

EDITING AND MARKETING A PHOTOGRAPHY BOOK

---

A Professional Project

presented to

the Faculty of the Graduate School  
at the University of Missouri-Columbia

---

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

---

by

KATIE L. WOOD

David Rees, Project Chair

DECEMBER 2016

## ACKNOWLEDGMENTS

I would first like to thank my project chair David Rees for patiently guiding me as I worked, and didn't work for some years, to complete this project and make it what it is. I knew when I embarked on the third Missouri Photo Workshop book that it would afford me a special opportunity to work with and learn from you. I had no idea how valuable that time would prove, however. And no idea what a special experience the Missouri Photo Workshop would be. Now I've tried the Kool-Aid, and I hope it continues to quench me during a long career of working and advocating for photojournalism that captures the dignity and spirit of its subjects.

I would also like to thank the rest of my project committee for agreeing to help me on this journey. I know it can take a lot of energy to help others' dreams and ideas come to life, and I truly appreciate your guidance as I have worked towards that.

Thank you to the Missouri School of Journalism and to Veronica Toney who first encouraged me to apply. People always say college was the best time of their life but I never understood what they meant until I became a Tiger!

To Tim Rasmussen who gave me my first shot in the industry and taught me to trust myself and fight like Ali. And to the entire photojournalism staff at The Denver Post who continue to inspire me every single day.

And most importantly, thank you to my parents, sister and Monish who've always sat shotgun to my crazy adventures, and to Jennifer Randle and Jonathan Hutcheson for so kindly encouraging me to finally finish my master's degree.

## TABLE OF CONTENTS

ACKNOWLEDGMENTS .....	ii
LIST OF FIGURES .....	iv
Chapter	
1. INTRODUCTION .....	1
2. FIELD NOTES .....	4
3. EVALUATION .....	54
4. ADDITIONAL MEDIA .....	56
5. ANALYSIS .....	57
APPENDIX	
1. PROJECT PROPOSAL .....	68

## LIST OF FIGURES

Figure	Page
1. MU Student ID from 2009 .....	4
2. Photo ID for The Denver Post, shot on my first day of work in October of 2012 .....	5
3. Photo proof I was working on my project again in January of 2016 .....	5
4. Screenshots of the original MPW images I considered for Photo Elicitation .....	11
5. Examples of unedited pages and captions sent to copy editors .....	15
6. Examples of edited pages and captions returned from copy editors .....	16
7. Final 20 prints I used in the Photo Elicitation Interviews .....	33
8. The “design box” I used to standardize the spacing in the Macon MPW book .....	43
9. Photos from Watkins Lithograph on “Printing Day” .....	45

## Chapter One

### Introduction

As newspapers slim down, or in some cases close altogether, it is clear that every journalist is facing an uphill battle in justifying their work. Furthermore, as technology advances people think it is easier than ever to become a photographer. All while the expectations and appetite for good visual journalism grow.

I want to be a leader in the industry and stand up for photojournalism. Financial circumstances have changed, but visual communication's role has only become more essential to getting people to pay attention to important stories.

When I started the master's program at the Missouri School of Journalism, I believed my ability to take pretty photos would make me a successful photojournalist. However, I quickly realized there was something much more important I was missing.

Knowing that the Missouri Photo Workshop books were considered a proud achievement for the photojournalism department and a personal pet project for David Rees, I suspected that in editing the third book in the series as my final project, I would get more one-on-one guidance from Rees and Missouri Photo Workshop co-director Jim Curley. I also knew they would be as committed to the book's success as I was, if not more. So I decided editing the third Missouri Photo Workshop book as my project would offer more structure and more learning opportunities than a traditional photo project. At the time my interest in design was growing, and I thought the project would give me a chance to further explore and develop that skill as well.

In fact in the fall of 2011 I decided to spend another year at MU completing the entire editorial design sequence after I had already been working on this project for six months. A year after that I was offered a position at The Denver Post as a Digital Photo Editor and moved to Colorado, all before I found the time to complete the analysis component of this project. Finally, in 2016, with only one semester left to complete

my degree within the allotted eight years, I dug in and conducted my research on book marketing.

Book marketing was an issue David Rees and I talked about from the beginning. It was an aspect I originally planned to tackle before the book was finished so it could help inform the actual promotion and selling of the books from the MPW series. Unfortunately, that didn't work out. But doing the work four years later, almost half a decade into my working career, I found it very informative and refreshing to take a step back from the daily grind of a newspaper and think about some big picture issues that affect all photographers, i.e. how to get their work seen.

My career goals have changed many times since I started this project in the Spring of 2011, but one thing that has stuck with me from the beginning is my belief in the value of issue reporting. I got my start working for a wedding photographer as an undergraduate student and biology major. From the first wedding I worked, something just felt right, but I quickly realized I was not going to be satisfied photographing weddings for the rest of my life. I saw photojournalism as a way of using my love of photography to bring attention to important issues and stories. Two years of photojournalism classes at MU and four years at The Denver Post have only further confirmed this for me. The real power of photojournalism—the stuff I happily stay at work late working on—lies in the stories that actually make a difference, to the people in them and to their communities as a whole.

So while my career goals will continue to evolve, I know they will always be rooted in hard-hitting, investigative photojournalism that engages communities, exposes injustices and highlights important issues that deserve to be covered.

Five years after I first embarked on this project, I think I am well on my way to achieving my overall career goals, and I believe that working on the MPW book has played a huge role in my success. The time I had working with David Rees and Jim Curley was invaluable. I learned so much from them about editing and about how to pace stories and collections of stories. I learned how to arrange photos so they tell new stories

that weren't even imagined at their taking. I learned what makes a good photo story and a good photo essay and what good photojournalism ultimately looks like. And although it has taken me five years to actually finish this project, I did complete the book before the following year's MPW workshop, so by the time I started my job at The Denver Post as a Digital Photo Editor, I felt better equipped to do my job than anyone else on my team. I had really developed my ability to understand a photo story and put one together in a way that made every image important and effective. And I gained a new confidence I never had in all the time I was a student at MU. Confidence in my work, confidence in my understanding of others' work and confidence that I could make significant contributions to a talented photojournalism staff.

## Chapter Two

### Field Notes

### Big Picture Time Line

#### January 2009

- Start master's program at MU with emphasis in Photojournalism

#### September 2010

- Attend the 2010 Missouri Photo Workshop as a volunteer and begin early stages of final project

#### January 2011

- Officially start working on master's project editing MPW book



FIG. 1: My MU student ID from 2009.

#### August 2011

- Publish MPW Macon Book!!!
- Decide to spend another year at MU completing Editorial Design sequence
- Start a 20hr/week assistantship at MU International Center as Photographer

(Finishing master's project gets put on back burner to focus on assistantship and design classes)

#### May 2012

- Finish ALL classes
- Accept an offer to be an Art Director at Vox Magazine for the summer

#### July 2012

- Apply for job as Digital Photo Editor at The Denver Post

#### August 2012

- Move back to Kansas City and start applying for other "real" jobs after finishing my assistantship at Vox Magazine

#### October 2012

- Tim Rasmussen calls and offers me a job as a Digital Photo Editor!!!

(Start wondering when I'm ever going to finish my master's project now that I'll be moving to Colorado and working full time...)



**October 22, 2012**

-Start my job at The Denver Post as a Digital Photo Editor (i.e. Baby Photo Editor)

**October 2012 - January 2016**

-Focus on working as hard as I can at The Denver Post  
-Redo my website. Plan for it to take a month...takes nine  
-Stress (a lot) about layoffs, buyouts and Denver rents  
-Move on from building photo galleries all day to photo editing for the Features department, assigning photographers, coordinating Denver Post Photo Nights, and producing and editing video and creating motion graphics for DPTV!!



FIG. 2: My Denver Post ID from 2012.

**January 2016**

-Begin the final stages of completing my master's project and degree!!!!



FIG. 3: January 30, 2016. Day 2.5 of truly working on my master's project again!

**Week 265 (Courtesy of [www.timeanddate.com](http://www.timeanddate.com))**

*Saturday, January 30, 2016*

Whether you just skimmed the above “Big Picture Time Line” or enjoyed reading through all of it as much as I enjoyed compiling it, you might have realized by now that I left Mizzou and Columbia before I really wrapped this all up. Now, three years since I moved to Colorado, five years since I starting working on my final Professional Project and seven years after I first started the graduate program at MU, I am finally committing to finishing this. After all, I’m already 90% done, as many of my family members like to remind me of so often.

And here is what you need to know at this point, as well as how I plan to address these issues:

1) I didn’t take very good field notes back in the Spring of 2011. But I will include all of the logs I did write while I was actually editing the MPW Macon book below and then continue with weekly logs from here on out and try to include as much related detail as I can remember from that time to create a more complete record of all of my work from this project.

2) This is actually the third day I’ve spent working on my project this month. I spent the first day reading through the requirements of the Professional Project and writing a draft for Chapter 1 of this report, my introduction. I spent the second day gathering and organizing all of my old files from this project and building the “Media Folder” that I plan to turn in with everything from the final PDF of the book pages to the audio recordings of every photo elicitation interview I did as research to write an introduction to the book. And that leaves us here at Day 3 (Week 3 of 2016 and Week 265 of the total project time). So here goes my last ditch effort to get this all done....

