojournalism Studies at the University of Missouri's School of Journalism. Jack and Dorothy decided that part of their estate, including Jack's photographic body of work, would be left to the photojournalism department. Additionally, Jack set up a transfer of the rights to his images marketed through Corbis to the department. It was agreed that the McDougall Center would become the arbiters of the Jack's photographic legacy. After Dorothy's passing, the Photojournalism Department received boxes of thousands of slide images from Jack's work as well as cultural artifacts collected throughout the Fieldses' travels. Several of these artifacts have been gifted to the University's Museum of Art and Archaeology and the Museum of Anthropology for examples of art and ethnographic collection pieces to be cared for and maintained by the museums.

### **The Fields Project**

For my professional project component, I have spent the last year working with the McDougall Center to showcase Jack and Dorothy Fieldses' lives and work.

There are three separate but related aspects to the Fields project that have been completed under the supervision of David Rees, director of the McDougall Center.

First was a physical exhibit for the McDougall Gallery that ran from March 14 through May 3, 2013. This exhibit included a selection of photographs from Jack's travels and time spent in the South Pacific. Additionally, multimedia pieces were created from interview videos made in the early 2000s of Jack and Dorothy Fields reflecting on their lives and work. These videos looped on one of the displays in the McDougall Gallery, allowing visitors to see Jack and Dorothy and experience the people behind the work. The second display played a Google Earth flyover of the three regions and major islands of the South Pacific, giving the viewer a stronger sense of place. Several of Dorothy's articles were on display on tables, and pull-quotes from her writings were included on the caption information around the gallery. The last part of the physical exhibit was a collection of cultural artifacts, comprised of masks, wooden carvings, traditional cloths and stone tools that were included in the gift to McDougall center from the Fieldses.

The second part of the Fields project is an e-book of Jack and Dorothy Fieldses' work that will be published through iBooks and placed under the care of the McDougall Center. Similar to the exhibit, this e-book showcases Jack's photography and Dorothy's writings from the South Pacific and also many other areas of the world they traveled. Multimedia pieces from the physical exhibit were re-edited, cut and expanded to suit the e-book medium. Additionally, the McDougall Center was able to conduct an interview with Kim Komenich in June 2013 that gave a great deal of additional content and another voice to the project. Komenich is a



Pulitzer Prize winning photographer and former student of Jack's who developed a close relationship with the Fieldses. Every attempt to add interactivity was built into the e-book to present materials in an engaging form. Maps are presented in this interactive form to give the viewer a better sense of place and scope of the locations Jack and Dorothy worked. The e-book entitled South Pacific and Other Travels will soon be available through Apple's iBooks store with profits directed back to the Jack and Dorothy Fields Fund for Photojournalism Education.

Drawing from the previous portions of the Fields Project, the final part consists of providing the materials to add to the web presence of Jack Fields' photographic work on the McDougall Center's website. The materials from the exhibit and e-book have provided the web components, though care has been taken with regard to the medium of display, so content resolution, color settings and file types have been adjusted accordingly.

### **Professional Project and Career Goals**

I have always been somewhat of a jack-of-all-trades, and my personal projects and professional goals revolve around working with visual communication as a means of translation. Whether the topic is cultural, historical or technological, well-made visuals are very direct and approachable – it is an “in” for viewers to engage with.

The Fields project has been a culmination of many of my talents that I have learned and refined during my time at the University of Missouri's School of Journalism. Going through the photojournalism sequence at the University of

Missouri has provided training in how to work with subjects, tell compelling stories, and produce a visual narrative that speaks to a wider audience.

My time with the Museum of Anthropology gave me experience with exhibits and how visitors interact with displays. Additionally, I have worked with the museum on graphic design projects, which benefited me in the physical exhibit as well as the e-book. The e-book has been an opportunity to explore another method of presentation and develop a process/workflow of e-book publishing for the McDougall Center and myself.

With an undergraduate in anthropology and my time at the Museum of Anthropology, I hold a unique skill set bridging visual and cultural work. Likewise my career goals blend both types of work. This project has combined many of my visual skills – photo editing, video editing and design/layout, and has produced very extensive portfolio pieces showcasing what I am able to do. Additionally, it has involved historical and cultural subject matter that fascinates me. This is the type of work I love and will continue doing.

### **Professional Analysis**

No other medium captures the world the way photography does. Within a decade of its advent, early pioneers of photography were traveling across the globe and bringing back images of far off places and peoples in a way no artist could before (Legget, 2003). “Photography allowed more people to see for themselves scenes of exotic lands and enjoy a vicarious experience” (Legget, p. 34). Likewise, cultural researchers adopted the camera early on as a tool of documentation. Images have also been a key part in the cultural construction of racial and ethnic differences

from the earliest stages of European contact with other cultures (Bucher 1981; Ryan 1997).

In a globalized and online world it can be argued that many, if not all, media organizations take part in cross-cultural communication. However, there are some organizations that have made themselves into communicators of the “Other.” The National Geographic is one such publication that has positioned itself as a primary source of cultural communication through photography. Other publications, such as multinational news organizations or the picture magazines of the mid 20<sup>th</sup> century, have also been purveyors of the non-West to Western eyes. Few, however, have been as successful as National Geographic in straddling the spheres of art, academia, and popular imagination (Lutz & Collins, 1993, p. 1-10).

With the consistent advent of new technologies, the field of photojournalism – and journalism as a whole – has changed dramatically in the last few decades. This professional analysis seeks to examine how these changes have affected visual cross-cultural stories by comparing a current photojournalist’s experiences with that of Jack Fields’. Critiques of older cross-cultural stories include a highly stylized view of the developing world, limited themes and lack of perspective from the cultures featured in such stories (Lutz & Collins, 1993; Parameswaran, 2002; Mendelson & Darling-Wolf, 2009; Vanderlinden, 2008). Photographer Amy Toensing provides an excellent modern-day counterpart to Jack Fields in that she has significant experience with photographing other cultures, spent a great deal of time creating images in the South Pacific region and worked with similar publications.

## Research Question

*RQ:* How has the experience of producing cross-cultural visual narratives changed since the picture magazine era that Jack Fields worked in?

*SubQ 1:* How has technology changed the interaction with editors while in the cross-cultural field?

*SubQ 2:* How have the expectations of input on the end product changed?

*SubQ 3:* How have new technologies allowed visual work to be shared directly with viewers?

The central point revolves around how the photographer views their role in visual cross-cultural documentation and how that has changed over time. The purpose of this research is two-fold; to add to the knowledge base of how photojournalists work in an ever-changing landscape and to analyze their views on the roles they play in showing viewers the “Other.” To focus this research within the theory of framing, particular focus will be on the photographer’s evaluations about how their work is used by organizations and their thoughts on cross-cultural documentary work.

## Chapter Two: Field Notes

### Project Timeline

*(PC: Professional Component element, PA: Professional Analysis element)*

January 2013:

- PC: Conduct research on Jack and Dorothy Fields.
- PC: Encode interview video interviews of Jack and Dorothy Fields.
- PC: Gather the scanned image files of the Fields Collection.

February 2013:

- PC: Edit the interview footage of the Fieldses into multimedia pieces for the Fields Exhibit and e-book.
- PC: Edit the photo collection to the photographs that will be used in the Fields Exhibit and caption those images.
- PC: Design the Fields Exhibit consisting of edited images, multimedia pieces, and cultural artifacts that were donated by the Fieldses.
- PC: Prepare the exhibit slated to run from March 4<sup>th</sup> through May 3<sup>rd</sup> - hang printed photographs and captions, export the multimedia pieces for the display monitors, and arrange the cultural artifacts with descriptions.

March & April 2013:

- PC: Oversee the opening of the Fields Exhibit.
- PC: Prepare cultural artifacts & info for the auction at the end of the exhibit.

- PC: Plan the auction/Fields Celebration with the team working on the event.

May – August 2013:

- PC: Conduct research on e-book/app options.
- PC: Edit the photographs and multimedia from the Fields Exhibit and new interviews with Kim for inclusion in the e-book.
- PC: Begin the interactive elements for the Fields e-book.

September – November 2013:

- PC: Continue editing photos and building chapters in e-book.
- PA: Collect a grouping of cultural photographers and contact for interviews.
- PA: Conduct research interviews.

December 2013 – February 2014:

- Cross-country move to Washington D.C. and settling in – little work done on the Fields Project.

March – April 2014:

- PC: Transcribe Dorothy's articles for inclusion in the e-book.
- PC: Continue photo/video work on the Fields e-book and finalize it.

May & June 2014:

- PC: Finalize any last changes and additions to the e-book.
- PA: Gather historical/background data for the professional analysis.
- PA: Finalize the professional analysis.
- PC & PA: Collect all materials, defend and finalize all parts before the deadline for August Graduation.

July 2014:

- PC & PA: Travel back to Columbia and defend.
- Celebrate.

## **Field Notes**

### **Week 1: February 1 - 10, 2013.**

I spent most of this week capturing and logging the videos of Jack and Dorothy Fields that Kim Komenich shot in the winter of 2004 (according to date stamp on tapes). There are four tapes that are mostly full (around an hour a piece) which makes for about 3 and one half hours of footage. Two of the tapes had several hits/hiccups that stopped the importing process, but by fast forwarding a few seconds and starting the import again, I was able to get nearly everything in a digital format. What was lost in fast forwarding seems to be very little and not in most important information.

Additionally, I worked with Jennah Sontag to collect all of the Fields Collection files we have scanned into the McDougall Center machines. I have looked through the files and folders to get a general idea of what is in them but not really started editing the collection down to an exhibit. There is a bit of an overlap between files and folders with a fair number of duplicates. This is probably because some of the folders were on the machine, some were on an external drive, and with multiple people working on scanning - it can get a little confusing. But I believe I have cleared out most of the duplicate folders and combined partial folders on my drive (but have not touched the original files on the McDougall Center machines.

Lastly, I am rewriting my project proposal for this project. Parts of former

proposals will be usable for this project, but it will require a more extensive rewrite than I had hoped. I've spent a great deal of time over the weekends writing and should have a complete proposal early next week.

**Week 2: February 11 – 17, 2013.**

With all of the video footage imported I have spent this week watching through every minute of it and noting usable portions of it. I have also begun pulling portions down to a timeline in Final Cut Pro. Thus far, I have four different sections: 1. Jack talking about many of his photos, 2. Jack talking about traveling through the South Pacific and then their books, 3. Dorothy talking about TB, meeting Jack, and their lives together, and 4. Jack photographing during World War II in New Guinea.

Impressions of the videos thus far are as follows:

- About half of the footage is Jack holding up pictures and talking about them. There is a good deal of great information and stories behind some of Jack's favorite photographs - this will be useful.
- Nearly one full tape is Dorothy talking about tuberculosis, how she and Jack met in the sanitarium, and their lives of freelancing afterwards. There are some really nice moments in this. Unfortunately there is not much of Jack talking about Dorothy.
- There is a section of Jack talking about their early career and traveling through many islands of the South Pacific by means of a cruise line. He follows this up by subsequent work in the region for many publications and then the creation of their book 'South Pacific'.



- There are also a lot of ramblings and tangents, which will make for a long editing process.

I completed the first version of my proposal early this week and David got it back to me on Wednesday with some revisions. I've made those changes and have sent it out to Keith for further feedback. Jackie is in London this semester making her a question mark as a committee member and Rita is taking on limited committees. I need to confirm with her if she is willing and able to take on this project.

### **Week 3: February 18 – 24, 2013.**

I have continued working through the videos this week and have weeded the four hours of raw footage into the projects I began last week: 1. Jack talking about many of his photos, 2. Jack talking about traveling through the South Pacific and then their books, 3. Dorothy talking about TB, meeting Jack, and their lives together, and 4. Jack photographing during World War II in New Guinea.

These projects are still extremely rough and have way more in them than what I will use in any part of the larger Fields project. However, I have kept all of the extra materials on the timelines knowing that, with the exhibit, e-book, and internet content, I may use different parts of the videos in different forms. I have created an additional project in Final Cut for the exhibit and have begun pulling in parts of the videos from my larger categories. As I have noted before, these videos are going to take a lot of "polishing" to get them into a concise form for the exhibit.

This week I also began going through Jack's image collection. After removing duplicates, there are over 8,000 images we have scanned. A majority is of the South

Pacific, with various other areas of the world as well. Based on a few conversations with David, we have made the decision to limit the exhibit itself to the South Pacific region which helps me begin narrowing the images down for the McDougall Gallery.

I've spent my days this week in the photo lab working on the videos and creating a Lightroom library of all of Jack's images for better workability in editing down so many images. My evenings have been spent going through the images and attempting to create some groupings for the exhibit.

We need to start printing soon to get the exhibit up on time (slated for March 4th at the moment, but that is going to be pushed back a week or so), but I was struggling with several hundred images and needed a better way to narrow the selection. David had mentioned working within some themes, which helped me out immensely. Having familiarized myself with Jack's body of work, I came up with six themes that I began grouping images into: 1. Western people with indigenous/island people, 2. Western things with indigenous/island people (World War II and modern things), 3. Boats/The Sea - relationship with the sea, 4. Environmental Portraits, 5. Cultural Gatherings & Celebrations, and 6. Cultural Materials.

**Week 4: February 25 – March 3, 2013.**

We had the second big snowstorm of the winter and although campus was closed a day or two again, I came in to do some work.

This week my focus has shifted completely to the images for the exhibit. At the beginning of the week David and I sat down and talked through images and the exhibit. Of my six themes from last week, we narrowed it to three: 1. Western

influences with indigenous/island people, 2. Cultural gatherings/traditions/materials, and 3. The relationship with the sea. David gave a few recommendations for photo exhibits as well - find the good stuff, use images that resonate with each other (compare & contrast), and think of images in groupings.

Focusing the exhibit on these themes helped to edit the selection of images. I got it down to under 100 photos, and after another edit with David, down to 47.

David set up a time with James Curley, co-director of Missouri Photo Workshop, and Kim Komenich, close friend of the Fieldses, (via Skype) to narrow down the selection into the final exhibit. I used Lightroom to put the images in a slideshow form and uploaded it to my Bengal space for Kim to view.

This editing session was very productive - not just in selecting images but also brainstorming some additional components to the exhibit. I had been thinking about how to better give a sense of place to the exhibit - I know my geography fairly well but even still there were many islands that I had no concept of their location, and this meeting helped me decide to definitely include maps of some form.