## **Week of Missouri Photo Workshop, September 2010**

### *Original Logs from 2010 & 2011*

As I rode into town I was struck by the knowledge that in less than a year I would be very familiar with this town and its people. One of my favorite things to do is explore new places. I love to drive around and find new routes and roads and new places worth visiting again. But knowing that I would actually get an insider's look into the lives and issues of this town through the eyes of forty different photographers was beyond exciting.

I was impressed by the size of the town in an area of Missouri that I knew nothing about. Being from Missouri myself, I always had the impression that there were four to five basic cities with a few college towns scattered about. I thought everything else was just highways.

I mean, what do these people do for fun? Where do they shop? Do they eat sushi? How does one survive without 24-hour coffee shops and ethnic restaurants? Do the teenagers have the same aspirations I did or do they tend to want to stay and work in their hometowns and raise families there? Don't any of them feel trapped by the same people with the same problems and the same places? What do the people that live in Macon do when the stores and people and public spaces are so limited?

Clearly, these questions are a bit unfair and would not do much in the way of helping me make friends. But a lot of it will eventually reveal itself to me without me ever having to take a single picture. That is the luxury of the editorial position, or the burden.

I was also surprised by the cars. Most of them looked pretty new. I guess I pictured everyone in a small town to be very old or very poor. Maybe that is because that is how it is in the one small town that I ever spent any amount of time in growing up, in Prescott, Kansas where my grandparents lived. I guess I have a lot to learn about small town America, or at least about Macon, Missouri.

## **Production Schedule**

*January 11, 2011*

**Dates of Project:** January 2011-April 2011

**Bid deadline:** March 1, 2011

**Projected delivery date of books:** June 1, 2011

**Week 1 (January 10-14):** Photo Elicitation with Maconites.

**M:** Post potential photos from MPW 62 to blog for interviews and finish setting up blog.

**T:** Travel to Macon and get historical photos for elicitation and begin setting up interviews. Post potential historical photos to blog for interviews.

**W:** Print photos for elicitation and finalize interviews.

**R-F:** Conduct interviews.

**W:** Write blog post about photo elicitation.

**Week 2 (January 17-21):** Draft book forward

**M:** Compile and organize info from interviews.

**T:** Draft forward.

**W-F:** Conduct final historical research to add and update draft. Post draft to blog.

**Week 3 (January 24-28):** Begin editing photos and finalize copy editing workflow

**M:** Make work prints of photographer's final edits.

**T-R:** Edit stories down from 10-12 photos to 4-8 photos.

**F:** Finalize copy editing workflow with Mike Jenner.

**Week 4 (January 31-February 4):** Prepare edits for copy editors

**M:** Make digital folders of each story.

**T:** Make caption sheets of workshop final edits to be printed out for copy editors.

**W:** Print story packets for copy editors including print outs of photos to be used in book, caption sheets for entire story, and contact info for photographers and subjects.

**R-F:** Finish preparing work for copy editors. Post an update on blog on progress.

**Week 5 (February 7-11):** Prepare for professional analysis and work with copy editors

**M:** Draft interview questions for self-published books and identify potential interviewees.

**T:** Begin setting up interviews starting with Josh Bickel.

**W-F:** Conduct interviews on self-publishing and marketing photography books.  
Post an update on blog on progress.

**Week 6 (February 14-18):** Complete interviews for professional analysis and draft article from interviews to send off to trade magazines. Begin any marketing work that will need to be done for the final book. Post draft of article on blog.

**Weeks 7-13 (February 21-April 8th):** Complete final designs for the book and work on any additional photography that may need to be done

**M-T:** Design layouts for approximately 6 stories.

**W:** Meet with committee members to go over new layouts.

**R:** Revise layouts.

**F:** Work on project report and post progress update to blog.

**W:** Work on any additional stories that we might want to add to the book.

**Week 14 (April 11-15):** Finalize overall layout of book

**M:** Finalize photos for introduction. Draft layout.

**T:** Finalize story order.

**W:** Finalize opening feature images.

**R-F:** Go over final story order with committee. Make any necessary adjustments.

**Week 15 (April 18-22):** Finalize anything left and prepare for final meeting with project committee

**M:** Post final draft of forward to blog and finish up any accuracy checks on it.

**T-R:** Finalize report of overall project and send to committee members.

**F:** Finish up anything on book to send to printer.

**Week 16 (April 25-29):** Complete defense and begin final work with printer.

**Week 17 (May 2-6):** Make any necessary corrections or updates to project report and send to binder.

**May 13th:** Graduate!!!



## Potential Workshop Photos for Photo Elicitation

January 11, 2011

For the photo elicitation interviews, my goal will be to get an overall sense of the identity of the community. So I want to use pictures that reflect the community well. During the interviews, I plan to make an opening statement then have interviewees look through photos and say what they want. Then I will ask some general follow-up questions after they have looked through everything. I plan to use 6-9 photos from the workshop in interviews with people from Macon. I will also use 6-9 historical photos to prompt responses in the interviews. Below are the photos still in the running from the workshop.

					
<p>Photo by Peter Eversoll. This photo may reveal basic political attitudes in Macon. It will be interesting to see if the interviewees agree or not.</p>	<p>Photo by Emil Salman. I think this photo could spark discussion about high school culture in Macon. Either the interviewee's own experiences or their attitude towards current teenagers.</p>	<p>Photo by Hannah Teoh. The food industry seems to play a large role in Macon's economy and lifestyle. This photo could serve as a good prompt for discussion about the town's feeling about this.</p>	<p>Photo by John Russo. Macon seems to be in a transition period where it could either build itself back up or become a total ghost town. I am hoping this photo would encourage interviewees to discuss this issue and their feelings about it.</p>	<p>Photo by Desmond Lim. This event was wide reaching and one event that many people in Macon gathered for. It would also be interesting considering that the town has military roots.</p>	<p>Photo by Jana Asenbrennerova. As we all seem to agree, photographers often push themselves to cover hard stories at MPW. This leads to lots of negative coverage of the town. I would like to use this photo and provide respondents with a chance to talk about crime and town officials and whether their presence is truly as great as our coverage might suggest.</p>
					
<p>Photo by Kevin Lehman. This photo would be interesting because on the one hand it addresses farming which is a large industry in Macon. At the same time, it will be interesting to see if many interviewees respond to the traditional approach or recognize that the man is living "off the grid."</p>	<p>Photo by Lysanne Louter. Driving down HWY 63 in Macon it seems like fast food restaurants are abundant. Are people from Macon aware of this and how do they feel about it.</p>	<p>Photo by Mallory Bracken. Lots of people we spoke to throughout our time in Macon brought up how boring Macon can be. I would be curious to see if this photo would spark discussion about boredom or the youths in</p>	<p>Photo by Phillip Andrews. This photo could prompt various reactions from the interviewees and might therefore be helpful.</p>	<p>Photo by Peter Eversoll. This is a photo of Con Agra. It will be interesting to find out how people feel about this company because it plays such a significant role in the town.</p>	<p>Photo by Desmond Lim. This photo may not work as well as I would hope for the interview but for me it is an exceptional view of hope and endurance which are general themes I identify with in Macon.</p>
			<p>One final photo that is not included but I may add will be of the Toast Masters plant. When it closed hundreds of jobs were lost so it may be important to include.</p>		
<p>Photo by James Chance. This goes along with the recreation theme that might be worth exploring in my interviews.</p>	<p>Photo by Stefan Armijo. This photo shows a young guy who runs his own business in Macon. I am interested to see if it would spark any discussion about running a business in Macon or the youth and their attitude about making their home in Macon.</p>	<p>Photo by Steve Remich. This photo captures the family attitude and the working lifestyle I think many people from Macon would identify with.</p>			

FIG. 4: Screenshots of the original MPW images considered for photo elicitation as originally outlined in the maconbookprojectblog.wordpress.com blog. Password for original blogs is: Maconithappen  
See the Media Folder for more images considered and the final edit of images used.

## **Copyediting**

*February 16, 2011*

### **Process**

From the start copyediting has been a concern for this book. The editors of the past two MPW books have taken different approaches with varying levels of success. So it was up to me to develop an approach that made sense and hopefully streamlined the process.

From my understanding, Michelle Peltier did all of her own copyediting. This option was appealing in that it allowed me to have a lot of control over the content of the captions. However, copyediting is not my strong suit and doing it on my own seemed like it would really slow down the process. Also, I want my focus to be on the editing and design. With help from copy editors I will have the energy to do content checks without getting too sidetracked from my priorities.

For Josh Bickle's book he had a handful of copy editors edit his captions. To get to the captions, the editors were set up with access to the MPW server where they would take photos from one folder, edit the captions they got from the embedded file info, then put the updated photos in another folder on the server. For many reasons, this approach had some pitfalls.

So, while Josh's approach appealed more to me than Michelle's, I still felt like there needed to be a better system. I also felt like the focus for the copy editors needed to be on the content and not on figuring out how to access the images and captions.

In December I learned that Professor Mike Jenner was interested in getting his basic copy editing class involved with the project. This news was really exciting. Now instead of relying on a few copy editors to figure out and find the time to do all of the work, I could assign 1 to 2 stories a person to a class that was going to use the project as a way of learning and doing something unique. But then the question of accessibility became even more important. Putting photos on a server would require that I got



PawPrints from 20-40 students so they could be added to some technical staffer's list. And explaining the process of getting images from a file, then captions from the file info just seemed like a lot of steps. I couldn't help but think there had to be a better way.

Based on my experience from serving as a photo editor in the Missourian newsroom and based on some suggestions from Mike Jenner, I knew the students/copy editors would benefit from having a printed copy of the captions to work with. I also knew it would be kinder if they did not have to re-type the new ones from scratch. I debated on if it was necessary to worry about being kind, but then decided it was still utilitarian because then they would hopefully do a better job on the content since there was less work to do in re-typing everything. Anyway, it finally hit me that if I compiled all the captions into one document, I could print them off for the copy editors and also email them the electronic version in case they lost their hard copy and so they would not have to re-type everything from scratch. **(See Page 17, Fig. 6 for examples of caption sheets provided to students).**

I also liked this approach because it put all of the essential information for the copy editors in one place. In the document, I included the photographer's name and any contact information I had readily available including phone numbers and email addresses. I also copied the story summaries and all of the captions even though not all of the photos were given to the copy editors. This seemed like a great way for them to understand the entire story and how the particular photos related to that. This way the copy editors could pull essential information from captions of photos not being used, rather than me doing that at the end.

Next, I had to decide in what format I needed the final captions back. Josh had asked his copy editors to copy the captions back into the file info of their respective photos. But since I had decided to skip the server access route, I had to come up with a different plan. Then I discovered around the same time that in InDesign, you can place text from word documents just like you place photos. So I decided to request that the

students return their edited captions as word documents to me. **(See Page 18, Fig. 7 for examples of caption sheets returned from copy editors).**

As Mike Jenner planned to grade them as class assignments he offered to compile the documents onto a zip drive in order to deliver them to me. Because I asked that the students name the documents in the format photogslastname\_captions.doc (e.g. wood\_captions.doc), I thought it would be relatively simple to go back and access the captions while designing page layouts. So when I am working on Phillip Andrews' layout for example, I can just do a place text command in InDesign and select the Andrews\_captions.doc and be ready to design/adjust the caption layouts.

At the time of writing this, I have yet to test out this plan, so I will have to follow up on the reality of enacting it. But I am hopeful. It will take some maneuvering to get the captions in their own text boxes, but it will save me from copy and pasting from each individual photo's metadata.

Along with captions, I had to let the students know which photos they needed to edit captions for. Since we would be editing the photos from black and white photo copies, I decided to just print those off with the file names under them and title the captions on the caption sheets with the corresponding title. Then I got folders for each photographer which I gave to the students. In the folder I included a copy of the caption sheets and the copies of the photos that we had chosen for the book edits of the stories. I then also included copies of the release forms from each photographer in the folder and asked the copy editors to highlight any name in red that did not have a release form. That way I could run through those names in the end and follow up on any missing information.

I also color-coded the folders based on general themes they fell into as a way to find things quickly. This was a little extra work that may not have been that necessary, but it did seem to help with finding things quicker when working on final edits with David Rees and Jim Curley.

**Photographer:** Steve Remich  
**Phone Number:** 757-839-5523  
**Email:** steveremich@gmail.com  
**Final Edit:** 10, Alt 1, 11, 2, 7, 4, 3, 12

**Story Title:** Choosing the Simple Life

**Story Summary:** It's not an accident that the **Pittmans** live a rustic lifestyle surrounded by family and farmland. In 2004, Chet Pittman and his wife Toni took a risk and left their modern concerns and ranch lives behind. Chet sold his stake in the Pittman and Sons large family ranch near Amarillo, Texas and moved with his wife and children Paxton, Eva Jo, Emma and Brody to a small, 100 acre farm in **Verzler**, Missouri.

Now Chet and Toni live a more simple farm life on their small piece of land where they raise a few cattle, pigs and chickens and home school their children. The family spends most of their time together and everything Chet and Toni do is centered around their children. "Maybe it's because we waited so late in life, I appreciated 'em so much, I began to see the blessing of what God had given me and I thought, I don't want to sacrifice any of that. I don't want to give up any of that. I want as much as I could physically and mentally possibly grab of them and I think that's ultimately why we're here."

#### Captions

**Remich\_001.jpg:** Before beginning his morning chores, Chet Pittman takes a moment to admire a spider web lit by the morning sunlight. Christianity is a central part of the **Pittmans'** lives and just minutes earlier Chet had spoken with his family about how they could see God's work in the physical world by appreciating the natural beauty around them.

**Remich\_002.jpg:** Paxton, Eva Jo, Emma and Chet Pittman flip through their bibles during a "sword drill" game. During a "sword drill", the kids are instructed to "stand at attention" and they hold their bibles closed until a leader calls out a chapter and verse. Then they must flip through the bible and the first person to call out the first word of the verse correctly is allowed to read the entire selection.

**Remich\_003.jpg:** Toni Pittman, left, peels potatoes preparing for a dinner gathering at their house while her son Brody plays on their tree swing.

**Remich\_004.jpg:** Toni instructs her son Brody in math while her daughters Emma and Eva Jo practice piano. Although both Toni and Chet went to public schools, the **Pittmans** decided to home school all four children.

**Remich\_005.jpg:** Brody Pittman walks out in his front yard to begin his morning chores.

**Remich\_006.jpg:** Paxton moves a small chicken coop during his morning chores. At 15, Paxton is the oldest son and takes on more work and responsibility than his siblings.

**Remich\_007.jpg:** "It's a little guy," Brody said about the small splinter that his father removed from his foot. The entire family spent the morning building a fence before Chet had to leave for his part time job at a **Walmart** distribution center in **Moherly**, Missouri. "Nothing of this world is worth more than my children and I could see that trying to have both was not working out very well. I was going to have to sacrifice somewhere," Chet said.

**Remich\_008.jpg:** Chet and Paxton slice homemade bread and peel garlic to prepare for a dinner get together with friends.

**Remich\_009.jpg:** Chet holds up a crappie that he and his son Paxton helped **Abigail Schotzler** catch in a pond on their farm. **Abigail's** father, **Nicholas Schotzler**, works with Chet at the Walmart distribution center in **Moherly** and although he and his wife are much younger than Chet and Toni, the families bonded through their strong Christian views and often visit the **Pittmans'** farm.

**Remich\_010.jpg:** Chet and his sons Paxton and Brody head home after an afternoon of "building fence" at **Eddie Woods'** farm in Macon, Missouri. Chet occasionally takes jobs building barbed wire fences for farmers around Macon to earn money and also to train his oldest son Paxton so that he will have a skill he can use to establish a business when he gets older.

**Remich\_011.jpg:** Emma and Eva Jo stop to greet their father and brothers as they ride down the driveway to their house in **Verzler**.

**Remich\_012.jpg:** Chet and his wife Toni take a minute before packing up their truck after a full day of building a fence on **Eddie Woods'** farm. "I can give ultimately all to my children but I deprive my wife of what she needs and you can't do that. You have to give God your first and I have to make Toni my first. Because the way that I love her is the way that I will love my children. And when I give her love and respect, I'll actually earn more love and respect from my children."

**Photographer:** Andrea Morales  
**Phone Number:** 305-968-6041  
**Final Edit:** 12, 3, Alt 1, 7, 5, 4

**Story Title:** The Young and the Restless

**Story Summary:** In a smoky one-bedroom apartment in downtown Macon, the ever-present television glow illuminates the lime green neon paint that **Korie Buckwalter** splattered on the walls. The trail of paint crawls down the wall onto the furniture. The 19-year old's penchant for colorful improvisation has transformed the stark, stale atmosphere of this windowless room.

**Korie** shares his apartment with friends **Jackie Morris**, 19, and **Timmy West**, 18. All three grew up restless in their respective small towns and all three have landed here. Armed with GEDs, fortified by abandoned career aspirations (**Julliard** for music composition and teaching little kids are a few), the three met in West Plains, Missouri, and have ambled through small towns in the Midwest, sometimes together and sometimes apart. They converged in Macon less than a year ago where they shared a tent by the lake.

Through hanging out and scraping by, the three have created an unexpected family structure of small-town wanderers: **Korie** the breadwinner, **Jackie** the sensitive caretaker and **Timmy** the spunky little brother. Ironically, their shared support, both financial and emotional, allows them to retain their spontaneous ways.

#### Captions

**Morales\_001.jpg:** With the Cartoon Network's late-night programming winding down, **Timmy West**, 18, is the only one awake on the full-size bed he sometimes shares with **Jackie Morris**, 19, and **Korie Buckwalter**, 19. While it is **Korie's** apartment, **Jackie** and **Timmy** helped furnish the place by collecting hand-me-downs from friends and family. The love seat and the floor provide other sleeping options in the place where "sleep where you fall" philosophy is popular.