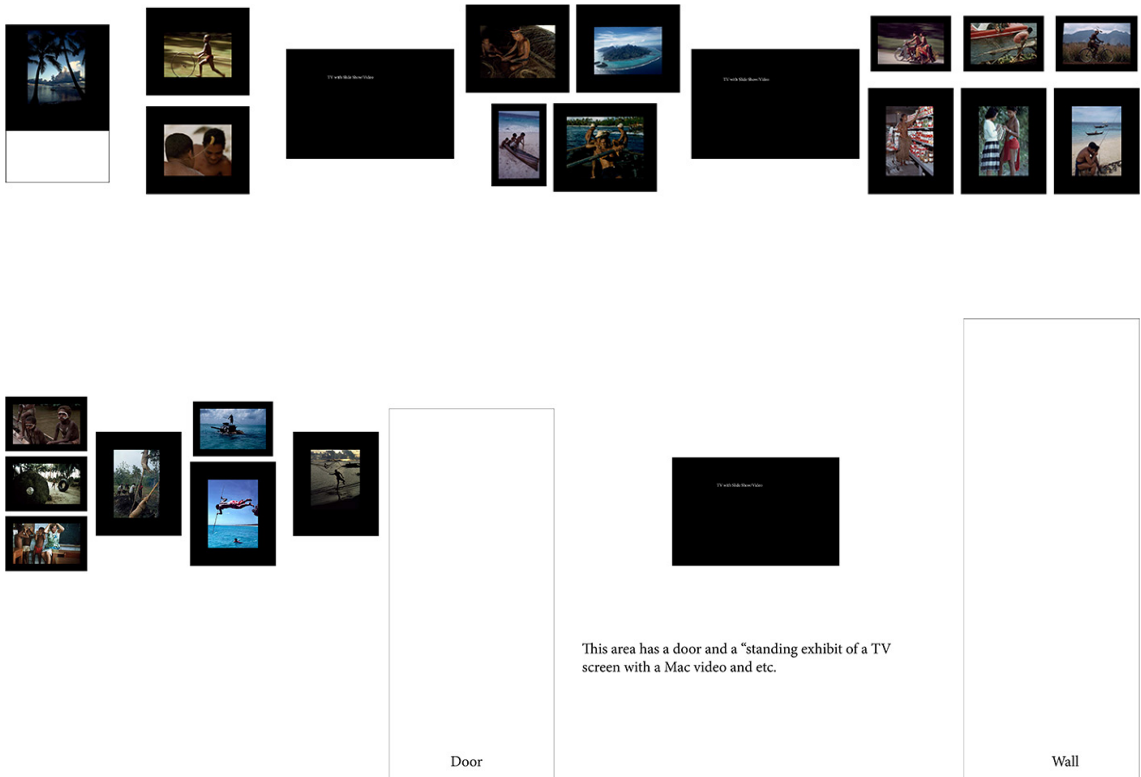
Additionally, Kim stressed the importance of working Dorothy into the exhibit as much as possible. James put forward the idea of finding quotes from Dorothy's writings that corresponded with the images and interspersing them in the exhibit. Brilliant - this will work perfectly.

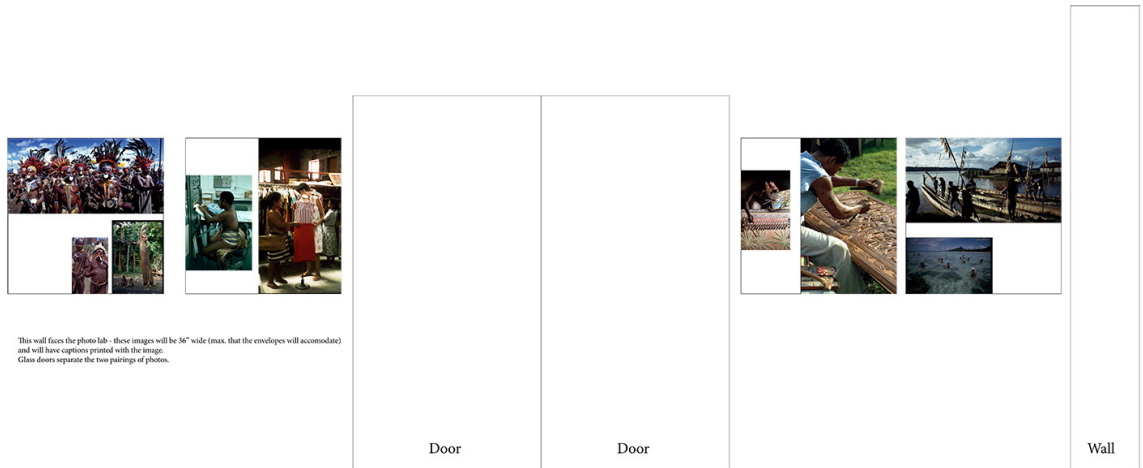
Kim brought in a much more personal perspective to Jack and Dorothy, which helps on a conceptual level as well. Kim stressed the importance both felt for documenting the cultures of the peoples, which was visible in the image collection but was a reaffirmation that I had made good decisions with my image selection.

Through the editing sessions this week we narrowed the images down to 25-ish with several maybes depending on the space and layout. I spent basically the entire weekend editing and cleaning these images - while the Hasselblad scanner the department has is incredibly nice, these slides are 40+ years old and some have significant dust, spots, and wear.

**Week 5: March 4 – 10, 2013.**

I took an existing InDesign document of the McDougall Center Gallery and did a little revamping. Since we are planning on using more images than most exhibits have in the past (let alone the cultural artifacts) I know spacing is going to be at a premium, I wanted to have exact measurements. I took measurements of the entire gallery and edited the InDesign document to correspond down to the inch and used this to lay out the images in the space:





The first take was alright but the groupings of images were fairly literal based on the subject matter, and the spacing was problematic. David encouraged me to consider grouping images based on visual aspects as well and break up some of the uniformity of layout in the 1st take. The second layout came together much better, and basically prepared the 36" square multiple-image layouts


To complete the multi-image layouts I had read and noted Dorothy's writing in their book "South Pacific" and other articles written by her. I pulled appropriate quotes that fit the subject matter squares, being 1. Indigenous customs/celebrations, 2. Traditional meets modern, 3. Woodcarving tradition, 4. Relationship with the sea.

I began printing the individual images early this week based on the first take of the exhibit layout, and although there were some changes in placing and sizing, I only had to reprint one. The printing itself went quite smoothly, though the images required more cleaning than I had first thought, so as I printed one I prepared the next. I laid out one larger image and one small onto the 36" roll and therefore saved a great deal of paper.

Three ten-hour days later I had the individual images printed and on Thursday David, Curley, and I were able to get the individual images all hung. We did a little modification in the positioning of images while we were hanging - mostly to keep the layout from getting repetitive all of which made for a better exhibit. On Friday, the three of us were able to get a bulk of the cultural artifacts hung as well. Our priority in the artifacts was to: 1. pair images and artifacts and 2. have some fun with it and make the exhibit not just on the display walls. It came together really well.

Over the weekend, I printed the four 36" layouts and the posters (though there were some coloring and text issues that required a reprint). On one of the earlier snow days, I did a fair amount of research into using Google Earth to create a fly-through of pinned locations which was my solution to giving the exhibit more of a sense of place beyond island names somewhere in the South Pacific. This weekend I pinned all the locations, and made a screen capture video through QuickTime of Google Earth flying through the island locations. I will pull this into Final Cut to add some basic info and lower thirds.

## Jack & Dorothy's South Pacific



Photography • Writing • Cultural Artifacts

Jack and Dorothy Fields invested nearly 40 years documenting the enchantment of the world, especially Oceania. As experienced freelancers – she a writer, he a photographer – they became experts on the South Pacific. The Fields shared a passion for cultural documentation during a pivotal time of change throughout the region following World War II.

McDougall Center Gallery  
University of Missouri School of Journalism

March 14 - May 3, 2013

**Week 6: March 11 – 17, 2013.**

I began this week by bringing over the large Mwai Mask from New Guinea that is the one piece that we are having the Museum of Anthropology loan back to us. I had earlier set this up with Candy Sall, the museum curator, who was more than willing to loan any of the artifacts that they took from the Fields collection. As she put it, they wouldn't have any of the pieces if the photojournalism department had not offered the cultural artifacts to them.

I especially wanted this mask in the exhibit because of its size and dramatic effect. It is a very Papua New Guinea-type mask used in male coming-of-age ceremonies. Boar tusks and crazy eyes - it is a great piece and by positioning it near the window it draws people into the exhibit.

I did a bit more hanging of some final pieces for the exhibit and reprinted the posters because the first version was quite magenta-y and there was a text issue that needed fixed. I spent time reading through more of Dorothy's writings and collected more quotes from their "South Pacific" and other articles. I wrote the intro piece to the exhibit, the captions and more Dorothy quotes, and then printed and hung those.

I pulled the Google Earth fly-through into Final Cut and added background information about the three regions of the South Pacific: Melanesia, Micronesia, and Polynesia, and used lower-thirds to label the important islands of each group. I made it a point to include every island that had photographs in the exhibit to give the sense of space I felt was so important. I exported the video and worked with David to bring another computer into the controlling room so we could have

separate videos playing on each display. I worked with the machines and adapters to get the exhibit TVs to show 720p (1280x720) from edge to edge without stretching thus utilizing the full displays.

The exhibit was basically complete, excluding the compiled video of Jack and Dorothy, a cultural artifact sheet, and takeaway postcards.

**Week 7: March 18 – 24, 2013.**

Over the last few weeks I had edited down the videos of Jack and Dorothy into different sections (Jack talking about traveling through the South Pacific, Jack talking about their book, Dorothy talking about tuberculosis and meeting Jack, and Jack talking about a bunch of his favorite photos). David and I watched through these at the end of last week. He gave some direction and suggestions and I spent the weekend and the beginning of this week pulling these different parts together for the looping video in the exhibit. David suggested working in some culturally appropriate music in places and adding in some photo slideshows as a way of exhibiting more of Jack's work.

I purchased some cultural tracks on iTunes and used them in the video for added interest and spirit, and created a 15 second intro to the video with drumbeats and a photo slideshow synced with the music. Additionally, I worked in similar photo slideshows a few other places and interweaved music where I thought appropriate. I think the music adds immensely to the flow of the video and helps it be more than two people sharing stories.

Additionally, one thing I kept in mind throughout this video was to not rush Jack through editing out pauses and breaths. I have done this with past projects in



order to shorten the videos and knew that rushing this video would be a mistake.

The pauses and breaths also aided in the editing process, because there was a great deal of tangents and asides that had to be cleaned up for a cohesive video to emerge.

The final video ended up being a bit over 7 minutes, and I know I put in a considerable amount of time into it since I began importing the tapes two months ago.

While Jack's portions lay much of the groundwork of their story and give the events of their lives, Dorothy's portion of meeting Jack at the sanitarium and dreaming about what their lives could be is, in my opinion, the best part of the video. I only wish Jack had shared a bit more about their lives together, and/or Dorothy had talked more about being a writer and some of her experiences.

All in all, I am quite pleased with the exhibit video and by the middle of this week had it reviewed by David, exported, and playing in the exhibit.

I still had to decide on the best way to give background information about the cultural artifacts, and make the takeaways, but these are relatively minor parts of the exhibit. I have played around with a few layouts for the cultural artifacts, but am not pleased with how it looks visually, and am struggling in balancing image size and getting all the artifacts on a single sheet. Over this weekend I finally settled on a layout that worked and printed up 8.5x11 sheets that we will have laminated at Kinko's and set out as part of the exhibit.

While many of the cultural artifacts were easily identifiable as to what they were, I again wanted to give more substance behind the items by trying to identify where it was from, or what culture, and proper title. Over the last few weeks I have

searched museum and cultural sites trying to get more information for each of the items. Some items, like the figure carvings, are fairly straightforward, and I was fairly successful at identifying cultures they were from. Most everything in the exhibit ended up being from Papua New Guinea partially because these were among the most unique and interesting items.

**Week 8: March 25 – 31, 2013.**

This week was Spring Break. Alas the only beaches I will be seeing are in Jack's photographs. At least they are nice ones.

I stayed busy this week with a lot of odds and ends. Early this week I got the cultural artifact sheets to Kinko's for lamination and they look pretty good. I also began work on the takeaways - I played around with several designs including long and thin sheets (4.25x11), half sheets (8.5x5.5), but I think quarter sheets is what we are going to go with. They are similar to postcards and the plan is to have information about the up-and-coming auction on the back of them. I haven't finished these yet but will get them done next week.

I had a few slight edits on the video as well. I changed some color settings to make it look better on the display TVs in the gallery and worked in a few more examples of articles shot by Jack and written by Dorothy.

Additionally, I continued with researching the cultural artifacts - though the 25 or so on display are done, I have another 75 or so items for the auction to have some information for. While this isn't completely necessary and I know I will have some "Probably"s and "Possibly"s on the auction sheets, I think it important for people who will be bidding on the items to have some idea of what an item is, what

it is made out of, and especially why it matters to the producing culture. While a fair number of these items are somewhat touristy, they are still products of a different culture and having cultural information about them is meaningful.

With all the work and time I have poured into the exhibit the last month or so, I had several other responsibilities pile up, and I also took some of this week to take care of these. I put in a few days of work in at the Anthropology Museum, which hasn't seen me in a month, though they have completely understood.

**Week 9: April 1 – 7, 2013.**

The exhibit has been up and running for a few weeks now, and I have received quite a few compliments. I'm pleased with it, as are many others – which is an encouraging feeling.

The beginning of this week was basically a continuation of last week. I continued working on the takeaways and researching the auction items. I checked in with Kinko's about borderless printing which they can't do on their 8.5x11 so I've had to rework with layouts a bit more to accommodate their minimum borders.

David, Amy, and I had a meeting with several people to discuss the up-and-coming auction. We began planning the event and had a fair amount to work through - from table & covering rentals, to food & decorations, the possibilities of live music for the festivities, and how we will be getting the word out about the event. The event is scheduled for April 23rd.

We have decided that a silent auction with bid sheets will be the best route for us to go. We will stagger the closing times to minimize the confusion and will have payment information on the back of each sheet. I will be making the info

sheets. We will do some email blasts with photos and info and these will go out through the j-school to students and staff, as well as alumni, and even the museums (anthro & archaeology) will get it out to their people. David has talked about a sidewalk stand - like a sandwich board or similar - to put up posters for the exhibit and also have out for the auction. These would probably be the poster with some of the text removed and with arrows pointing in. I think that's a pretty good idea.