**Morales\_002.jpg:** **Jackie** and **Timmy** are close friends from when they lived in West Plains, Mo. Sharing cigarettes, food and sometimes even clothes has become part of what makes them so reliable to each other. "If anyone made **Jackie** cry, I would have to punch them in the face," **Timmy** said.

**Morales\_003.jpg:** After the food stamp card arrived, the trio stocked up on all kinds of effortless fare, including Top Ramen. Along with the EBT card, **Korie's** job at Subway, social security checks, odd jobs like babysitting and the occasional trip to the pawn shop keep the communal wallet afloat.

**Morales\_004.jpg:** Not content with staying in Macon jobless and homeless after being booted from their tent, **Jackie** joined **Timmy** in his car on a cross-country trip this summer. They got by with the help of fellow drifters, the kindness of strangers and their cardboard sign. "We met lots of nice people, but we also met lots of real mean ones too," **Jackie** said.

**Morales\_005.jpg:** A few days prior to food stamps' arrival, a jar of jelly is the only items on the shelves of the refrigerator. Fending hunger means that **Korie** will sometimes bring home leftover sandwiches from Subway to share and box of pancake mix goes a long way.

**Morales\_006.jpg:** "We're just trying to save money to move on to the next town," **Jackie** said. With **Korie's** paycheck stretched thin, **Jackie** and **Timmy** submitted a number of applications to fast food places around town in hopes of earning what they need.

**Morales\_007.jpg:** Both **Korie** and **Timmy** grew up and came out of the closet with **Jackie** by their side. "A lot of people stopped being my friend when they found out I was gay," **Timmy** said. Their lives in the small apartment is not hung up on the idea of personal space because of their bonds.

**Morales\_008.jpg:** Everything is a little ad hoc at the apartment, including their source of entertainment. A cable line drops out of the ceiling to feed their television.

**Morales\_009.jpg:** A craving for a candy bar and root beer spurred a trip down to the grocery store. **Jackie** saw a commercial for Kit Kat bars on TV and rallied for the trip.

**Morales\_010.jpg:** After the lunch rush, **Korie** takes his break outside Subway. Each pay period, he often works 40-plus hours, but rarely breaks \$400 on his checks.

**Morales\_011.jpg:** Lime green is **Korie's** favorite color and is present in everything from his subversive paint job to his lamps and his cookware. "I tried to add some color around here because everything was white," he said. "It's hard not having a window here because you never know what time of day it is. We almost painted one on the wall. It would always be sunny. But then we ran out of paint."

FIG. 5: Examples of unedited pages and captions sent to copy editors.

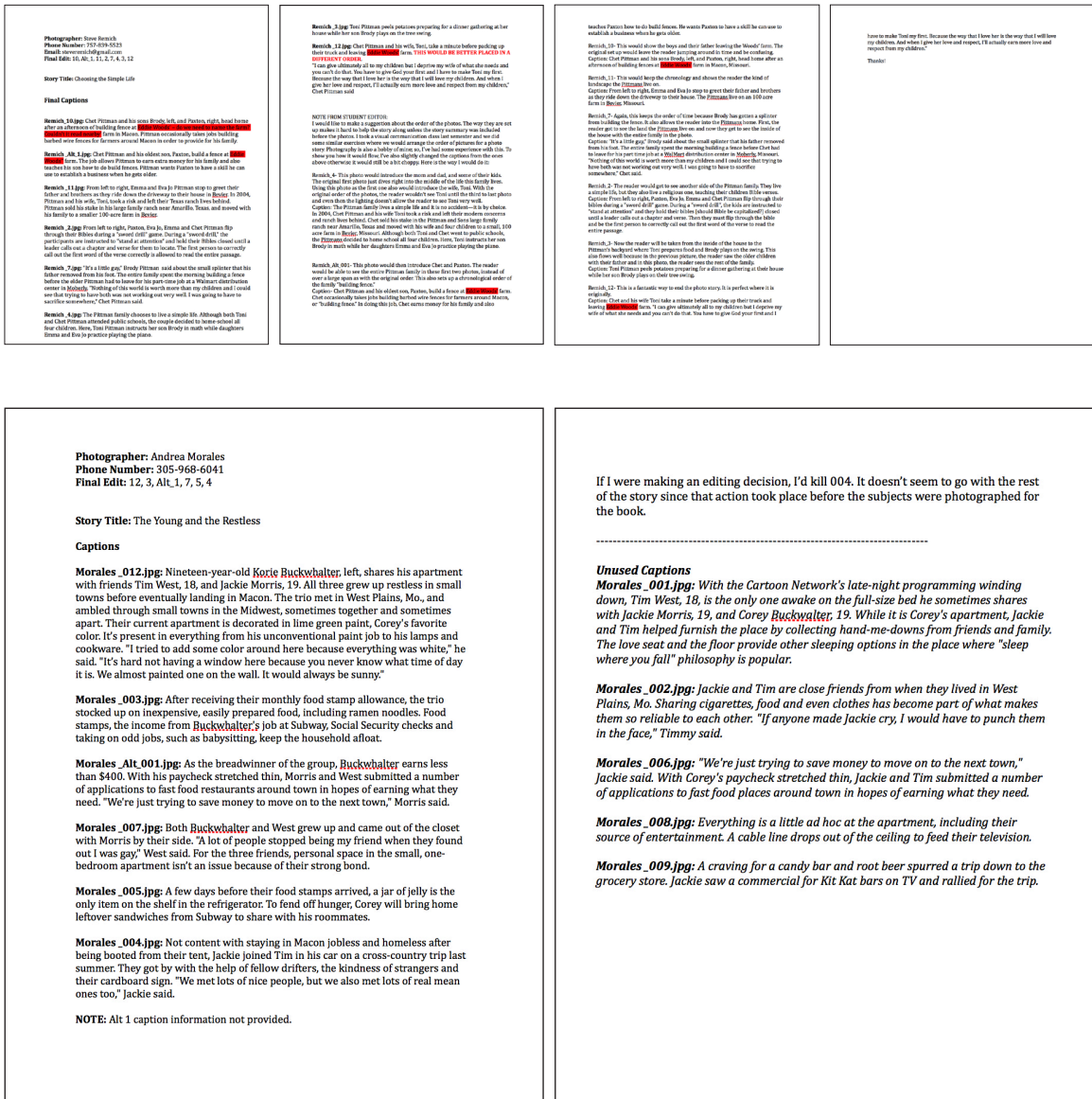


FIG. 6: Examples of edited pages and captions returned from copy editors.

## **Reflection**

There did seem to be a lot of work involved in preparing the folders for the copy editors by doing it the way I did. However, it gave me a chance to get more familiar with the stories myself so there was some advantage to it.

Still, it was somewhat frustrating because although the photographers were instructed to enter their captions into their final workshop edits they managed to come up with multiple ways to go about this. Some had also forgotten to include their contact information. I started making the caption sheets by copying and pasting from their final low-res edits in Adobe Bridge. But then after talking to my roommate and fellow student Han Cheung, the 2010 MPW web expert, I realized that some of the photographers had contacted him and made changes and updates to their captions for the website. So then I started to copy and paste from the website instead. This may be the best approach in the future to insure that the editors get the most up-to-date caption information and that the final edits are still the same. In some cases, photos had to be removed because of privacy issues which is impossible to know just from looking through their final edit folders.

It may also be worth considering requiring the photographers to type their captions in a document following a specified layout that the next editor can use to make the caption sheets so their stuff is already ready to go. If this is done, it would save the editor about 10 hours in copying and pasting captions and story summaries together. However, then all emails regarding changes and updates to captions on the MPW website would need to be forwarded to the book editor so they are aware of the changes.

## **Photo Editing**

*February 22, 2011*

### **Process**

In order to edit each story down for the book, I first made black and white copies of each photo. Having them in black and white helped me to visualize how they would look in the book even though they were poor renditions. Using the caption sheets I had already prepared for the copy editors, I first organized the stories into sections based on broad themes including: family, feel-good/town icons, fringes of society, and agriculture/making a living. This helped when working on individual stories as a way to not use repetitive images from similar situations.

Once I had the prints organized, I went through each story one at a time and attempted to edit them down from 10-12 photos to 4-8. The easiest approach was to eliminate repetitive images, then erroneous ones. After I had finished my draft edits, some loose and some tight, I went over each one with David Rees and Jim Curley. Generally we looked at the images I had kept first and then scanned the ones I had removed from each story and moved things around.

In a few cases, David and Jim asked me to completely re-edit the entire story and bring it back. When doing this they also suggested I go back through the photographer's takes or through the photos they had pulled for the exhibit during the workshop. When I first did the edits, I was under the impression that I could only use photos from the photographers' final edits from the workshop though no one ever explicitly said that to me, so I am not sure why I thought that was the case. But after doing all the initial edits then going back through the folder of stuff pulled for the print exhibit I regretted not doing it from the start. In the end I probably used 10-20 photos from that folder as alternatives to the photos from the final workshop edits. This may require a little more effort from the copy editors but at least I will be more comfortable with the final edits in the book.



Finally, after we confirmed our edits for the copy editors, I went back to the caption sheets before I printed them out and added a line under the contact info for the final edit numbers. Since I was sending off the black and white copies of the photos to students I did not know personally, I worried there was a good chance I would not get many of the images back. So I needed a way to quickly figure out the final book edits without having made two prints of each story. So I entered the numbers from the image names into that line on the caption sheets as a small but necessary safeguard in case the original folder or any of the photos did get not returned to me.

### **Reflection**

As I mentioned, I brought edits of varying degrees of tightness to David and Jim. But in the end, the edits that we finished with and sent to the copy editors were generally looser. This was a conscious decision as it will be easier to cut things while designing than it will be to add things. Adding will require more work from me and the newly introduced photos will not have been copy edited. So I planned to give about 4-8 photos to the copy editors but ended up giving them about 5-9 on average.

Also, I had hoped to go over my edits in one day with Jim and David, but that proved unrealistic. In total, it probably only took us 4-5 hours to go through all of the stories, but after an hour or two in one sitting it just got monotonous. So, I would have planned that out differently had I known. I think 2-3 meetings with the goal of getting through about 15-20 stories a meeting would have been a better plan.

## **Revised Schedule**

*February 27, 2011*

Below is a loose schedule of the work I still need to do to finish my project. Before I begin designing, I want to get through the draft of the forward. So, I believe designing will start in about two weeks. During that time I also plan to work on the professional analysis aspect of my project and may end up pushing that back to do after the designing. My goal was to do this first so I could be working on marketing things throughout the whole process. However, it is the least important aspect of getting the book to the printer, so I will move it around as needed. In a few weeks, I plan to post a third and hopefully final version of my schedule with final dates identified.

### **Photo Elicitation with Maconites:**

- Finalize 2 more interviews
- Blog post about photo elicitation

### **Draft book forward**

- Compile and organize info from interviews
- Draft forward
- Conduct final historical research to add and update draft. Post draft to blog

### **Professional analysis**

- Draft interview questions for self-published books and identify potential interviewees
- Begin setting up interviews starting with Josh Bickel
- Conduct interviews on self-publishing and marketing photography books. Post an update on blog on progress.
- Draft article from interviews to send off to trade magazines.
- Begin any marketing work that will need to be done for final book. Post draft of article on blog.



**Complete final designs for book and work on any additional photography that may need to be done (Still organized by weekly schedule, taking about 5 weeks to finish)**

**M-T:** Design layouts for approximately 6-10 stories.

**W:** Meet with committee members to go over new layouts.

**R:** Revise layouts.

**F:** Work on project report and post progress update to blog.

**W:** Work on any additional stories that we might want to add to the book.

**Finalize overall layout of book**

-Finalize photos for introduction and draft layout.

-Finalize story order.

-Finalize opening feature images.

-Go over final story order with committee. Make any necessary adjustments.

**Finalize anything left and prepare for final meeting with project committee**

-Post final draft of forward to blog and finish up any accuracy checks on it.

-Finalize report of overall project and send to committee members.

-Finish up anything on book to send to printer.

**Complete defense and begin final work with printer**

**Make any necessary corrections or updates to project report and send to binder**

**May 13th: Graduate!!!**

## **First visit to Watkins Lithograph**

*June 6, 2011*

Today I sat down with Perry and Tom at Watkins Lithograph in Kansas City to go over things I need to know before I get started on toning the photos for the book. A big thing I was not aware of is that Watkins prefers the photos be converted to grayscale. So that will be the first thing that I do before adjusting anything in curves and highlights. Then once I go into curves, Perry recommended that the values be from around 3% to 80-90% for the best quality with the shadows being no higher than 92-93%.

Some good news was that I do not need to worry about resolution. They said there is no need to adjust photos with low resolution and large sizes. I was concerned that I would need to convert all of these photos, but Perry said it will be better for inDesign to deal with this issue rather than me.

I have been making adjustments to photo crops in InDesign rather than Photoshop because it is there in front of me and makes the designing process easier. Watkins said this should not be a problem, but that it would have been better to have made the changes in Photoshop rather than just coded into the process. Because I have made adjustments in InDesign, Watkins suggested I utilize the High Quality Display option in InDesign to check photos and make sure their quality has not been compromised by the changes.

We also discussed toning for the printers and Watkins suggested I use a good monitor, first and foremost. So although I have done most of the design work on my laptop, I will be toning images on the monitors in the photo lab that are specifically designed for print quality viewing. I can also proof the images with a Coated (SWOP) profile and should get an accurate view of what the photos will look like. And I can also look at a “proof” in Adobe Acrobat by going to Output Preview and choosing the Coated (SWOP) driver, making sure the simulate overprinting box is checked.

**Quick notes on what to send to Watkins:**

-Watkins said it would be best to send them a PDF using the 1.3 version at High Press Quality.

-They also said to make sure the bleed is set to .125 on all four sides of the pages including spreads.

-Additionally, if I want to be on the safe side with photos, then they need to bleed by at least 1/8th of an inch, and be no more than 1/8th an inch from the outside of the page. I have had some troublesome images that do not bleed well so this was a concern for me. After talking with Watkins, the solution seems to be to redesign any photo that is at risk without a bleed. This may not be possible in all cases, but will be the safest way to avoid the problem.

## **Photo Elicitation Interview Notes**

*June 6, 2011*

### **People:**

Theodore Gary = hospital and library (hospital because of wife's death and poor health) and Macon Lake

Fower-3rd pilot in Missouri and flew with Lindberg

Macon Massacre- shooters all shot in the air

Reason railroads are under bridges is because women forced the city to do so after their horse was spoked and caused an accident in 1901

Blees and mysterious death

Lolli's: sold pony to queen?

### **Stories:**

Stampers-been around since 1917

Only catholic school that stayed open during depression in MO

People used to watch TV at the corner downtown at Wren's Appliance store

Kayde Myer' brother almost hit an ostrich that got loose from the Lolli Brother's Pavilion

Rumors about tunnels from Blees Military academy to just about every location from Oak Hill Mansion to Royal Theatre and people even saying you could ride a horse in it

Kids hanging out in parking lot behind Ben Franklin's

Kayde's mother brought her husband dinner every night at Toastmaster's

Driving to Moberly to get fast food

Taking train to nearby cities and towns as class field trip and trains running so often people would take them into Macon to see a show and catch one going back with little planning necessary

Todd would brag about cousin busting out of jail by spooning out mortar in wall. Was quickly caught, but you could see where hole had been patched for years

Amish girls sneaking down to Columbia to go out

Could take things from stores on approval

Military academy “It was kind of like Disney land with all the stuff they had on it”  
Davison

Tanner got kicked by a llama while working a Lloli’s

Magic show at theatre

Date night to Shelbina

Tennis courts at Y entertain residents of blees military academy

Running the damn

Dances at theatre after big football games

**Attitudes:**

Different things are important to different people.  
Marylin cares about history and architecture

People think of police as there for them, not watching them

Family friends are known as uncles and aunts

People know who football players are and want to talk to them about the sport

Can’t be unfriendly because you see most of the people most of the time

Sports are entertainment

Have to build in extra time at grocery store because it is place to socialize

Every one crashes everyone else’s reunion

Plan to come back and stay

“Big metropolis” = intersection of 63 and east/west highway

More surprised if they don't recognize someone than if they do

Macon needs medium sized employers

**Conflict:**

Goal is not necessarily to depict a town

Lewis: Stories were sensationalized and picked on easy targets

**Reflection:**

From conducting my photo elicitation interviews, it became apparent that Maconites were upset by the Missouri Photo Workshop because they felt like the photographers should have been seeking out the best stories in town, especially since there was talk of a book. But the photographers' goals were not about that at all. Their goals were to learn, to challenge themselves and find a story compelling enough to catch the attention of their MPW “coaches.”

There is this buzz word in the world of photojournalism: story telling. We like to think this is our ultimate goal. But it can be misleading to people not invested in our side of things. Story telling sounds quaint. It sounds charming and sweet. But it is not our ultimate goal to make people feel good about something, nor is it our ultimate goal to make people feel bad about anything either. Our goal is to make people care about something. Sometimes that means a story can be positive, but often times in the world of photojournalism it means exactly the opposite. So the photographers that came to the workshop were not looking to create a feel-good, comprehensive visual record of Macon. They were looking to find a good story and photograph it in a way that makes people care about their subjects whether that feeling comes in the form of pride, hope or even occasionally disappointment. This is an issue I'm still trying to process...

## **The Funny Thing About Stories**

*June 11, 2011*

### **(Draft of *Afterward* for Macon Book)**

“It is very strange, what you do,” Alex said gently. He was the most welcoming of the group who had agreed to let me photograph them for a book about Macon. Of course they were all welcoming, but Alex, having had some experience as a photographer, seemed to have less reservations about submitting himself to an archaic reality film crew in the form of a single photojournalist.