Towards the end of this week I finalized the takeaways. I chose four photos from the exhibit and we included a little text about the Fieldses and auction/gallery night on the back. I also worked on the info sheets for the auction. These went through a few different versions to get all the info needed of the bidders on the front and all the payment info of the winners on the back. The items that are part of the exhibit will be won and paid for the night of the auction, but won't come down till the end of the exhibit on May 3rd. The hope is that most bidders will stick around and pay for their items the night of the auction, which will simplify things, but the option will be there to pay for it later. The auction sheets will have a place for phone numbers as well - in order to contact the second-place bidder should the winner be a no-show when it comes to payment. We hope that most objects will go home the night of the auction, but obviously we will hold onto items until they are paid for.

**Week 10: April 8 - 14, 2013.**

I've had better weeks. This week ended with me up in Peoria and the death of my grandfather. He will be greatly missed:

<http://www.legacy.com/obituaries/pjstar/obituary.aspx?n=stephen-stephanoff&pid=164302844&fhid=2684#fbLoggedOut>

I will be back up in Peoria next weekend for the funeral. This has obviously thrown a wrench into everything with the auction coming up, but it will all get done.

I worked on finishing up the auction sheets as well as the image sheets for any interested in purchasing prints. These will all be half sheets split vertically and have the required information that needs to be filled out, as discussed last week.

**Week 11: April 15 – 21, 2013.**

I spent the first part of this week up in Peoria with family. There were some good time and some hard ones, but that is life. Luckily, Peoria is only a few hours drive, and I made my way back to Columbia on Tuesday to finalize all the pieces and parts for the event next week. I was back up in Peoria on Friday for my grandfather's funeral.

David ordered one of the sandwich boards, which we got in this week and I printed up two (one for each side) modified poster of the exhibit with a large arrow pointing the way into the gallery. I think we will get these laminated by Kinko's depending on the price.

We had a final meeting on Thursday, and everything is coming along. In fact, it is going to be a lovely evening! The food sounds wonderful, the flowers and decorations are going to be nice, and the Skip playing the steel drum will add an excellent touch of island festivity.

Before hitting the road again on Friday, I dropped the two posters off for lamination and all the auction/print sheets at Kinko's for printing and cutting. I'm glad the University gets a good discount!

I headed back to Columbia Sunday evening. There are still plenty of small things for me to finish up before the auction/event on Tuesday, but things are basically set for a fun night.

**Week 12: April 22 – 28, 2013.**

What a great week! The Fields Celebration was this past Tuesday (the 23<sup>rd</sup>) and it was excellent. Great food, great drinks, lovely atmosphere, nice music, most everything sold during the auction, and the department did a bit better than breaking even! I couldn't have hoped for much more.

Pretty much everything was well planned and went off without a hitch thanks to David, the Development team (pro's at doing events like this), and Amy. I was still running around taking care of small things up to an hour beforehand, but it all got done. I think the only snag was my mistake in not adding a line for credit cards on the auction sheets, but Amy managed to make it all work. I also made sure to take some photos of the evening.

With the auction done, Jack and Dorothy's South Pacific exhibit is wrapping up. I will take it down next Friday (May 3<sup>rd</sup>) and hopefully most of the purchased cultural artifacts (the ones part of the exhibit) will be picked up by their new owners the same day. I do still need to document the exhibit – I will probably take photographs and do some video spins of the gallery.

As of now, there is not much for me to do with the exhibit, and I will be putting in some extra hours at the Anthropology Museum to make up for all the time I have been gone the last month and a half.

**Week 12: April 29 – May 5, 2013.**

The exhibit is now officially done and over with. I spent Thursday afternoon photographing and filming the exhibit so I have a record of it. I also used my phone to great a few panoramas.

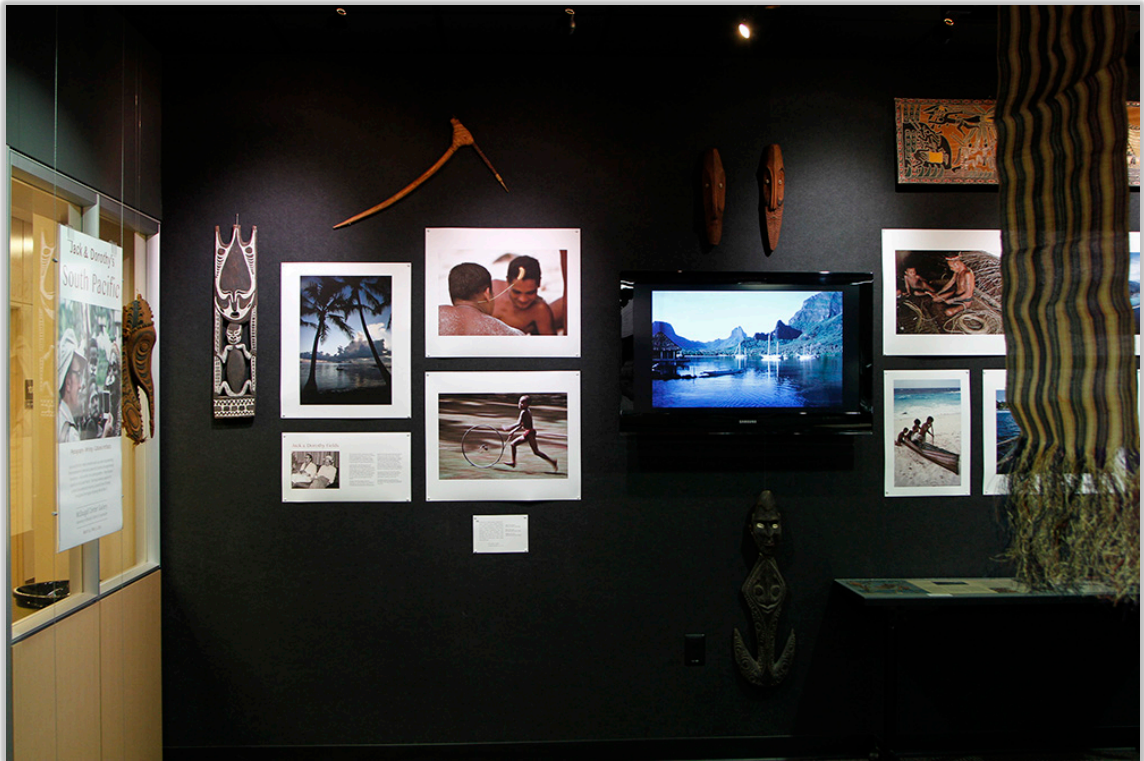
On Friday the exhibit itself came down. It took longer than I thought it would to get everything down and taken care of, but the McDougall Gallery is back to blank walls and set for the next exhibit – Parting Shots from the graduating students. I worked with Amy to lay out all the cultural artifacts with their purchaser’s card of information. By the end of the day most everything had been picked up and what wasn’t, we stored in the back room.

It was actually a bittersweet day. I’m glad the exhibit was such a success and enjoyed by many. I hate to see it go, but Parting Shots is an important exhibit for the department.

I have been putting in extra time at the Anthropology Museum to make up for all the time I spent on the exhibit. Work there has stacked up without me, so I will probably be spending a majority of my time there for the next few weeks.

With the exhibit down I will be beginning the next phase of the Fields Project: the e-book. I will be spending time doing some research and making a final decision of what platform I will use in the coming weeks.

Exhibit photographs; see "Exhibit" folder in the Media folder for more.







**May 6 – September 1, 2013.**

I took considerable time off from my job at the Museum while finishing the Fields exhibit, and had plenty to catch up on – which I did.

This period of time was spent researching and testing different platforms to build the e-book in. In the end I selected iBooks Author mainly for the ease of interactive design and the ability to get a large amount of materials laid out without designing each page separately.

**September 2-8, 2013.**

I spent this entire week working on the Southeast Asia chapter of the e-book. It has come together rather well, and I am pleased with the product. I say it is about 90% complete - while I have the images laid out and included all the work I think should be in there, I haven't worked in the one article of Dorothy's - about Indonesia's Bali celebrations. It is fairly long and we are missing a page or two from the scans, so my plan is to include only a section or two.

There is a lot of nice work from the different areas that Jack and Dorothy spent time in. This chapter is comprised of Nepal, India, Burma (Myanmar), Indonesia, and Taiwan. Jack had a fair amount of nice work from Thailand as well, but the scan quality of most of these images was unfortunately too low for me to work with (too dark/color balance way off), and there was not enough to make a section with any depth out of.

I am still unsure of how best to present information about each section. Some intro text for each section is probably useful - though most of the sections will probably involve something like - Jack and/or Dorothy spent time in (fill in the

blank) and did a lot of nice work, but at the present we have no published record of their work and/or when they were here.

There are a lot of similarities in how Jack worked in these different nations. As always, I cannot make sweeping statements of Jack's work, since my sampling is made up of only what we have scanned, but I do have several observations.

Whether he purposefully focused on similar topics or simply there are similarities in the nations/cultures he was in, there are recurring themes in the work he did; these themes are: farming/food production, religious traditions/ celebrations/ locations, and common people/street photography. Obviously, these are rather general categories and things Jack photographed everywhere he went, but the vast majority of his work in this area falls into these categories. In comparing his work in these areas verses his South Pacific work - it seems more thematic but less developed. A complete guess is that several of these areas Jack and/or Dorothy were only in for short period of time or perhaps they only visited these places once. Jack's work in Indonesia seems to have the most breadth in images/themes; though it is also the only location we have a published article from.

### **September 9-15, 2013.**

This week I have been working on The Americas chapter of the e-book. This will be comprised of Alaska/Arctic, Mexico, Guatemala, Chile/Peru, and Brazil.

There are several nice images from Panama as well (5 or so), probably not enough to complete a section. Additionally, another priority this week has been getting caught up on my updates and field notes.

Of these sections, Guatemala seems to have a great deal of really nice work. Unfortunately, we have no record of when Jack (and possibly Dorothy) were working in the area. I have not seen any published articles of theirs from Guatemala (or anywhere in Central America), and they did not discuss it in the video interviews. Though I know I am not seeing every bit of Jack's work from every location, his work in Guatemala reminds me of his work in the South Pacific more than many other places. There is a fair amount of 'sights' images, but what draws me to Jack's work here is there is a lot of cultural work as well. It looks to me like Jack was off the beaten path a bit and spent time in smaller villages and a bit less touristy places. I wish I knew more about his/their time Guatemala.

We have one article that Dorothy wrote that fits into this chapter. It is about Polar Bears in Canada, though we only have one bear image of Jack's. This is one of the difficulties I have run into repeatedly with this project - how to balance few articles from all over the world with a large number from the South Pacific. So, for the six chapters it seems we have one article in the Americas, one article in SE Asia, two from Japan, none from Egypt or Europe, and a bunch from the South Pacific. As far as video sections, we have general material about Jack and Dorothy, a bunch of South Pacific stuff, a little material from Japan, and a little about Europe.

Looking forward, I have roughly two months before I need to be defending. I am on track to be wrapping the e-book publication up the middle of October, giving a bit of time for polishing before it has to be completed. On the research end, I have compiled a list of cross-cultural photographers that I think should work well for the interviews. Again, the goal of the research is looking at how modern technology has

changed photographer's interaction in the editing process of publication. Next week I would like to run them by the committee. Moving forward, here is the timeline I have in mind:

- Sep. 16-22: Finish the Americas section and the Egypt section. Finalize a group of photographers and begin contacting potential subjects.
- Sep. 23-29: Finish the Japan section of the e-book. Begin research interviews.
- Sep. 30-Oct. 6: Finish the Europe section.
- Oct. 7-13: Complete half of the Oceania/South Pacific section.
- Oct. 14-20: Complete the other half of the Oceania/South Pacific section.
- Oct. 21-27: Finalize the e-book. Work on research article.
- Oct. 28-Nov. 3: Finalize the research article. Finalize all project components and send to committee.
- Nov. 4-10: Prepare for defense and defend.
- Nov. 11-17: Complete edits and finalize all parts of the project.
- Nov. 18-22: Submit completed project to the J-School & celebrate!

**September 16-22, 2013.**

This week has been a lot of photo editing. There is a great deal of images from central and South America, and a lot of great work, so it took extra time to get through the Americas. But the images are selected and edited, and the chapter is coming together. I do wish we had more articles and published work from Jack and Dorothy's travels through the Americas.

There is one other section that I did not include in the Americas chapter - Jack did a project of old motorcycles across the US. While there is some visually appealing stuff here, it was not quite in line with the rest of the book and I felt a bit out of place. Additionally, I am beginning to wonder about file size of the final book. iBooks has a 2GB limit, and my file on the computer is already pushing 750mb. iBooks does some crunching behind the scenes when you transfer to an iPad, but it is rather hard to tell the exact file size on the iPad. All this to say, there are a few sections that I am cutting until I know that everything else fits in the book.

This week I also edited the Africa chapter. Originally, I thought it was only going to be Egypt, because that is pretty much all the scanned materials we have, but I began looking back through the files and re-discovered some of Jack's work from the Canary Islands. Though not technically not in Africa, and ruled by Spain, geographically it fits in the Africa chapter and there is enough good work to include as a section. Yet again, we have no written material of Dorothy's to include, and no published material to pull from. I looked back through Jack's images on Corbis and did not come across much from Africa either (besides his Egypt stuff).

I left town this weekend for a family wedding in Nashville, which was lovely, but meant I did not get everything completed that I had hoped. I still have some work to do on assembling the Africa chapter, but with the photos edited, the chapters go fairly quickly.

### **September 23-29, 2013.**

It was a great weekend in Nashville and my cousin's plantation wedding was lovely. I'm a bit behind from last week and not having any time to work over the

weekend, but I got rolling with the Japan chapter this week. Jack and Dorothy have quite a bit of work from Japan, and it is nice to have published work to pull from.

Jack and Dorothy did two big projects in Japan - documenting the time of cherry blossoms all across Japan, and a project for the Smithsonian called "Living Treasures" in which they documented various traditional art masters - from a ceramist, a hemp weaver, to a metal and bell master - all of which worked in a very customary fashion.

The Japan chapter has come together pretty well, aided by many of these images having scanned files that are of a higher quality than other sections I have worked on. Working with text has been nice as well as it feels more complete - though I have to re-work some layouts and such.

Jack's "Living Treasures" work feels different than much of his other work, understandably so, since it is very focused on specific individuals (all master craftsmen) creating something. The vast majority of Jack's other work is quite documentary-driven and not process driven. However, this difference may only be noticed when viewing all of the images we have, since the images in the published piece do not have the process-driven feel.

Jack and Dorothy collected their work on the Cherry Blossoms and worked with a publisher in Japan to create a book that I checked out of their collection in the J-School Library. Having their books gives me text for the app, but also aids me in seeing what Jack found important in his images and while I don't always make the same decisions he did, it helps in the editing process.