A few days before, I had moved in with them at the Snyder’s home and had already taken hundreds of photographs of the young actors that were in town for two days short of a month to put on a holiday performance for the Maples Repertory Theatre. After countless hours of being documented, Alex was finally revealing what they were probably thinking from the start, telling me how odd it was that I wanted to live with them but not be one them. During those four December days I mostly scarfed fast food in my car so I could focus when photographing them doing such things as rehearsing, playing video games and even eating Taco Bell together. It was disheartening to such a friendly group that I generally would not eat or relax with them. And so Alex was right. I was embedded in a sense, but separate as well. It was a necessary but strange paradox to endure, though the actors made it easy enough for me.

The rest of Macon had experienced the strange ways of photojournalists a few months before when 40 photographers coming from places as far as Japan descended on the small town in northern Missouri to attend a workshop on photojournalism and the art of telling stories.

The problem with telling stories is that it sounds quaint to most people. How charming to tell a story. But in the journalism world, telling a story does not mean quite the same thing. Not to say a story cannot be positive and have journalistic value. Our main question to ourselves when we work is why should people care about this? So often

times, when we say we want to tell stories what we really mean is we want to get people to pay attention. To care.

Unfortunately this is how journalists make a bad name for themselves as predators or sensationalists, because we are always picking on the easy targets. But like any story, a photo story needs to have a conflict. Without that conflict there is not a complex story and without a complex story there is just not a point in making more than a couple photographs about the thing.

For our kind, photography is a tool to tell stories. It is our way to communicate with others about what is happening. This can seem strange to other people and even offensive at times. In a world where people have cameras on their phones it seems strange that some of us prefer to take candid pictures of people in their everyday lives. The goals of photojournalists often seem intrusive, unflattering and, sometimes, just plain old boring. Nevertheless, we trudge on, convinced that our dedication to our subjects' lives will somehow change something or, if we are good enough, perhaps, change someone.

**(Notes for Macon Book *Introduction*)**

In a town of less than 5,000 people stories get around quick.

>Macon's historical stories

>Stories are a forever old endeavor/photography fits in how....

>Not always positive

>Macon's historical stories

>Macon now according to Todd

Macon has a rich history of characters and stories that make it unique. Rich in coal, it attracted a great deal of Italian immigrants in the mid-1800's. Then, at the beginning of the 20th century, Col. Brees put Macon on the map with his military school, second only to Westpoint in stature according to many. Near the turn of the century Macon was a



bustling small, city that served as a major depot with the only catholic school in Missouri that managed to stay open during the Great Depression. The Fowlers who were friends with Charles Lindberg made Macon their home and entertained their generation with their flying circus.

In Macon, stories are in no shortage either. To this day, no one knows for sure what really happened to Col. Blee in St. Louis since his son burned the report on his autopsy. A criminal was the cause for Macon coming to be known as the City of Maples, by paying off his debts to the city with XXXX maple trees. XXXXXXXXXX stories from interviews XXXXXXXXX...

## **Week 275**

*Saturday, April 9, 2016*

So, as I said, I didn't keep up with my logging very well back when I was actually working on this project full time. The good news is that I did not actually blow off the project itself and I am still very proud of the final Macon book and think it will continue to be one of the greatest professional accomplishments of my career. I worked extremely hard to mold, shape and edit the book itself and, looking back through it now with three years of experience working in photo and video editing full time, I am still really impressed with the final product.

But going back to my lack of attention to logging in real time, there are some holes I'll now fill in. For starters, you may notice that this log comes 10 weeks after my initial re-logging back on January 30th, 2016. Since then, I've made very slow progress. In fact the only progress I have made since then is pulling together my old logs into this report and adding a few relevant images and examples. So no need to document that over the past 10 weeks. My next step is to write logs on some of the issues I feel could use some more background including: photo elicitation, writing the afterward for the book, designing the book, choosing the story order, working with the printers and helping to organize the sales of the book. So the next few logs will be written in 2016 *reflecting* on what I did back in the Spring of 2011 to complete the project.

## **Week 276**

*Saturday, April 16, 2016*

POYi comes to Denver!!

**Week 277**

*Saturday, April 23, 2016*

**Photo Elicitation**

In all I conducted seven photo elicitation interview talking to a total of nine people. The names and dates of the interviews are listed below.

**Todd Davison**, age 46, Artistic Director of the Maples Repertory Theatre

Email: [tjdavison@missvalley.com](mailto:tjdavison@missvalley.com)

Phone: 660-385-2555

Interview Date: 1/14/2011

**Tanner Nute**, age 17, High School Senior, All-State Football player

Email: [tannerlawrenc3@gmail.com](mailto:tannerlawrenc3@gmail.com)

Phone: 660-676-9177

Interview Date: 1/14/2011

**Kelly Lewis**, age 48, Probation Officer, Downtown Revitalization Library Board

Email: [klmaconpix@gmail.com](mailto:klmaconpix@gmail.com)

Phone: 660-415-6044

Interview Date: 1/14/2011

**Kayde Myers**, age 22, Front End Clerk at Miller's Rexall drug store

Email: [g\\_kayde@hotmail.com](mailto:g_kayde@hotmail.com)

Phone: 660-651-4419

Interview Date: 1/15/2011

**Merlyn Amidei**, age 65, Historical Society

Email: amideijr@yahoo.com

Phone: 660-395-5135

Interview Date: 1/15/2011

**Dennis & Kim Ratliff**, age 50s, Former Macon Residents

Email: dk3rats@att.net

Phone: 816-373-2491

Interview Date: 1/23/2011

**B.J. & Sara Marino**, age 33, 30, Farmer and MoDOT Employee

Email: sforney@ymail.com

Interview Date: 3/07/2011

I conducted each photo elicitation interview in a similar manner. I told each of the interviewees that they could look through all of the photos however they chose and could comment as they went and explain what was in the images and then I would ask them some follow up questions at the end. Each photo was printed on 8x11 photo paper and had a number taped to it so I could make notes based on the numbers.

As the interviewees were looking through the photos, I told them they could simply describe what was happening in each photo, what each photo reminded them of or how the photo made them feel. I also told the interviewees they didn't have to talk about every photo they saw, just ones they felt like responding to. I made two columns of notes before the interview. One column for facts and one column for attitudes. That proved really helpful in organizing my thoughts and taking notes during the interviews.



FIG. 7: All 20 prints that I used in the Photo Elicitation Interviews. Each photo can also be seen individually in the Media Folder.

After each interviewee was done going through the images I then asked them the following questions:

- How well do these photos represent Macon?
- Are there any photos that don't represent Macon correctly? Why?
- Is there anything else you would like to add about Macon?
- Is there anything specific missing from this set of photos?
- Did any specific photos excite you?
- Did any specific photos bother you?

After I conducted the interviews I combined all of the information into one file of notes organized by different categories: Important people, memorable stories, consistent attitudes about the community, and conflicts with the workshop itself. (See Page 26

**for the original log and notes).** These notes helped me structure the introduction to the book and inspired me to write an afterward, an apologetic on photojournalism in a way. The interviews and things I had heard at the workshop myself made me a little uncomfortable with how defensive people in Macon felt about the negative photo stories some photographers shot. And thus I decided that I wanted to write a separate afterward to the book acknowledging this and sort of explaining the goals, and challenges, of the workshop and why that work is important too.

Overall, I learned a lot from conducting the photo elicitation interviews. I got to meet and talk to a good cross section of Macon residents including one couple who had moved to the suburbs of Kansas City to find better jobs but had raised their children primarily in Macon. It gave me a good sense of how people felt about Macon. People have a lot of pride about the central Missouri town. Maconites were happy to live there and raise their families there. It certainly shaped the way I wrote the introduction to the book with details like Kayde Myers brother hitting an ostrich on the highway that had escaped from the Lolli Brother's auction house. I think it prompted great details that someone not from the town wouldn't necessarily know to ask either. I had an archival image of Macon's old train depot and it prompted Todd Davison to remember that as a kid his classes used to take field trips on the train to neighboring towns. I'm not sure that if I had simply asked what Macon was like to grow up in, that I would have gotten a specific detail like that.

And who doesn't love to look at photos? I think using the photos as a basis for the discussion worked out so well that I would use it in the future. At this point in my career (3+ years after I conducted these interviews) I'm actually trying to get more exclusively into videojournalism and I think this is an amazing approach to getting to know subjects better. Asking the subjects to provide some of their own photos related to their story and then explaining what they are and why they are important is a great way to connect with them and understand their story better and a good way to get visuals that you can't get yourself of events that have happened in the past.

## **Week 278**

*Saturday, April 30, 2016*

### **Writing the Book's Introduction**

I mostly worked on the introduction to the Macon MPW book in June of 2011. By that point all of the stories had been laid out on pages and I had a better sense of how the final book was going to fit together. You can read the final Introduction in the PDF in the media folder, and below is the first final draft I had that I sent to Professor Rees and some family members to read and edit. I believe reporting students have helped with writing the introductions to the some of the other MPW books, but I'm really proud of what I wrote and think it does makes sense that since I was so familiar with the photo stories, the town and the goal of the book at that point, that I was the one to write it.

### **First draft from June 13th, 2011:**

#### **Macon through the years:**

Macon is small. It would be a stretch to describe it any other way. Still, it has a rich history that any large town or city would be proud of. It is full of stories, and it is full of people that choose to live there, open businesses and establish families.

If it were not for the mysterious, premature death of Colonel Frederick W. Blee in 1906, Macon might still be home to a military academy so great it rivals Westpoint. But as the story goes, Blee's wife and oldest son found him dead in a hotel room in St. Louis fully dressed and with money. When they received the results of the autopsy, the son, Fredrick, burned the papers and so Colonel Blee's death remains a mystery. Following his death, his wife tried to keep the school going and managed to for nearly seven years but was forced to close its doors in 1913. To this day people like to discuss the possibilities of a tunnel coming from the school to various locations in Macon including the Royal Theatre, Blee's home, and even Oakhill Mansion. According to some, the tunnel was large enough for a man on a horse to ride through. Some even



believe the tunnels were used in the underground railroad, although Blee Military Academy was built in 1900, nearly 50 years after the height of the underground railroad. However, it is difficult to say a tunnel ever truly existed due simply to the fact that the railroads, dug out as they are, would make the tunnels a difficult task to complete. In 1901, three women were in an accident when their horse was spooked by the trains and they demanded that the railroads be dug out and go under bridges for the safety of the people in Macon. So, unlike any of the surrounding towns, Macon's railroads are all below ground level which would have made any tunnels from Blee Military Academy to anywhere in downtown Macon or beyond difficult.

Around the same time Blee was trying to establish Macon as a substantial Missouri town, Theodore Gary was securing himself as an extremely successful business man and town proprietor. Gary, who held the patent to the dial telephone, installed dial telephones in every home in Macon as part of an experiment making Macon the first city ever to have a telephone in every home. Gary was also responsible for the development of Macon Lake, the hospital and the library and made a point to be involved and give back to Macon.

Macon was the final home to the Fowers, some of the first pilots in Missouri who traveled the country with their flying circus. Charlie and Marie met in St. Louis where they flew with Charles Lindberg and performed in the Marie Myer Flying Circus. The two married in 1934 and brought their love of flying back to Macon. The airstrip they built at their home for their personal use would eventually become the Fower Memorial Airport.

In 1947, Frank Lolli opened his sale pavilion in a barn with ten stalls. Over the years, the business has grown to become a major icon in the town bringing in business from all over the world. Everyone knows when a big sale is going on. You cannot find a hotel room within a 60-mile radius. Beginning with Shetland ponies, the Lollis made a name for themselves specializing in the sale of exotic animals and even claim to have



sold a Shetland pony to the Queen of England. Everyone in town has a story about Lolli's Sales Pavilion. Kadi Myer's brother almost ran over an ostrich that had gotten loose on the highway. Tanner Newt was kicked by a llama while working a part time job there. One of Dennis Ratliff's favorite things to do was eat breakfast there, or any meal for that matter. J.B. Mario says his family and the Lolli's came to Macon around the same time and he guesses that the Marinos may be their oldest customers.

Other less well-known people have left their mark on Macon's history as well. xxxx, a criminal who xxxxxx donated XXX maple trees to the city of Macon in order to pay off his debts, giving the town its namesake.

In Macon, stories are in no short supply. Industry has also had its affects on Macon. Rich in coal, the area attracted a great deal of Italian immigrants in the mid-1800's. In 1917, Stampers opened its doors to xxxx employees and has never left Macon. Today, as Con Agra, the food processing plant employs a large percentage of people in Macon. For a time Toastmaster's also served as a large employer. Kayde Myers' father worked there and she remembers bringing dinner to him every single night with her mother. In xxxx Poet opened an ethanol plant in Macon attracting the attention even of Barack Obama who visited in the summer of 2010 to commend the town on their efforts. Poet was the first ethanol plant in Missouri and local leaders hope more businesses like it will choose to set roots down in Macon. With a few more medium sized employers, Macon will be able to sustain good work opportunities for the people that live there.

Once a bustling city with a major train depot, Macon's downtown district has always been central to the happenings in Macon. However, in the last two or three decades many shops have closed and some businesses have migrated out to the highway crossing where they can attract more business with people passing through. Even the train station for passengers is gone. Dennis Ratliff says he remembers taking field trips on the train every year. And Todd Davison said the trains used to stop so regularly in Macon that people would ride it in to see a show at the Royal Theatre and ride it home

afterwards without reservations since they ran so regularly. Still, Con Agra remains downtown. The Royal Theatre, Ben Franklin's and many other businesses and shops have managed to keep downtown alive. And city leaders hope that more business will keep coming. XXXX opened his winery on \_\_\_\_\_ near Rollins and hopes that will encourage other businesses to open. In a spot where people could take things "on commission" many in Macon hope to see downtown come back to life.

For the people who choose to stay in Macon, compromising big city luxuries like commercial diversity is not worth the benefits they gain from living in such a close-knit community. Many people still do not lock their doors. Xxxxx Ratliff remembers not wanting to leave Macon for Independence, Missouri where she moved with her husband and their three children. After she moved to Macon when she married her husband Dennis, who grew up in Macon, she says she became as close with his friends as she was with her own. She also felt the sense of community that affects the town and says with such a small population, her children did not have to deal with the same issues they faced when they moved to Independence. "quote about clicks" Even the younger generations seem to be looking for ways to stay or return to Macon after college and starting careers. Kayde Myers says she would love to work in the radiology department of the hospital if there is an opening when she finishes her bachelor's degree. Tanner Newt hopes to come back to Macon and open a car dealership. In a country where small towns have a reputation as rest stops on the way to larger cities, Macon is unique. Of course people do move away, but many people are content with their small community. "Todd's quote about giving something up."

Still, the truly unique thing about Macon is the people. Their stories. Macon has always been defined by the people who have lived there. After looking through a pile of old photographs borrowed from Billy Franke, Todd Davison noted, "It is important for us to remember fondly the past and then think, what are we going to do today? What does it mean to be Macon in 2011?"

## **Macon in 2011 (2010?)**

“It is very strange, what you do,” Alex said slowly and gently. He was the most welcoming of the group who had agreed to let me photograph them for a book about Macon. Of course they were all welcoming, but Alex, having had some experience as a photographer, seemed to have less reservations about submitting himself to an archaic reality film crew in the form of a single photojournalist.

A few days before, I had moved in with them at the Snyder’s home and had already taken hundreds of photographs of the young actors that were in town for two days short of a month to put on a holiday performance for the Maples Repertory Theatre. After countless hours of being photographed, Alex was finally revealing what they were probably thinking from the start, telling me how odd it was that I wanted to live with them and follow them in everything they did but not truly interact with them. During those four December days I mostly scarfed down fast food in my car so I could focus when photographing the actors rehearsing, playing video games and even eating taco bell together. It was disheartening to such a friendly group that I generally would not eat or relax with them. And so Alex was right. I was embedded in a sense, but separate as well. It was a necessary but strange paradox to endure, though the actors made it easy enough for me.

The rest of Macon had experienced the strange ways of photojournalists a few months before when 40 photographers coming from places as far as Japan descended on the small town in northern Missouri to attend a workshop on photojournalism and the art of telling stories. But what was more discomfiting than our unnerving approach to documentary photography for many people in Macon were the stories we choose to photograph. While some of them covered icons in the town like Coach Dunn and Police Captain XXXX Brown, others focused on people recovering from drug addictions and struggling to raise their families with little to no resources. While these stories are difficult to digest, they have a legitimate place in the world of photojournalism.

The principals of the Missouri Photo Workshop were inspired by the documentary-style photography that grew during the Great Depression and focused on the struggle of the people suffering. The photographs showed the reality of the time's conditions and aided in securing funds for projects that put people to work, projects including the pool built in Macon that still entertains Macon's children all summer long. For many photojournalists, advocacy photojournalism is their main goal. With advocacy journalism the focus is on showing why should people care about the people or issue in the story. So often times, when we say we want to tell stories what we really mean is we want to get people to pay attention. To care.

Of course everyone feels good when journalism is able to highlight and feature feel good stories, but many journalists risk their lives everyday to tell stories that people do not want to hear in the first place. It may seem silly to compare a workshop in a quaint little town in Missouri to stories that put journalists' health and lives at risk, but many of the photographers who attend the workshop do work in these settings in their daily work as it is the nature of documentary work. And the focus of the workshop is on how to tell a story; how to make people connect with the people and issues depicted in them.

>Wrap up: tie back to people...?

## **Week 279**

*Saturday, May 7, 2016*

### **Writing the Afterward**

In my last post I mentioned that I was proud of how the introduction to the MPW Macon book turned out, but I think the thing I am still most proud of with this book

is the afterward that I wrote. I think it accomplished two things. It acknowledged the workshop more distinctly and the goal of MPW, which was extremely important to me to do. There was a brief description of the workshop on the sleeve of the book, but I hope my afterward made the book feel a little more personal. Secondly, I think the afterward addresses an issue that many people seem to be concerned about with MPW workshops, believing it puts them and their towns in a poor light.