**December 5, 2013.**

By now I believe I have touched base with all of you about my up-and-coming move to D.C. this weekend. Obviously, a permanent cross-country move has a tendency to take over and with this move getting shuffled earlier two times in the process, I have not done the best job with deadlines and consistent communication. So moving forward from here I wanted to bring you up to date of where I am, and what I have still to complete, so here it goes:

Done:

- Between work for last spring's exhibit and the e-book, close to 800 of the scanned slides have been cleaned and edited.
- The e-book now includes seven chapters, 26 locations, several chunks of Dorothy's writings, and has crested 500 images & 250 pages.
- Have marked and edited the 4 hours of Jack & Dorothy interview videos, and the hour interview video with Kim. I have reworked the exhibit video into several segments that work better for the e-book form and have added to those videos and created additional ones.
- Conducted a great research interview (1 hour+ of recoded interview with with additional follow-up questions) with Amy Toensing (<http://www.amytoensing.com/>) - cultural photographer that has done a lot of work in the South Pacific. Have an outline of where I'm going with a content analysis/ comparisons with Jack.

Still to do:



- There are three more sections (islands) I want to add to the South Pacific Chapter of the e-book.
- Add a few more sections of Dorothy's writings - already have them transcribed though.
- Clean and polish video segments of Kim to work him into the e-book. He will primarily be in the introduction chapter and a section or two in the South Pacific.
- There is plenty more video content of Jack talking about his photographs, and I have this laid out but also needs polishing.
- Write a paragraph intro to each of the 26-30 locations - basically stating what we know about Jack and Dorothy's work in the locations (about half done with this).
- My content analysis outline needs more detail, then I'll send it your way to get some feedback on as I begin the write-up.

We land in D.C. next week and I'll be back to working on the project the following week (finish the location write ups & get the content analysis outline in a more detailed form). The Holidays are going to be rather busy with a fair amount of travel as well as and settling in, and I have little expectation of getting much accomplished the week of Christmas and New Years.

So moving forward from here:

- Jan. 6-12: Finish the last sections of the book (images edited and laid out) and get the last of Dorothy's writing in.
- Jan. 13-19 & 20-26: finish Kim's video sections & selectively add in more of Jack's content.
- Jan. 27-31: Any final polishing, with the e-book complete by Jan 31st!

- Feb. 1-15: Focus on content analysis (though I will be working on this throughout as well) with the analysis completed by the 15th & to you by Monday the 17th.

From here on I will finalize/format all the parts of my project and look to defend the end of February/beginning of March. Any thoughts on dates/issues with this timeframe?

When we have a definite date set, I will fly in to KC where I have my vehicle parked at a friend's house. The day of the defense I will drive over and spend the day in Columbia.

I know this project has been a long one by my own doing, but the above schedule is one that I can stick to regardless of job/opportunities that will come up. Additionally, not being in town will force more communication on my part and starting the first week of January you will have weekly updates from me every Friday.

I will be in soon today till 2-ish and stop in with all of you, and I'll be in tomorrow for a short period in the morning tomorrow (but it is truck loading day).

**January 24, 2014.**

I hope the winter weather has been treating Missouri alright and the semester is getting off to a great start.

It has taken me a little longer than I had planned to get back up and running with the Fields Project. Between all of things that relocation takes there have been a few surprises (hello four trips to the DMV) but most of those things are now taken care of. I have put time in here and there on e-book but this past week has been the

first that I have really put significant time in. So here's what I have been working on:

Finishing up the individual location summaries: I have included a little about each place and a bit about what we know about Jack and/or Dorothy's time in the place. I have a few more to finish and am going to have my wife give them a quick edit. After this, I will send it your way for you to take a look at. I hope to have these to you early next week.

I have been reworking the chapters a little bit to conserve file space. I had interactive maps in each location (30+) and these maps take up 10-15 mb a piece. I am getting close to the file limit that iBooks allows (2GB) and still have a few videos to place, thus I needed to reduce the file size. Now each of the six main chapters has an intro with one interactive map of the locations in that chapter. So the Southeast Asia chapter has an intro with the interactive map and then goes into Taiwan, Nepal, India, Burma/Myanmar, and Indonesia. I may still place small map in each of these locations to reinforce the location/sense of place but these would just be small images.

I have all the video segments from the exhibit chopped, re-edited, and exported for iBooks. I am still finishing the video of Kim Komenich, which will be my focus next week.

So the e-book is nearing completion, just many loose ends. I have yet to really dive back into the research write up but will be in the next couple of weeks. On a separate note, I had a great meeting with Kate LaRue of National Geographic this week; David, thank you for the connection. We got to chat about what she is

doing with Nat Geo - basically part of a small 'Creative Services' team that has been taking on 'digital experiments' for the magazine. Here's one example of something they put together from a lot of leftover footage as a companion to one of their magazine articles: <http://ngm.nationalgeographic.com/serengeti-lion/index.html> (Keith, you might enjoy this for an EPJ example). Anyway, she is a great contact and there is a possibility of some freelance work with future projects. That wraps things up for this week. I will have more for feedback in the coming weeks.

**April 25, 2014.**

Obviously, I have let plenty of time go by and not kept up with the project and reports the way I had planned. I took on a fair number of small work assignments one after another and here we are today.

The past few weeks I have been finishing final parts of the iBook and have it in a rough final form. The iBooks file is downloadable from the link below. This will work on any Mac that is running OSX 10.9 Mavericks (iBooks comes pre-installed). All you have to do is download the file (a bit more than 1 GB) and unzip it. Then open the .iBooks file which might take a bit but it should load into your iBooks program and you should be able to view it. Please let me know if there are any problems with that.

This isn't the editable iBooks Author file as that one is over 3GB and would take much longer to get to you - though I gladly will when it is needed.

Unfortunately, the only way to preview it on an iPad is with the iBooks Author file

but as long as you have Mavericks you should be able to go through it – if this is a problem please let me know.

iBooks file - <https://drive.google.com/file/d/0B-mpsNSJjPQtVUIELXdMZW52YU0/edit?usp=sharing>

As a whole I am pleased with it and look forward to feedback. There are still a few things to decide upon and some small things to complete:

First off, finalizing the name of the book: right now it is Jack and Dorothy Fields Globetrotters, though I have thought about other options such as Jack and Dorothy Fields South Pacific and Beyond, Jack and Dorothy Fields Freelancing in the Magazine Era, or Jack and Dorothy Fields World Travelers. Any thoughts or preferences? Since this is basically a McDougall Center project - David you have the final say but I'm curious as to any thoughts.

Secondly, captioning/numbering the images - I have taken the captions from any of the published images we have records of and included those, but for the rest I believe we had talked about simply having the image number (so all images with or without captions would be numbered). At one point we had talked about a format like MDC\_Fields\_### and numbering the images from front to back. Since I will be doing this manually, I haven't wanted to number them until the content is complete (hence the lorem ipsum on all the images). While doing this I will also add a slight gray box behind captions over images. So, for the numbering shall we go with MDC\_Fields\_### (could be - or spaces), McD\_Fields\_###, or anything else. Since there are 500+ images I want to decide on this before entering it all in.

Thirdly, the text I have written in the book is all in the attached document file. It tells a bit more about Jack and Dorothy, gives a bit of modern context to the locations in the book (following how Jack and Dorothy structured their South Pacific), and gives a bit of background to what we (the McDougall Center) knows based on the information and articles we have. I have had my wife give it an edit and have someone else reading through it. Please don't feel you have to edit all ten pages and I will be giving all the text in the book one more go over, but wanted to include it for approval.

Finally, there is one more video I have worked on a bit with Kim talking about meeting Jack and the importance of their relationship. Though it is meaningful and could fit in the intro chapter or the legacy chapter the problem is I do not have many visuals to work into it so cuts are difficult to cover and it is plenty of Kim just talking. I'll export a version and get that up for you to take a look at early next week to get your feedback on if it is important enough to include.

That's about it for now. I am back to working solely on my project and will be in touch next week about moving forward from here.

**May 9, 2014.**

I hope the end of the semester is treating all of you decent, I know it is a very busy time. I also know the Fields e-book is low on the priority list since it's not semester related at this point. However, I am continuing work on finalizing the e-book and master's project.

First, I am hoping figure out a tentative defense time and with the summer approaching I was wondering if there would be the possibility before the summer

deadline of July 18th. Will all three of you be around Columbia and would there be the possibility of a defense on some day this summer?

Secondly, I hope the iBooks file worked alright, even if you haven't had a chance to download/look through it. I have a few screenshots up on my website that can let you quickly see a few pages if you haven't had a change to get the iBooks file yet (<http://www.jonathanstephanoff.com/design/e-book.html>). The most time-consuming part left will be the caption/numbering of the images which I would like to get started on (see second question from previous email). Any thoughts?

Finally, I re-worked a few of the Kim videos - shortening them to make it work with the little cover material I had for cuts/breaks. The links are below. I have attached them to two images of Jack in the Intro chapter (so you click on the images and the videos play). They are not the most visually stunning and I have removed music (copyright issues through Apple) but I think they tell an important part that wasn't there without them.

About Kim meeting Jack at SJSU: <https://drive.google.com/file/d/0B-mpsNSJjPQtSW8teGhUQlAzdHM/edit>

Kim talks about Jack as a photographer: <https://drive.google.com/file/d/0B-mpsNSJjPQtZENTbkxzY1RLWjQ/edit?pli=1>

**June 20, 2014.**

I hope you're enjoying some great days of early summer in-between all the storms that keep rolling through. June is quickly coming to a close and I am hard at work wrapping things up to get them to you.

Since last week I have finished the small things to complete with the iBook (small text edits, captions for the Living Treasures section, changed the intro video, and added the Forward section to the book). I have attached the Forward section as 3 pdf pages to this email for you to take a look at. Larissa (my wife) suggested adding a short "Letter from the Editor" so I could say something about the project and give contact info for me. I thought it a good idea as long as you approve. Additionally, iBooks Author has put out a few updates in the last couple of months and I just discovered that I am now able to export to pdf (something I hunted for before and could not find). I have now uploaded a pdf version of the book at the link below – at just 100mb it is much easier for you to download and go through, though the interactivity/videos are not functional. Please let me know if you have any issues with accessing the file/any other thoughts on the e-book.

PDF Version: <https://docs.google.com/file/d/0B-mpsNSJjPQtV3VHOHROYmhjSUU/edit?pli=1>

The final project report is coming along, and I will be getting that to you soon.

As for a defense – Keith you were saying the 14th could work well for you.

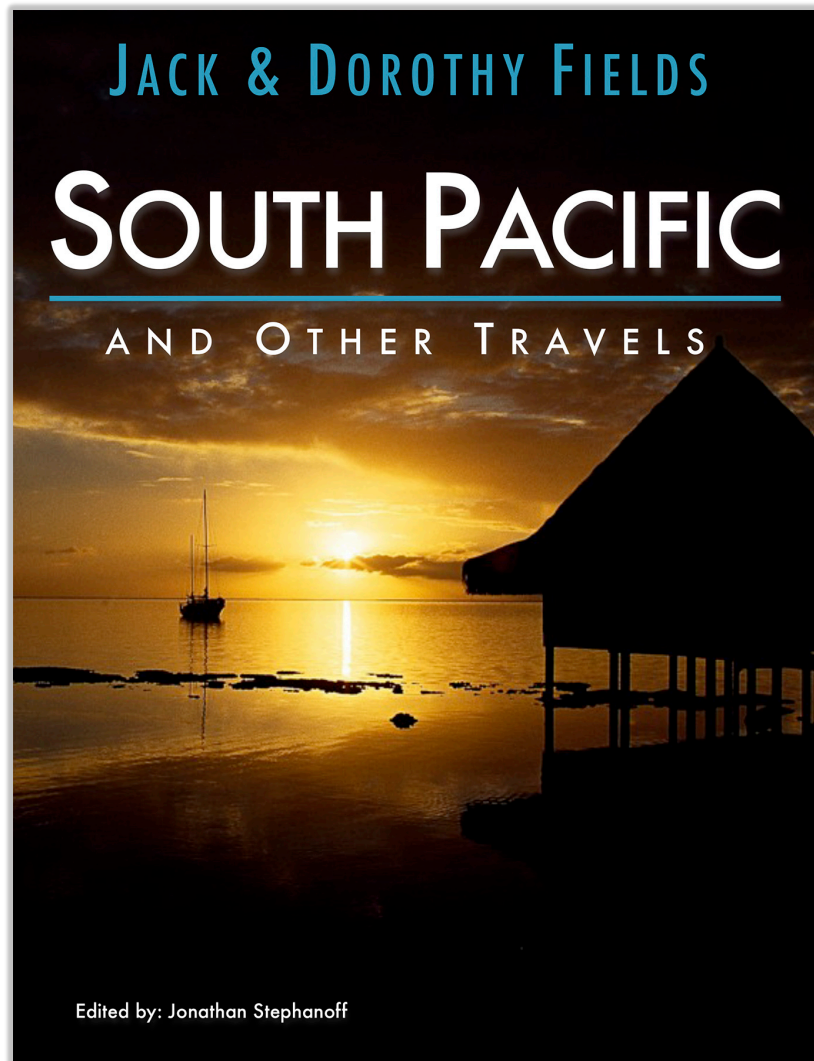
David and Sara, how does that sound? I am looking at flying in to KC the middle of the previous week (July 8th-10th) and when we decide on a final date I will drive in that morning so a mid to later morning would work well for me. It would be nice to be able to take care of everything that day but if that is not possible a second trip to Columbia is not difficult. I have to have everything completed and handed in by that Thursday July 17th. As for a location, David, do you have any thoughts – I know I can



schedule the room the in J-School Grad Office, but if you and Keith and Sara (if available) wanted to meet elsewhere I am more than happy to do that.

I am structuring my write-up on what Martha sent me: <http://journalism.missouri.edu/programs/masters/completing-your-degree/professional-project/project-report/>. If there are any additional requirements you need or additions you think might be applicable, please let me know.

**Fields iBook cover; see “Fields iBook.pdf” in the Media folder for more.**



## Chapter Three: Evaluation

### Fields Exhibit

Jack and Dorothy's South Pacific turned out to be fantastic and was a great success. The exhibit itself was very dynamic – incorporating Jack's images, Dorothy's writings, many of their cultural artifacts, video maps and multimedia pieces. With all the different aspects, it was truly a mixed media exhibit that made use of every bit of the McDougall Gallery. There was considerable positive feedback and there is very little I would have changed.

I was a bit overwhelmed at the beginning when presented with the Fields Collection by the volume of materials – tens of thousands of images and boxes of writings. At that point the McDougall Center had 10,000 plus images and many articles scanned into a digital form. Early on, I made the decision to use Adobe Lightroom to help manage the materials – this was the best decision I made in the entire project. If not for Lightroom I would have never been able to sift through so many images scattered across a file structure based on what box the original side came from. I learned plenty about what Lightroom can do as I used it more extensively than ever before – relying heavily on keywording and creating virtual Smart Collections. Lightroom has become a much bigger part of my workflow personally and professionally.

Early on, David Rees recommended narrowing the exhibit to the Fieldses' work in the South Pacific, since that was the focus of their work. We had many conversations about what the exhibit could be, and with the added input/brainstorming of Kim Komenich and Jim Curley the exhibit became the success it was.

Working with such varied pieces that were part of the exhibit was a lesson in and of itself. Weeding through several thousand images to select the thirty printed required a great deal of editing. I was able to select the final images by working with a few themes – the land, the people, their relationship with the sea and modern technology mixing with a traditional way of life. Captioning was tricky, but I pulled from the Fieldses' book and articles.

With four hours of interview videos, multimedia pieces took considerable time to work through as well. Again, I divided the video into topics and worked on several pieces. Then, I pulled the best parts into a single looping video for the exhibit. Cultural music was added which made the video much more dynamic and I created a 20 second intro piece as a grabber. Additionally, I wanted to give more of a sense of place, so I created a flyover of the three areas the South Pacific showing major island locations. This was another first for me – I used Google Earth to create the flyover with a list of locations and color coded areas, ran a screen capture through QuickTime and pulled that footage into Final Cut to add information slides.

As for the cultural artifacts in the exhibit, I selected the pieces with more cultural meaning as opposed to ones created for the tourist trade. Most were from New Guinea, though many cloths and carvings came from Micronesia and a few from

Polynesia. Through my work at the Museum of Anthropology and resources there I was able to identify most pieces on exhibit and captioned them the way museums typically do – name or type of object, culture/location and composition materials.

The Fields celebration and cultural artifact auction was a wonderful event thanks to the team that contributed to its success. I designed many more info sheets, posters and bidding pages, but David Rees, Amy Schomaker, and School of Journalism Office of Development did considerable work involving logistics and advertising. This team planned the evening with food, drinks, live music and decorations and made sure everything ran smoothly. Thanks go out to them and I learned plenty about event planning and coordination with an eye on raising funds. In the end, we were successful in two ways: thought not a significant amount, the auction raised funds for the Fields Fund, and the auction distributed the Fieldses' cultural artifacts not gathered by University Museums to new homes.

### **Fields iBook**

After the Fields Exhibit came down, I began work on what became South Pacific and Other Travels – the e-book that comprised the rest of this project. A portion of the e-book is materials used in the exhibit, but it grew to become a fully developed retrospective of Jack and Dorothy Fieldses' lives and work. I used much of the same process as for the exhibit – Lightroom to sort and group images, Photoshop to clean and edit the scans, and Final Cut to create many more multimedia segments. All of the design and editing experiences with the exhibit were expanded on with the e-book. Where the exhibit was 30 final images, the e-book has a bit over 500 of Jack's images; where the exhibit had quotes and lines

from Dorothy's writings, the e-book has large sections of multiple articles. The e-book became a very large project in and of itself, but with it complete it is a vast and wonderful portfolio piece.

By far the largest learning experience was working with iBooks Author. I did considerable research and weighed many options for the Fields e-book including iBooks, Mag+ and other app building options; below is a breakdown of each option's strengths and weaknesses as I learned through researching them:

iBooks Author:

- Strengths: well developed and supported, designed to quickly create many paged books, nice interactivity already built in – photo slideshows, multiple audio and video options, interactive click-to-zoom on maps/images, the ability to make custom HTML 5 widgets, and additional downloadable widgets through other companies.
- Weaknesses: the biggest in my opinion - restricted to iPad and iBooks on OS X Mavericks (10.9) viewing – not even on iPhone, builds a book within iBooks – not standalone, there is an approval process when charging money for an iBook, to sell it takes additional steps through Apple, and it is built much like the iWork software as apposed to more professional design software.

Mag+:

- Strengths: functions as a plugin to InDesign, able to design layouts more freely, powerful – if you know how to use it, builds an app supported across multiple platforms (iPad/iPhone & Android), many magazines are using it for

their digital subscriptions, easily update/put out next publication, well documented and supported.

- Weaknesses: functions as a plugin to InDesign, not as intuitive to build interactive features, built more for subscription based companies that put out weekly/monthly publications (weakness for this project), and although the School of Journalism as an agreement with Mag+ it is expensive to publish through without such agreements.

#### Other App Building Options:

- Strengths – lots of options out there (examples: Adobe Flash can compile apps, building an HTML 5 site with special code and compiling through a few pieces of software, etc.), and if you know what you are doing – you can build anything.
- Weaknesses – lots of options out there: each requires specific knowledge, if you do not know what you are doing – you cannot build anything, and less documented and supported.

The decision was made to use iBooks Author primarily because of so many prebuilt interactive widgets. This allowed for more focus on content vs. more time spent on building the pages/sections. Much like other iWork software, iBooks Author is built to operate on templates, with templates for the different types of pages, sections, chapters and overall book. This offers someone the ability to quickly put content into premade templates and put a book out that looks decent. This functions completely different than most other design/layout software, so for someone with InDesign or Illustrator experience they have to work from the top

down (book, chapters, sections, pages) and not the bottom up (pages, sections, chapters, book).

After considerable trial and error, I found the best workflow was to design and perfect the templates for the different types of pages before actually beginning the book. You are able to make changes to templates and apply those changes to all of those pages in the book, but it is a finicky and does not always apply all changes. Likewise, I found many other parts of iBooks Author to be a bit finicky in setting and options available in some types of pages but not others. For instance, I wanted to create an interactive map in the first chapter that showcased where the Fieldses worked around the world and incorporate links to those chapters. I was able to make this work on a regular page, but if I wanted that map to be a separate section bookmark links did not work. Additionally, using bookmarks you can link to any image on a regular page, but to link to a chapter intro page, I had to create a different type of object and hide it behind the chapter image.

I found it surprisingly difficult to locate definitive information with regard to optimal image resolution. Apple recommends using 1024 pixels on the wide end if most users will be on non-retina iPads but says nothing beyond that; with future technology in mind, I built the book for retina users. The largest iPad screens are currently 2048 x 1536 at 264 pixels per inch (ppi), so using Lightroom I exported all images used in the iBook at 2250 pixels on the wide end at 265 ppi. My understanding is that this should keep images looking sharp on all screens, though iBooks Author does its own crunching upon import. As for the videos, I exported at

1280 x 720 because the interviews with Jack and Dorothy were pre-high definition and to save file size.

The iBook took a considerable amount of time to finish because of the amount of the Fieldses' work included in it. In the end I am pleased with the final product. Our original goals were to showcase Jack and Dorothy's journalistic work, capture some of their personality and highlight the unique period of time they operated in. In my opinion, this book succeeds in those goals and based on the breadth of material included it also has become a fairly encompassing retrospective look at their professional lives.

Some areas that Jack and Dorothy worked in were excluded from the iBook because we had few scanned images from the area or the digital can was of subpar quality. Sara Shipley-Hiles suggested location write-ups as a way to communicate what the McDougall Center knew about Jack and Dorothy's work and give context to the time they spent in each location. Though short paragraphs, I attempted to follow the way Dorothy had written the location write-ups in their book *South Pacific*. Like the exhibit, I emphasized maps as a way to give a greater sense of place and also show the extent of the Fieldses' travels.

I am pleased with how the book turned out and do not foresee any issues as it goes through Apple's approval process. If I were starting over again, I would have created a few more page layouts to utilize throughout the chapters. The content is varied and interesting, but by the end of 370 pages the book structure may become a bit repetitive. However, after a year with the materials and working on the book, it may be my own familiarity with the content.



## Lessons Learned

First and foremost, this project has been one giant lesson in photo editing. To begin with between 10,000 and 15,000 images and weed through them for the exhibit and iBook was a mammoth undertaking. Throughout the process, I learned to find the images that were not only nice pictures but telling pictures. Whether it is traditionally dressed islanders interacting with modern technology or capturing a cultural tradition not widely practiced anymore, these are the images that speak to the time and place that Jack and Dorothy experienced. Additionally, my experience with this project has helped me sift through my own photography more efficiently.

Working with a historic collection of images carries special editing lessons as well. From a technical standpoint, cleaning up 40-year-old slides requires care so I learned new tricks and created many actions in Photoshop to aid the process. From a content standpoint many of Jack's images have a different feel to them, making images selection especially important when creating a photo exhibit or e-book that will appeal to viewers today. Detail images are sparse in the Fields Collection and of the ones that do exist many appear staged or set up. Likewise, most images seem to be shot with a high depth of field, which has a different look than the common photojournalist's images today.

The physical exhibit challenged me to think outside the box with the gallery space. The mindset behind the exhibit was far less of what do we have to show but what can we creatively do with the materials and space – it was a mixed-media experiment. This creative mindset made for a great exhibit and taught me to rethink an exhibit space and think creatively with the possibilities of a physical display.

Creating the e-book was more involved than I first expected and the process has changed how I think about visual projects. Through many iterations and feedback from individuals, I have come to learn it is not just content that is king but also context. Over the course of this project I became so familiar with the materials it was difficult for me to place myself in the mindset of a new viewer of the content. I made it a point to run portions by people who had less knowledge of the project to get their feedback. The general lesson learned was I cannot simply present nice images to an audience and expect sustained interest because they do not have the context to place the work in. Since we have very little caption information to work with, adding text and multimedia about the images and locations aided in the context that was missing.

The lessons learned throughout this project will continue to impact me personally and professionally. I have gained significant experience with photo editing and developed a real love of this type of work. Additionally, I have learned about new presentation techniques for visual work that will continue to aid me in my career. I consider the various pieces of the Fields Project to be among my best portfolio pieces that show the breadth of what I am able to do as a visual communicator.

## **Chapter Four: Evidence**

### **Fields Exhibit**

Please refer to the video file entitled “Exhibit.mov” in the Media folder. This file contains a video of a 360-degree spin of the Fields Exhibit in the McDougall Gallery that ran from March 14 – May 3, 2013. The exhibit incorporated Jack’s images, Dorothy’s writings, multimedia interviews, map flyovers and cultural artifacts collected by the Fieldses throughout their travels all of which was created and coordinated as part of this project.

### **Fields iBook**

Please refer to the pdf file entitled “Fields iBook.pdf” in the Media folder. This is a pdf copy of the Fields iBook, presenting the work of travel journalists Jack and Dorothy Fields from all over the world. The iBook version includes over 500 of Jack’s images, interactive maps, videos of Jack, Dorothy and Kim Komenich discussing the Fieldses, and many selections of Dorothy’s writings. For the full experience, search for “Jack and Dorothy Fields: South Pacific and other travels” in iBooks and for the original files contact the McDougall Center for Photojournalism Studies through director David Rees.

## Chapter Five: Professional Analysis

### Picturing the “Other:” Visual Representations of the South Pacific

Half a century ago, two intrepid journalists stepped ashore a Pacific Isle; little did they know they had begun what would be the bulk of their professional careers. He a photographer and she a writer, Jack and Dorothy Fields spent more than 20 years freelancing throughout the South Pacific during a pivotal time of change throughout the region following World War II.



Mo'orea, 12 miles from Tahiti. Jack Fields.

The pair met in a tuberculosis ward while undergoing treatment, and swore to one another that if they got out, they would hit the road to see the world. Former

student, close friend and Pulitzer Prize-winning photographer Kim Komenich recalls Dorothy telling how she gave Jack their future marching orders: “If we ever get out of here alive – you will do the pictures, I will do the stories; it’ll be magnificent.”

They did exactly that.

On many of the islands, the Fieldses were but a generation removed from the introduction of modern technologies and all of the cultural changes that came with it. They documented a way of life that is largely gone today. The couple specialized in travel and location stories for publications of the magazine era: National Geographic, Life, Look, Argosy, The Saturday Evening Post, Holiday, and Esquire to name a few.

### **The South Pacific**

Melanesia, Micronesia, Polynesia - these names may evoke images of palms waving in tradewinds over coral beaches, but these great ocean expanses are the domains of the peoples that inhabit the specks of land, the people who had their own ways of living in harmony with wind, sea, and sun.

– Dorothy Fields, “South Pacific,” front sleeve

Also referred to as Oceania (including Australia), the South Pacific (excluding Australia) is a huge and diverse region made up of specks of land in vast expanses of open Pacific Ocean. Most of these island nations were populated a few thousand years ago by indigenous navigators in dugout canoes and vessels. Marco Polo was the first European to see the Pacific Ocean sometime around 1292, but it wasn’t until the 1500s that Western explorers began “discovering” these islands.

The past 125 years saw many parts of the region exist as European colonies, then purchased by Germany, later conquered by Japan in World War I and taken over by the U.S. during World War II. Post war, much of the region was divided into

territories or trusts of the United States or Great Britain, and a considerable rebuilding and development followed.

The first generation of jet airliners were developed in the 1950s, and the age of fast travel began. Drawn by the picturesque allure and romance of these islands, visitors and journalists alike started arriving and the tourism industry quickly grew. Today, most parts of the region are sovereign nations again and walk a delicate line of existing in the 21<sup>st</sup> century while trying to maintain their cultural distinction.

Photographer Amy Toensing recently finished her 14th story for National Geographic, where she has been a regular contributor for more than a decade. Many of these stories have been cultural projects. As she puts it, “I have a particular curiosity about culture and how humans make their way through life.”

During college, Toensing spent time with the SALT Institute for Documentary Field Studies and produced a photo project on migrant Latino and Pilipino broccoli pickers in northern Maine. Toensing began working as a photojournalist in 1994 at The Valley News in New Hampshire and later covered Capitol Hill for the New York Times during the Clinton Administration.

“Capitol Hill, it didn’t really interest me in the same way a family might. Or an individual; just an everyday person.” She wanted to dig deeper into stories and spend more time with her subjects. Through a conscious choice Toensing left the world of politics and returned to the figurative broccoli fields.

Since that transition, Toensing has spent significant time working in Oceania. She has photographed stories involving the resurgence of the Maori culture in New Zealand, democratic currents in the Kingdom of Tonga, a cave dwelling tribe in

Papua New Guinea and Aboriginal Australians strongly connected with their ancestral lands and way of life.

### **Changing Seas, Changing Mindsets**

“Even on the atolls, modern technology is replacing old. Where once an outrigger canoe was necessary to communicate between villages, some chiefs now have walkie-talkies, allowing intervillage councils to be held by radio – until the batteries run down.”  
– Dorothy Fields, “South Pacific,” p. 105

Jack Fields and Amy Toensing worked in very different eras – publications and technology have drastically changed in the past 50 years, and the South Pacific itself has transformed. Their unique approaches offer insight into how photojournalism has changed in respect to cultural photography.

Though the Fieldses both died within the last few years, significant information remains in the form of interview videos, personal knowledge of photographer Kim Komenich and The Jack and Dorothy Fields Collection of the couple’s lifetime of work housed by the McDougall Center for Photojournalism Studies at the University of Missouri.

In video interviews, Fields talked of his work in terms of “showing” a people group or location to the “public” (American audience). In discussing a photograph of a traditionally dressed mother (grass skirt and topless) shopping



in a grocery store on Yap, he said, “I wanted something for the Saturday Evening Post that said progress from a almost Stone Age [people] up to, you know, a modern society.” Fields spoke of the people and cultures of the South Pacific with the utmost appreciation and respect, but this statement does speak to a mindset behind his work and what publications of his day were looking for.

Toensing describes her mindset as connecting people rather than showing one culture to another. “What I am more concerned with is just connecting humanity. So I am not really thinking about America, I’m more thinking if I show a relationship between a mother and daughter – everybody in the world can connect with that somehow. I’m thinking more globally, how can we all learn that we all are more similar than not.” This reflects the more globalized and online world of today in many ways.

Link to one of Toensing’s Tongan photographs: [Link](#)

For Toensing, the last decade has almost exclusively been working as a contributor to National Geographic. “You have to be aware of the publication you are working for – you have to make it work for them,” Toensing said, but went on to add that as the photographer in the field, it is important to follow her own insight. When planning a project, she described it as having to “take in what editors say before you go, and then when you get in field kind of get it out of your head because you’ve got to tap into your own instincts.”

### **Exercising Authorship, Then and Now**

“And they know the must still depend on their ancient knowledge and skills, for they know they must live with the sea, not against it.”  
– Dorothy Fields, “South Pacific,” p. 105



Amy Toensing and Jack and Dorothy Fields also found it personally and professionally important to work with organizations outside of traditional media and publish their own books.

In the early 1970s, the Fieldses began producing books of their work outside of magazine publications. In 1972 they published a co-authored book entitled “South Pacific,” which pulled from materials they had produced over the previous decade. In many ways it was their professional opus. Published in 1973 was another labor of love entitled “Cherry Blossoms: Japan in Springtime” in which the couple followed the blossoming as it moved north across the islands Japan. Fields made it a point to maintain control over his images and enjoyed the authorship publishing books gave him.



From their book, “South Pacific,” New Guinea. Jack Fields.

“It’s important to do books because it *is* really important to exercise your authorship of stories you are working on. Otherwise we’re just monkeys with a camera. I think it’s important to constantly be nurturing your instincts and your abilities as a storyteller,” Toensing said.

She has a book soon coming out of her work with Aboriginal Australians, a story she has spent nearly four years pursuing. “That’s become a really huge chapter in my life,” Toensing said. She got hooked into the project because she didn’t see much coverage of Aboriginal Australians connected with their land and traditions. “I find it very interesting because it’s an indigenous culture within a first world country, so the meeting points are very extreme.”

Link to one of Toensing’s Aboriginal Australians photographs: [Link](#)

The Internet has also given photographers like Toensing power as visual storytellers. She talked of her website and social media platforms that give her control over the story she tells. “I think Instagram has been the biggest influence for me, or the biggest oddity, because it is so real-time in its exposure to the big world.”

Last year Toensing used Kickstarter, a crowd-funding platform, to support a project on urban refugee children in Kenya in partnership with RefugePoint, an NGO focused on such issues. While shooting, she uploaded her work to multiple social media platforms and linked viewers to ways they could donate and get involved. “That was a real powerful way to reach people,” Toensing said.

The Fieldses worked without the added outlets of the Internet or the camaraderie social media provides to photojournalists. But in part thanks to publications having an online presence today, their work lives on for people to

experience and learn from. It is easy to imagine the pair would have appreciated the direct connection of social media.

“That has been one of the more empowering things about the digital world,” Toensing said. “Just being able to come together online I think is just amazing for freelancers.”

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To see a more of Jack and Dorothy Fieldses’ work, look for the e-book entitled “Jack and Dorothy Fields: South Pacific and Other Travels” published by the McDougall Center for Photojournalism Studies through iBooks and elsewhere.

## **Appendix A: Submitted Proposal**

### **Picturing the Other: Visual Representations of the Developing World**

**In-depth interviews of photojournalists who have worked  
in the international realm producing cross-cultural  
visual narratives.**

**Jonathan Stephanoff**

**Masters Professional Project Proposal  
Missouri School of Journalism**

**Professor David Rees, Chair  
Assistant Professor Dr. Keith Greenwood  
Assistant Professor Sara Shipley Hiles**

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## **Project Introduction**

My time at the Missouri School of Journalism has helped focus my personal and professional goals, and has taught me much about the field of visual journalism. I have always been drawn to stories that present cultural aspects and see visuals as one of the most powerful tools to break through cross-cultural communication barriers; these are the types of stories that I want to tell.

At a fundamental level, it is the differences in worldviews that I find so alluring. As people, our worldviews are shaped by everything around us, and we absorb it through a concept of culture. Sir Edward Burnett Tylor, called the father of the field of anthropology, introduced and defined the concept of culture as the "complex whole which includes knowledge, belief, art, law, morals, custom, and any other capabilities acquired [learned] by man as a member of society" (Nanda & Warms, 2004, p. 72). Culture is the deep context behind stories or happenings and is particularly useful in helping explain the why behind such events.

My educational background includes a bachelor's degree in anthropology, focused on cultural studies and archaeology. Brian M. Fagan (2004), a leading author in the field, provides a simple definition of anthropology as "the biological and cultural study of all humanity, ancient and modern" (p. 5). As a discipline, anthropology has been described as the most scientific of the humanities and the most humanistic of the sciences. The field is sub-divided into four fields: archaeology, cultural anthropology, linguistics, and biological anthropology. Finishing my undergraduate in anthropology is what started me on the course to photojournalism. I had high dreams of exotic fieldwork with unknown tribes in the

Amazon or excavating a Mayan temple lost to history, but the more I photograph the more I realize it is people's experiences and stories that fascinate me. Pursuing a master's in photojournalism has given me a solid grounding in visual storytelling and rooted me in the long-standing journalistic traditions.

### **Cross-Cultural Communication**

The concept of the "Other" has been at the center of cultural studies from its creation as a field of inquiry. Though recognizing differences between one's own group of people and another's has long caused strife and prejudices, modern cultural research begins by examining these variations through the perspective of neither group being right or wrong in their differences (Nanda & Warms, 2004, p. 72-91). Culture is the lens that each group of people sees the world through, and this worldview is based upon the culture's physical surroundings, their organization of reality, what gives meaning to their lives, and their norms/values (p. 74-87). It is the researcher's goal to learn to understand the subject group's worldview, and the process of communicating some aspect of one culture to another requires more than merely stating information, but translating information (p. 51-67). The more different the "Other" is, the more translation is required.

This translation of information is every bit as important to journalists working across cultural borders (Luyendijk, 2010; Kenedy & Kimiko, 2008). Likewise, photojournalists documenting other cultures carry a special responsibility in that images function as educators and communicate ideas (Domke et al. 2002; Goldberg, 1991). Visuals attract people to news and affect their understanding of events (Keith, Schwalbe, & Silcock, 2006, 246). They have the ability to deceive the

viewer and, like any other cultural creation, must be understood in context or the viewer may misconstrue the world around the images (Bissell, 2000).

### **Jack and Dorothy Fields**

Jack Fields was a freelance photographer whose professional career spanned 50 years of traveling on assignment. Spending time in some 84 countries around the world, Jack shot for organizations such as Collier's, Saturday Evening Post, National Geographic, Smithsonian, Look, Life, and Esquire (Fields & Moore, 1977).

Born in 1919, Jack spent his childhood in Kansas where he dreamed of "far-away places with strange sounding names" (Selna, 2007). He earned a Bachelor's of Science to teach science from Kansas State College before being sent to New Guinea during World War II where he began photographing. Jack was assigned to the Air Force's Yank Magazine as a photographer until he contracted tuberculosis and returned to the U.S. to recover. While in the Cragmor Sanatorium in Colorado Springs, Jack met another TB patient by the name of Dorothy Gindling, and they were married in 1948.

Jack and Dorothy spent five years in the Sanatorium recovering from tuberculosis then moved to Los Angeles ("In Memoriam," 2007). Jack enrolled at the Art Center College of Design; Dorothy attended the Maren Elwood School of Writing and the two became a photographer/writer team that spent much of the rest of their professional lives collaborating on stories of foreign travel.

After completing their studies, the couple contracted with multiple publications as they traveled through Europe, but it was not long before the Fields returned to the South Pacific, where Jack was stationed in WW II (Selna, 2007). The



South Pacific held a special allure to the Fields, and the two became specialists in the area. Jack was the first photojournalist to cover Micronesia when it became a U.S. Trust after WW II (“In Memoriam,” 2007). After 20-plus years of travel throughout the island nations, Jack had amassed one of the largest collections of color photographs of the South Pacific, and the Fields pitched a book idea to a Japanese publisher in 1971. The book *South Pacific* was published in 1972 and encompassed the many nations and cultures of the region.

Dorothy wrote introductions to many of the main islands and divided the book into the three main regions of the South Pacific: Melanesia, Micronesia, and Polynesia (Fields, 1973). Jack’s images show island paradises and beach sunsets, but also reveal significant time and attention spent with indigenous people groups during his travels.

### **The Fields Legacy**

Jack passed away on December 13, 2007. Prior to this, the Fields had become acquainted with the Missouri School of Journalism and the McDougall Center. Jack and Dorothy decided that part of their estate, including Jack’s photographic body of work, would be left to the photojournalism department. Additionally, Jack set up a transfer of the rights to his images marketed through Corbis to the department. It was agreed that the McDougall Center would become the arbiters of the Fields’ photographic legacy. After Dorothy’s passing, the Photojournalism Department received boxes of thousands of slide images from Jack’s work as well as cultural artifacts collected throughout the Fields’ travels. Several of these artifacts have been gifted to the University’s Museum of Art and Archaeology and the Museum of

Anthropology for examples of art and ethnographic collection pieces to be cared for and maintained by the museums.

### **The Fields Project**

I was acquainted with the Department of Anthropology at the University of Missouri before I enrolled. My time back in school has allowed me to pursue further training and experiences in anthropology as well. In the summer of 2010 I had the opportunity to be a site photographer at an archaeological field school near Deming, NM, through the Anthropology Department. For the past two years I have been working for the Museum of Anthropology as their museum photographer and graduate curator. I have aided in the creation of exhibits, photographed museum events, created multimedia pieces, and continued work on an extensive image database of their archaeological and ethnographic collections.

For my professional project component, I will be working with the Angus & Betty McDougall Center to showcase Jack Fields' life and work. There will be three separate but related aspects to the Fields project that will be completed under the supervision of David Rees, director of the McDougall Center.

First will be a physical display for the McDougall Gallery that will run from roughly March 4 through April 22nd. This exhibit will include a selection of photographs from Jack's travels and time spent in the South Pacific. Additionally, multimedia pieces will be created from interview videos shot in the early 2000s of Jack and Dorothy Fields reflecting on their lives and work. These videos will play on the monitors within the McDougall Gallery on a loop, allowing visitors to see Jack and Dorothy and experience the people behind the work. The last part of the

physical exhibit will be cultural artifacts, comprised mostly of masks and wooden carvings, which were included in the gift to McDougall center from the Fields.

The second part of the Fields project will be an eBook of Jack Fields' work that will be published and placed under the care of the McDougall center. This eBook will showcase the photography of Jack Fields from the South Pacific and beyond. Multimedia pieces from the physical exhibit will be re-edited and expanded to suit the eBook medium. Interactivity will be built into the eBook for content best presented in this form. Maps will be presented in this interactive form and perhaps some image galleries. The technology behind the eBook will be a valuable learning experience and teaching tool. Some combination of Adobe InDesign and Apple's iBook Author will be the platform that the eBook will be built in, and a combination of available tools, will be used to create the design, layout, and interactive content. When finished, the eBook will be made available through the App Store in iTunes with any profits directed to the Fields Endowment for Photojournalism education.

The final part of the Fields project will consist of adding to the web presence of Jack Fields work on the McDougall Center's website. This will be the least involved part of the project, and though all three aspects of this project will have overlap in content and materials used, care will be taken with regard to the medium of display and content will be adjusted accordingly.

Since the Fields gifted the raw materials for this project to the McDougall Center, there will be relatively little monetary expenditure on this project. Significant portions of Jack's images have already been scanned and the digital files have been made available for this project. Likewise, the video interviews have been

encoded and the rest of the digital work will be done through the technology available in the Cliff and Vi Edom Photojournalism Lab. Printing for the McDougall Gallery exhibit will be done through the Center itself, and publishing the eBook and web content carry no upfront costs.

### **The Professional Project Component**

The Fields project will be a culmination of many of my talents that I have learned and refined during my time at the Missouri School of Journalism. Going through the photojournalism sequence at the University of Missouri has provided training in how to work with subjects, tell compelling stories, and produce a visual narrative that speaks to a wider audience. Professor Jackie Bell's Business Practices for Freelance Photojournalists taught me how to plan a focus for a career path and function in the freelance world. Dr. Keith Greenwood's Electronic Photojournalism class added to previous web development skills, which I have continued to expand upon. Several photo classes I have taken with Professor Rita Reed have challenged me and helped better my shooting both in technique as well as visual story telling. Professor David Rees approached me with the possibility of the Fields Project and as the Director of the McDougall Center for Photojournalism Studies will be will be consulted with as both supervisor of the project and authority on the Fields Collection.

My time with the Museum of Anthropology has given me experience with exhibits and how visitors interact with displays. Additionally, I have done graphic design work for museum displays, which will benefit the physical exhibit as well as the eBook. The eBook is an opportunity to explore another method of presentation

and to develop a process and workflow of eBook publishing for myself as well as the McDougall Center. Incorporating interactivity, for at least map displays, will most likely require html coding which is an additional skill that I have gained my time at the Journalism school.

Throughout the process, I will meet weekly with David Rees and will submit bi-weekly field note reports through a protected blog to my committee members who are David Rees as my chair, Dr. Keith Greenwood, and Sara Shipley Hiles. David Rees will function as my advisor and supervisor for the three portions of the Fields project. Finally, a digital copy of all portions of the project will be included as abundant physical evidence of my work on the professional component of this project.

## Project Timeline

*(PC: Professional Component element, PA: Professional Analysis element)*

January:

- PC: Conduct research on Jack and Dorothy Fields.
- PC: Encode interview video interviews of Jack and Dorothy Fields.
- PC: Gather the scanned image files of the Fields Collection.

February:

- PC: Edit the interview footage of the Fields into multimedia pieces for the Jack Fields Exhibit and eBook.
- PC: Edit the photo collection down from the 8000 scanned images to the collection of photographs that will be used in the Fields Exhibit and caption those images.
- PC: Design the Fields Exhibit consisting of edited images, multimedia pieces, and cultural artifacts that were donated by the Fields.
- PC: Prepare the exhibit slated to run from March 4<sup>th</sup> through April 22<sup>nd</sup> - hang printed photographs and captions, export the multimedia pieces for the display monitors, and arrange the cultural artifacts with descriptions.
- PA: Begin contacting travel photographers for the research interviews.

March & April:

- PC: Oversee the opening of the Fields Exhibit.
- PC: Prepare cultural artifacts & information for the auction at end of exhibit.
- PC: Plan the auction event/ Fields celebration with David Rees and do everything to make it run smooth.

May - August:

- PC: Begin production of the Fields eBook.
- PC: Edit the photographs and multimedia from the Fields Exhibit and Fields collection for inclusion in the eBook.
- PC: Begin the interactive elements for the Fields eBook comprised of maps and possibly other segments.
- PC: Finalize the Fields eBook and publish it.
- PA: Conduct research interviews and write the professional analysis.

September - October:

- PA: Finalize the professional analysis and submit for publication.
- PC & PA: Collect all materials, defend and finalize all parts before the deadline for December Graduation.

## Professional Analysis Introduction

If indeed the old proverb, “a picture is worth a thousand words” holds even partially true, the impact of visual messages in the media cannot be overstated. Longtime photo critic Vicki Goldberg states, “photographs have a swifter and more succinct impact than words, an impact that is instantaneous, visceral, and intense” (1991, p. 7). Few discussions of photographs fail to reflect upon the power and influence they hold. Domke et al. (2002) paraphrased Plato’s Republic as saying that artists, or in this study’s case, those that create visual narratives, should be banned from the ideal state because of their ability to impact individuals’ moods, attitudes, and create a false sense of reality (p. 131).

No other medium captures the world the way photography does. Within a decade of its advent, early pioneers of photography were traveling across the globe and bringing back images of far off places and peoples in a way no artist could before (Legget, 2003). “Photography allowed more people to see for themselves scenes of exotic lands and enjoy a vicarious experience” (Legget, p. 34). Likewise, cultural researchers adopted the camera early on as a tool of documentation. Images have also been a key part in the cultural construction of racial and ethnic differences from the earliest stages of European contact with other cultures (Bucher 1981; Ryan 1997).

In a globalized and online world it can be argued that many, if not all, media organizations take part in cross-cultural communication. However, there are some organizations that have positioned themselves to be communicators of the “Other.” The National Geographic is one such publication that has positioned itself as a

primary source for cultural communication through photography. Other publications, such as multinational news organizations or the picture magazines in the mid 20<sup>th</sup> century, have also been purveyors of the non-West to Western eyes, but few have been as successful as the National Geographic in straddling the spheres of art, academia, and popular imagination (Lutz & Collins, 1993, p. 1-10). The Geographic “justifies its self-image as a national institution on the basis of its reputation for purveying important scientific knowledge about ‘the world and all that is in it’” (Lutz & Collins, 1993, p. 5).

With the consistent advent of new technologies, the field of photojournalism – and journalism as a whole – has changed dramatically in the last 50 years. This study will interview current photojournalists regarding photojournalism’s evolution, specifically in terms of cultural photography and communication of the “Other.” Publications such as National Geographic have had significant success in this realm, but it can be argued that they have not done it in as responsible a manner as it would appear on the surface. Critiques include a highly stylized view of the developing world, limited themes and lack of perspective from the third world (Lutz & Collins, 1993; Parameswaran, 2002; Mendelson & Darling-Wolf, 2009; Vanderlinden, 2008). As photojournalism continues to evolve, this study will look at changes from the perspectives of current photographers working in international capacities documenting cultural issues.

### **Research Question**

*RQ:* In what ways have selected photojournalists perceived changes in how cross-cultural visual narratives are framed through publication?



*SubQ 1:* How has technology changed photographer's interaction with editors while in the cross-cultural field?

*SubQ 2:* How have photographer's expectations of input on the end product changed?

*SubQ 3:* Are there themes or stereotypes photographers perceive current in cross-cultural visual coverage?

*SubQ 4:* In what ways have photographers made use of new technologies to share their work directly to viewers without traditional publications?

The central point revolves around how the photographer does documentary work and how the visual coverage of one culture communicates to another. The purpose of this research is two-fold; to add to the knowledge base of how photojournalists work in an ever-changing landscape and to analyze their views on the roles they play in showing viewers the "Other." To focus this research within the theory of framing, particular focus will be on photographers' evaluations about how their work is used by media organizations and their thoughts on cross-cultural documentary work. The resulting professional analysis will be submitted for publication to *News Photographer Magazine*.

## **Methodology**

The purpose of this study is to examine photojournalist's perceptions on how their visual narratives are used in communicating their subject's culture to their viewer's culture. What are their opinions about a complete and accurate representation of the "Other?" How much say do they have in crafting their visual story with the publishing organization? Do photojournalists approach cross-cultural projects differently than projects within the viewer's culture? Of course some ambiguity exists in labeling what is inter-cultural and what is cross-cultural, so this research will focus on photographers who have done considerable work with people groups of a culture significantly different from a Western perspective. Stories of indigenous societies living in the developing world fit the parameters of this research, and the goal is to interact with a group of photographers who have consistently worked in such a manner and are able to speak about changes they have witnessed in the visual representation of cross-cultural narratives. Established photographers are those who have spent at least 10 years working in the cross-cultural documentary field. A photographer with a greater range of cultural work is more important than a range of publications, and the ideal subject is one who has done an extensive amount of cross-cultural work. To this end, a selection of established cross-cultural photographers will be contacted with the end goal of three to five interview subjects.

While a quantitative survey would deliver widely applicable data, singular interviews with individual photographers will yield more detailed information on cross-cultural stories. A limited number of participants allows for more time and

focus to be spent in each interview and more detail in the secondary analysis of the individual responses. The specific photographers will obviously direct the path of this research greatly. Organizations like the National Geographic, Mediastorm, and the Smithsonian that have established themselves at least partially in cross-cultural stories will be sources to examine for photographers of interest to this study.

### **Qualitative Interviews as a Research Method**

Interviews constitute the bread and butter of a working journalist, and likewise the social sciences have used informant interviews as a foundation in conducting research (Whyte, 1982, p. 111-113). Although differences typically exist between news oriented and research oriented interviews in both topic and scope, it is important in both worlds to recognize “that interviews are *social encounters* in which respondents are influenced by how they perceive their interviewer and the nature of the research” (Hoffmann, 1980, p. 56). Additionally, interview techniques bridge the different types of interviews; asking open-ended questions, actively listening to what is said and what is not, and interrupting purposefully are all important tactics to get at the rich descriptions that are sought (Anderson & Jack, 1998; Whyte, 1982). Hoffmann (1980) recapitulates, “Interview strategy, however, must constantly evolve. Throughout the session, the researcher must always be prepared to test tactics, alter approaches, patch mistakes, jump at sudden opportunities” (p. 55).

The end goal in qualitative research interviews, also referred to as ethnographic or in-depth interviews, is to get at the subject’s experience while minimizing the researcher’s goals and voice in the analysis (Dominick & Wimmer,

2006, p. 135-147; Goodwin & Horowitz, 2002, p. 33-40). Such interviews can “provide detailed background about the reasons why respondents give specific answers. Elaborate data concerning respondents’ opinions, values, motivations, recollections, experiences, and feelings are obtained” (Dominick & Wimmer, 2006, p. 135). The emphasis always needs to be active listening and being an active participant during the interview without immediately beginning the analysis until after the interview has concluded (Anderson & Jack, 1998, p. 164-165).

The nature of this research makes a semi-structured interview the most useful since the type and detail of information sought is incomplete without thoroughly understanding the context of each photographer. This study will clearly be a nonrandom sample and will thus be semi-limited in its generalizability; however, the wealth of information and accuracy of responses through understanding the context of participants’ responses reduce these shortcomings (Dominick & Wimmer, 2006, p. 135-136). Photographers’ perspectives concerning the framing of their cross-cultural work in publication – particularly if that contrasts with the photographers’ goal for the work – has the potential to be a sensitive topic. Surveys or questionnaires would most likely fall short in the rich descriptions sought by this study. A categorized list of questions will act as the skeleton of the interviews so all participants will have the same basic questions, allowing for some generalizations and points of comparison. Based on responses to these standard questions, follow-up questions and related tangents will highlight each photographer’s unique experiences and their perceptions about producing cross-cultural visual narratives.

## **The Professional Analysis Interviews**

This study seeks to examine the unique perspectives held by photographers who have worked with other cultures. Three to five subjects will offer varied perspectives while still allowing for time and focus to be spent with each interview and analysis. The ideal subject is a photographer who has done consistent work over the last 10 years with cultures distant from the mainstream Western eyes that view their work. *The final photographer selection will be made with input from the committee members attached to this research project.* It is doubtful that many of these interviews will be able to be conducted face to face, but Internet video conferencing will be the goal, allowing for greater connection between subject and researcher. All interviews that take place via the Internet will be video or audio recorded, allowing for a permanent record of the interviews as well as a reference for the analysis. The recorded digital files will be included in the final submission of this project.

Each interview will be broken down into three sections: 1. Photographer's history and background; 2. Perspectives on creating cross-cultural visual narratives; 3. Successes, failures, and advice. The basic structure of questions will remain constant but unscripted follow-up questions will allow the researcher to further explore compelling statements made by the specific participant.

The interview will begin by gathering basic information on the photographer's background, how they started in the field, and an overview of the type of work they have done with different organizations. The researcher will create a brief timeline of the photographer's professional career. The goal of this

section is to gain a historical context to aid in the main focus of this research. By understanding the photographer's background it will aid in evaluating their perspectives on cross-cultural visual narratives.

The second section will comprise the bulk of the interview, which will focus on the visual documentary work the photographer has done with other cultures. How they prepare for their cross-cultural work will be sought. What is their process for researching the people they are going to photograph? If they are working for a specific publication, what are that organization's procedures for covering other cultures? How the photographer learns and works in the field will also be probed. The main questions of the research will revolve around the influence they have with the publication as their visual story is constructed. Additionally, how photographers display their own work and their use of new technologies will be questioned.

The final section of the interview will include advice from the established photographer to aspiring photographers. The goal of this section is more than just tips and tricks though, and the photographer's successes and failures will be probed. The interview will conclude with learning what the photographer wished they would have known when they were first starting out.

### **Validity**

The nature of the qualitative interview process incorporates several validity markers. Participant feedback is integral, since it is the participants who are producing both the data and primary analysis. The structure of this research study has made every attempt not to lead or direct the photographer in what they should

include or avoid in his or her interview with the end goal of recording the photographer's unique experiences. Should additional questions be generated during the secondary analysis of collected data, informants will be contacted for further clarification.

## **Theoretical Framework**

All images, especially those communicating cross-culturally, have a dual-nature, being both objective and subjective, which makes it exist within multiple frameworks. While seeing an image as an exact representation of what was in front of the camera lens for around 1/500th of a second is true, also true is viewing the same photograph as a construction of cultural understanding, incorporating the individual viewer's schemas, and institutional norms. To center this study within a body of research, it will consider the research question within the foundation of framing theory.

### **Framing Theory**

Framing theory offers a foundation from which to investigate how visual cross-cultural communication has developed. While framing is not a new theory, much of the research into its existence, organization, and effects is in somewhat fragmented parts (Scheufele, 1999). Robert Entman, one of the field's leading researchers, referenced framing as "a scattered conceptualization" (1993, p. 51). At its heart, framing theory is an interdisciplinary concept and has been applied to a wide variety of research, from psychology to social constructs of reality (Scheufele, 1999, p. 103-108). In terms of mediated messages, framing is interconnected with agenda-setting; however, if agenda-setting states that the media directs only topics for the public to be concerned about, then framing theory states that the media does, in fact, determine the views on a specific issue. In essence, framing deals with the 'spin' that information disseminators put on a topic.



Entman defines framing in the media as, “selecting and highlighting some facets of events or issues, and making connections among them so as to promote a particular interpretation, evaluation, and/or solution” (2003, p. 417). While this is a simple concept, it has a prevailing effect over nearly all social interaction and communication. In fact, in his attempt to provide a cohesive model of framing, Scheufele emphasizes that every story exists in multiple frames at the same time (1999). Media frames exist in connection with mediated discourse and organize the idea or storyline of the message, but framing also affects how recipients understand the parts of that message (1999, p. 106-107). Additionally, media frames are created by what is omitted and not just established by what is included. Individual frames are the shells that people place information into that guide how that person understands the situation (1999, p. 106-107). Both the media and individual frames influence how a person will comprehend complex or charged issues, like cultural topics or visual representations of the “Other.”

Ample research has shown that mediated messages affect public perceptions (ex: Davis, 1995; De Vreese, & Semetko, 2002; Valkenburg, Semetko, & De Vreese, 1999), and as Zillmann et. al state, “variations in news frames are capable of creating substantial differences in the audience’s responses – in the interpretation and comprehension of the news, in particular” (2010, p. 59). Entman (2003) introduces the concept that it is not always the media that creates the frames, but the power-wielding elite that create the frames, and the media simply perpetuates the messages they receive from above. Additionally, “this frame-building function of

mass media has a greater impact for relatively new issues (i.e., issues for which no frames have yet to be established)” (Scheufele, 1999, p. 116).

### **Visual Framing**

It is not just a pun to say a photograph exists in a frame, and images, just as news stories, exist in multiple frames. There is the frame the photographer chooses as he or she makes the photograph, the frame the editors place in the story as they narrow down the body of work into a few published images, the frame of the medium of publication, and finally the individual frame that each viewer brings when she or he ‘reads’ the image. The process a photo story goes through from concept to print is complex and there is a multitude of junctures that can impact the final visual story. In his first-hand account, Dick Doughty acknowledged points in the photographer’s shooting that affected the visual story, and identified at least ten different points that editorial or gatekeeping decisions were made that affected the final visual coverage of the story (Doughty, 1993, p. 5-18). His experience and research highlights the nature of the editor/reporter/ photographer system that newsrooms, and some communication departments, are based on. In several situations editors, who were not on location as the photographer and writer were, made decisions contrary to the photographer's thoughts about what told a more complete story (p. 8-11, 15).

Likewise, Bissell found a chain of gatekeepers present in the visual decision-making at daily newspaper that ultimately affected the frames of the final pieces (Bissell, 2000). Beginning with the photographer and moving up the line of editors, multiple individuals are responsible for the visual coverage that goes to print.

However, when such practices are applied to less-local wire images, there are fewer decision-makers involved and many times it comes down to a single voice (p. 85-91). Bissell warns of an inherent danger in a one-person decision-making situation because "if the visuals misconstrue the world, the perceptions of the world become more skewed" (p. 91).

News editors exist in a larger institution that places its own stylistic pressures on the type of image accepted. In a comparative study of different types of photographs, long-time photo critique and researcher, Barbara Rosenblum categorized professional photographs into three categories: news, advertising, and fine art images (1978). Within each are stylistic constraints that influence the image the photographer produces. Like the individual gatekeepers at the publication level, Rosenblum found institutional expectations of the communication media as a whole, which place an additional frame on images (p. 424-428). The central issue is that the institutional expectations influence the image that is produced. One photographer, speaking for the visual communication field, said:

You have two choices. First you can get the standard picture...or, on the other hand you can work very hard for the great picture...But if they are not inclined to run my great shot, then I say, 'Why bother?' I'll get the standard picture and forget about it. (Rosenblum, 1978, p. 428)

## Literature Review

### Visual Communication

There is little doubt that visual communication holds a unique and powerful influence over a viewer's perceptions. One group of visual researchers described this power by stating, "We walk around with media-generated images of the world, using them to construct meaning about political and social issues" (Gamson et al., 1992, p. 374). When confronted with an image, subjects gave it greater attention, processed it faster, and were more likely to recall it at a later time (Domke et al., 2002, p. 134). However, it would be overly simplistic to revert to a 'magic bullet' understanding of vivid images, and it should be understood that a complex interaction with news images exists, which is by no means 'visually deterministic.'

To this end, Domke et al. (2002) conducted a study in which one group of students were given a text story involving anti-war protests, and a second group of students were given the same article accompanied by John Paul Filo's *Girl Screaming over a Dead Boy at Kent State* photograph. This image has been long hailed as an iconic image that was at least part of diminishing the public's support for the Vietnam War (Goldberg, 1991, p. 239-241). Results from a conducted survey looked at cognitive (trust) and emotional (enthusiasm verses disillusion) responses to the U.S. government. With respect to the text-only respondents, the results showed no relationships between trust and enthusiasm/disillusion in the government; however, the respondents that received the article with the photograph showed several statistical relationships between their feelings towards the government (p. 143-147).

The inclusion of the Filo's photograph did not lead to an automatic alignment to the anti-war protestors, but correlations were present where text-only respondents showed none (p. 148). In fact, some of the survey results were in opposition with the anti-war protestors, which illustrates the continued need for images to be understood in the context or frame of the individual viewer (p. 148-150). Of specific concern to visual cross-cultural communication, this research suggests that the inclusion of visuals in communication does not automatically lead to an alignment with the frame of the textual piece.

The visceral reaction of the viewer affects the 'power' that visuals have over the individual. Negative news stories have been shown to affect memory recognition of images involved with such stories. In his study, Newhagen divided negative news stories into three categories: fear, anger, and disgust, and results suggest that each emotion had different physiological and psychological effects on viewers (1998, p. 266-268). Participants were shown tapes of collected news stories and then later were shown a series of images. Half of the images were from the news stories the participants had seen earlier, and they were then asked to identify the images they recalled seeing (p. 270).

Newhagen's study not only examined how a viewer evaluates and later recalls images laden with negative emotions, but also the response time of visual recognition. Images that produced an anger response were more often identified correctly and quicker than other emotional or non-emotional images (p. 271-274). There is a biological memory-response to visuals, particularly those that induce anger and fear (p. 274). Anger, fear, and disgust are all strong emotions connected

to graphic imagery. Addressing mediated messages, Newhagen states, “producers can use such images to first draw attention to a story, and then insert information they think viewers will want to remember right after them” (p. 274-275).

Likewise, Zillmann et al. (1999) designed a study with text stories and differing images. In order to test how perceptions of issues change based on images, the researchers used text stories concerning the economics of farming and amusement parks. They manipulated the stories by including no images, or inserting images showing only one side of the issue (i.e. only rich or only poor farmers, and park fun or park accidents). Half of the respondents were questioned immediately on their perceptions of the issues connected with the stories, while the other half were questioned 10 days after exposure (Zillmann et al., 1999, p. 212-218).

In their comparative analysis, they found a slight skew towards the weighted images in the immediate group that grew considerably in the delayed response group (Zillmann et al., 1999, p. 218-225). While the amusement park story was problematic since some of the images used were not as clear because of the blurred line between thrill and fear, the results of the farming story were fairly clear. The delayed response group that was shown images of poor farmers skewed towards feelings of economic hardships of farming while those shown images of rich farmers skewed towards feelings of economic gains of farming (p. 219). Their findings “urge the balanced use of photographs for multifaceted issue reports” (p. 207). Likewise, they suggest presenting visual communication of all sides of an issue, since doing otherwise “could have strong unintended effects on the newspaper readers’

perceptions of reality and thus could reduce the overall accuracy of reporting” (p. 225).

### **Cross-Cultural Communication**

Cross-cultural text carries a special set of difficulty. Words have the ability to influence public thinking and it is difficult to accurately portray a complex cross-cultural situation; cultural translation is needed. In their research, Kenney and Akita (2008) argue that interviewers should “develop culturally flexible communication styles but not necessarily mimic different groups” (p. 283) so as not to cause insult. Language is an incredibly powerful tool, holding within its words multiple points of view that cannot be completely neutral (p. 285).

International conflicts provide some of the most difficult stories to maintain neutrality, especially for the journalist who is an outsider reporting on an “Other.” To Western audiences, the Middle East seems to be in constant turmoil. Some of this perception is due to the very nature of news: “News is the exception to the rule” (Luyendijk, 2010, p. 11). It is not the quiet days that show up on front pages; it is the attacks or protests.

And with news from the Middle East this produces the first dilemma: what happens when you present exception after exception to an audience that has no picture of what ‘the rule’ in Middle Eastern societies may be? One may blame the constant media stream of negative images and stories from the Middle East on ideology. One would be foolish to deny this plays a role. Yet one should not overlook that ‘negative images and stories’ are characteristic of all news. Besides ideology, part of the problem lies in the nature of news, which presupposes that its audience is familiar with its contrast, i.e. everyday life. (p. 11)

Reporting like this runs the risk of reducing the story subjects into mere objects, or “fetishistic voyeurism” (Kenney & Akita, 2008 p. 285).

Even the best journalists, with vast local knowledge and language skills, struggle to maintain this balance. “Ideology plays a role and so do ignorance and prejudice, but even when as a correspondent one knows the local language and is hypersensitive to the pitfalls of ethnocentrism and orientalism, still the coverage one produces often reinforces stereotypes” (Luyendijk, 2010, p. 9). The stories require an appreciation and value of diversity in a multi-cultural context to paint a fully complex picture. For example, “the struggles between Israel and the Palestinians, or between Al Qaida and the US, or between the factions in Lebanon all involve the clash of competing narratives. When representing that clash, media can never do justice to all these narratives” (Luyendijk, p. 13).

### **Cross-Cultural Visual Narratives**

Few publications exist today that produce media which cross no cultural boundaries. However, there are media organizations that have positioned themselves to be communicators of the “Other.” Such organizations bring their readers and viewers into contact with cultural differences while texts and images challenge or reinforce the consumer’s understandings of other cultures and their practices (Lutz & Collins, 1993, p. 1-4). While cross-cultural text presents its own difficulties (i.e. Luyendijk, 2010; Kenney & Akita, 2008), cross-cultural images “can awaken curiosity about unfamiliar ways of life while others foster categorized stereotyping” (Lutz & Collins, 1993, p. 14).

One key inhabitant of the cross-cultural mediascape is the National Geographic Magazine. While the National Geographic Magazine (NGM) is not the sole cross-cultural publication, it is among the oldest, largest, and had been the focus



of numerous critiques and research studies. NGM can serve as a valuable case study of organizations that communicate the “Other” because of its well-documented history and heavily researched publications.

National Geographic is also unique among print publications in that its stories are consistently presented in a photo story/essay format, allowing photographers and reporters lengthy stays in the field to report on places and people around the globe and offering readers extended visual and verbal views of the world. (Mendelson & Darling-Wolf, 2009, p. 798-799)

The National Geographic Society was founded in 1888 to “increase and diffuse geographic knowledge,” it now states its purpose as a scientific and educational institution that “works to inspire people to care about the planet” (“National Geographic,” 2012). As of June 2012, NGM was ranked as the seventh largest magazine in the U.S. and is read by an estimated 60 million people worldwide each month (“National Geographic”).

Many educators have used the National Geographic Magazine as a teaching tool in various forms. One educator used images published in the NGM in a class lesson and observational research (Vanderlinden, 2008). Over the course of three days, anthropology students interacted with images from the NGM and found formulaic images that stereotyped as well as counterimages that broke the conventionalized frames of the publication (p. 33-43). Student’s responses throughout research generally began with the recognitions and frustrations of stylized representations and concluded with a new perspective of the NGM as a material cultural product. All materials produced by a certain group of people are considered material culture that must be understood and evaluated through the understanding of the producing culture, which applies to publications as well

(Vanderlinden, 2008, p. 29-33). In the case of National Geographic stories and images, to avoid misperceptions both must be understood from a Western perspective offering a glimpse at a different culture that has been systematically created through the National Geographic institution (Lutz & Collins, 1993; Vanderlinden, 2008). Student's frustrations with the publication were focused on the feelings of deception and a critical view of the NGM promoting itself as an educational institution (Vanderlinden, 2008, p. 42). Admittedly, though, this research did pull single images out of context of larger stories; however, additional research studies have been conducted with complete stories or monthly editions that have concluded with similar findings (Mendelson & Darling-Wolf, 2009; Parameswaran, 2002).

Among the most comprehensive research on the National Geographic Magazine is a book titled *Reading National Geographic* (1993) in which Lutz and Collins evaluate the publication from its inception to the early 1990s. The purpose of their research was not about the non-Western world, or how 'realistic' Western images of that world are, but how such images affect Western minds' understandings of the non-West (p. 2-3).

In order to better understand the NGM, its history must first be understood. "What began in 1888 as a dry, special interest journal for a group of amateur geographers grew within 20 years into a major source of information for an American people increasingly curious about their place in the world." (Mendelson & Darling-Wolf, 2009, p. 798) The NG Society had its roots in a time when science and amateur alike held to a static form of Social Darwinism that viewed Western society

as the apex and all other cultures were at various stages of developing towards the ideal (Lutz & Collins, 1993, p. 15-34). In the early days of the NG Society, the social sciences were transitioning from an egocentric to ethnocentric view of socio-cultural evolution, however the publication did not shift perspectives for considerable time, as late as the 1970s (p. 44). This led the NGM representations to be highly stylized and to exoticize the "Other." "Early National Geographic images were mired in Orientalist and patriarchal readings of difference, and although these images have shifted with time, the reductivist tendencies of the National Geographic's photographic conventions have remained." (Vanderlinden, 2008, p. 31)

A National Geographic story goes through a long and complex life before it lands in front of its readership. Lutz and Collins (1993) conducted 25 interviews in 1989 and 1990 with the staff at National Geographic (p. 47-85). The story is pitched, eventually accepted, and finally, a writer, photographer, and picture editor team up for the project. Generally speaking, images sought for the publication "stress timelessness rather than history; inference rather than contingency; and enduring human values rather than current human actions." (p. 59) Once National Geographic has received the images from the photographer in the field, the editing process begins. The photo editor for the story narrows thousands of images down to around 180, looking for elements that ask questions and raise to allegory. Strong or confrontational images are limited in the spirit of "balancing" what viewers see from most other news media (p. 71-72). At the time of the interviews, captioning was a completely separate department and a caption writer was assigned one story per month to research and write (p. 76-77). One photo editor outright said, "This is

not travelogue, it is not journalism, it is not an art magazine, it is storytelling.” (p. 56)

The rest their research, Lutz and Collins (1993) conducted focused mainly on the magazine’s overall narrative and on receptions of specific images removed from the context of the story. Through evaluations of color images (p. 87-116), cultural constructions (p. 119-153), race and gender (p. 155-185), and reader’s interpretations (p. 217-258), the researchers draw general conclusions that the National Geographic has:

Rarely cried out for change, raised painful, unresolved questions, embarrassed, or caused discomfort. In general, they have existed as a beautiful, somewhat compelling body of evidence that the third world is a safe place, that it is made up of people basically like us, that the people who are hungry and oppressed have meaningful lives, and that the conflicts and flare-ups we hear of in the news occur in a broader context of enduring values and everyday activities. (p. 280)

Lutz and Collins end their research by suggesting that the National Geographic re-evaluate its renderings of the “Other” through critical rereading, changes in their photographic processes, but more fundamentally through questioning the powerful American perspective towards the rest of the world (p. 280). The same can also be a word of caution for all producing cross-cultural visual narratives.

## **Appendix B: Addendum to Proposal**

### **Project Proposal Changes**

Though it spanned a significant timeframe, the various parts of the Fields Project were successful and it came together much as planned. The two changes that occurred during the course of the project involved the timeline for completion and adjusting the questions/goals of the research. The timeline changed because of the breadth of materials in the Fields Collection and bringing that into the e-book. The research changed through the course of the project as a result of three things: input and feedback from the interviewee Amy Toensing, the desire to bring the Fields Collection more into the research, and several conversations with chair David Rees and committee member Dr. Keith Greenwood.

The consensus was that Amy Toensing provided an excellent modern-day comparison with Jack Fields and, based on her responses, some of the original sub-questions were in need of adjustment. By bringing the Fields Collection into the research, it provides a platform to see changes in photojournalism over time – very much in line with the aim of the original research. Changes were made in the research goals, which is reflected in the introduction chapter and touched on in the field notes.

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