When I first got to Macon I had pretty limited exposure to the workshop and its values. I had gone to the previous year's exhibition near St. Louis but that was about it. So while I was in Macon, I began to understand that the people in the towns where the workshop is held every year are sometimes upset that the photographers aren't just picking happy, uplifting stories to cover. And at that time, as a mere student, I wasn't sure exactly what to make of it. I didn't want to upset the people we were asking to welcome us into their town, but I also understood that the point of the workshop was for photojournalists to work on telling stories well, and a good story often isn't an uplifting one. And journalism isn't about telling happy stories. The nature of journalism is to cover stories that impact society, good or bad, so it is just not fair to expect only uplifting stories from a photojournalism workshop.

Looking back at my Afterward, I think I have since become an even bigger advocate for photojournalism and less apologetic about its underbelly of negative coverage, but I'm still glad that I wrote it and attempted to explain to any readers why it is a necessary aspect of the workshop. And I have sense thought about sending copies to word people in the newsroom where I work hoping that it will help them understand some of the challenges that photographers face. If we all wanted to tell uplifting stories, then we should just quit our jobs and go write children's books, because the point of journalism is to tell the most important stories whether people want them told or not, and that doesn't make us terrible, awful people.

## **Week 279 (Cont.)**

*Saturday, May 7, 2016*

### **On designing and laying out the pages and photo stories**

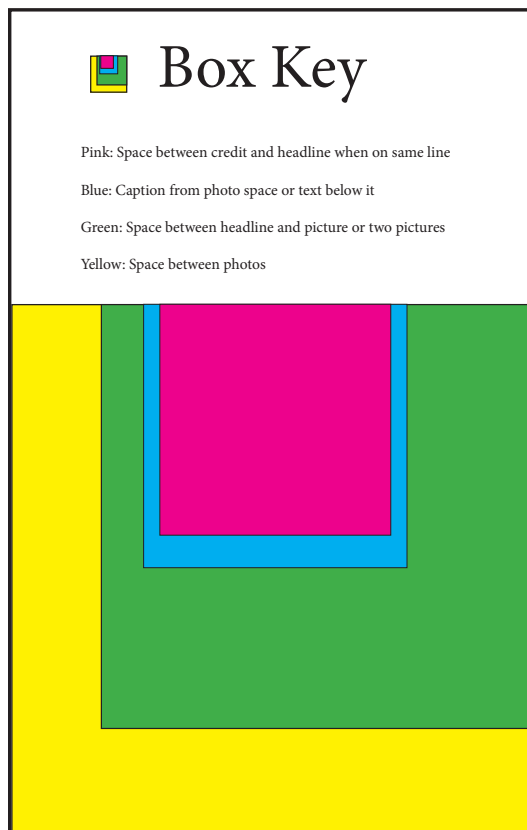
After I finished this book, I went on to spend one more year at MU taking all of the classes in the editorial design sequence. I didn't have any really good job opportunities and my best idea was to move back in with my parents to save money and pay down my student loans while trying to pick up as much freelance work as I could in Kansas City. But because of working on this book, I had also discovered how much I liked designing too and found that in many ways it actually came more naturally to me. I had also heard that designers generally get paid better than photographers and have better hours and job stability. I can't say that has been my experience at the Denver Post, but at the time, it sounded good and I thought, hey, since I haven't gotten any of the internships I've applied for in photojournalism, why not give this design thing a shot?

In the spring of 2011, when I was working on the book, I also enrolled in the Introductory magazine design class at MU. I had always been somewhat interested in design and thought it would help me sharpen my skills for the book. The book itself didn't require too much thought in this department however. I mostly worked within the parameters set out by the two previous book editors, Joshua A. Bickle and Michelle Peltier. But I loved the class and it certainly made the task of designing and laying out the book much easier.

Once David Rees, Jim Curley and I had finalized the edits of each story, I would sit down with each individual story and lay out the pictures in a way that made sense. Then I would decide what images deserved to be emphasized and I drew out layouts for every single story. After I had an idea of what I liked, I then began laying out each story in InDesign on actual pages.

One of the tricks I picked up, via David Rees (not my design classes), was to create a small "design box" that I could use on each page to quickly standardize the

spaces I used between certain elements without having to measure everything out every time. It was an invaluable trick that I will continue to utilize in all of my future design projects. Below is the key I built for myself so I wouldn't forget what each size and color represented.



**FIG. 8:** The “design box” I used in InDesign to standardize the spacing of various elements in the Macon MPW book. If you go back to the InDesign pages of the project, you’ll find a little copy of this box off to the side of almost every page. I created it in InDesign and grouped the various boxes together so that I could still snap elements to the different sizes quickly and easily.

Once I felt pretty good about each story’s layout, we started the process of determining the story order for the book. I printed out each story and Jim Curely, David Rees and I spent an afternoon in the gallery in the McDougall Center laying them all out and arranging them in an order that made sense. We looked at pacing. We considered story balance, from tougher stories to the feel good. We talked about strength of images and tried to make sure we weaved all of these issues together in a way that would keep readers engaged. During that process we also decided what stories to cut to maintain our total page count with the publishers. In the end, we cut two stories. One because it wasn’t

very strong and one because it was a little tougher subject matter and we felt there were already enough hard stories in the book. In both cases we still used an image from the story in the opening images of the book. We even considered one image of a woman trying on a wedding dress in her home for the cover of the book, but since we had cut the story it seemed strange to use it as the cover. For me it is still one of the strongest images in the entire book. It is a beautiful moment, and a well explained caption by photographer Desmond Lim makes it stand out as an ideal example of photojournalism.

Once we determined the story order and made a few final adjustments and notes on the layouts of each individual story, I went back into InDesign and made all of the adjustments and did the rearranging. We met again afterwards and looked at the layouts on a projector and read through the captions together one last time to make sure everything flowed well and to check for any last typos or mistakes. This was a good opportunity to look at things with a big picture perspective after all the work had been done to make sure everything worked together.



## Week 280

*Saturday, May 14, 2016*

### At Watkins

The day finally came when it was time to go to the presses, literally. And since we took photos, I know that day was August 26, 2011, almost five years ago now. Watkins Lithograph in Kansas City, Missouri rolled out their red carpet with a welcome sign and a conference room we could spend the day in order to do quality checks on the pages while they printed everything. The whole process was really neat. It was very exciting to see all of the work we had done in the prior 8-9 months come together. The presses were giant machines that must have been 100 feet long and probably 6 feet tall. It was explained to me how they worked but even then I didn't really understand it. Random pages were printed together on large sheets of paper that would later make sense once the pages were all bound together.

After all of the printing was done, our work was done as well. The pages were packed up and sent to a binders that Watkins had recommended. The next time I saw them they were all bound up in the final product!



**FIG. 9:** Pages from the book coming off the presses and waiting for quality checks at Watkins Lithograph in Kansas City on August 26, 2011. And me at Watkins Lithograph. (Photo by David Rees)

## **Week 281**

*Saturday, May 21, 2016*

### **Selling the Book**

In my last post, when I said my work was done, I guess I really should have said the creation/creative/editing work was done. My work trying to promote and sell the book had just begun.

I started this process by making a spreadsheet of all of the different stores and businesses in Macon that might be willing to sell the books. The original spreadsheet can be found in the media folder and included all of the business names along with a column for a contact person and phone number. In the end I talked to 14 different businesses in Macon and got approval to sell books at six of them. I then created a new spreadsheet with the six locations and contact info to track how many books we loaned out on consignment. I also wrote up some info for the locations thanking them for helping us sell the books and details on how to go about selling them. All of this is included in the media folder.

This process worked pretty well, but got a little difficult since Macon is an hour away from Columbia and I had to occasionally travel back and forth to pick up money or deliver more books.

I also designed posters to post around Macon and on MU's campus to advertise the books. And we took out an ad in the Macon Chronicle-Herald and in the Columbia Missourian. But that is about it.

At the time, I didn't think much about social media. Looking back that seems very short sighted. If I did it over, I would create a Facebook page for the book and ask all of the Macon MPW'ers to like it and share info about ordering the books. I may have done that via email with the photogs and at this point the MPW books may have acquired more of a social media presence, but I think that would have been a great outlet that didn't occur to me at the time. Instagram hadn't even taken off yet, if that offers any insight into

the time period. Now, even Instagram could offer a cool way to engage people with MPW and the books. There could easily be an MPW account where a different photographer's work from the workshop is featured every week or so. Then when the book came out, the account could be used to promote the book.

At the time, another limitation to selling the books was the money exchange. There was no way for people to buy the books with their credit card back then. There is still no easy way for the books to be sold. So I'd consider looking into Amazon and opening up an MPW or Missouri Journalism account and selling all of the books there. That seems like it could potentially open up new ways for the books to be found.

Perhaps when I'm done with all of this work on my master's I could work with students to put together a larger social media presence for MPW and use it to promote the books via Facebook, Instagram, Twitter and Amazon.....but first things first....

## **Week 295**

*Thursday, September 1, 2016*

### **The Analysis Component**

After taking the summer “off” I am back at it again and have even set my defense date for October 6th, so the ball is rolling and hopefully won’t stop until this is over. At this point I am caught up on my logs based on the work I did back in 2011 so the last big thing I need to do my is analysis component. So, I think I am actually in OK shape...

This week I have been looking back through my original proposal and the analysis component I mapped out back in 2011. Basically the idea was to interview 3-5 photographers who have self published their own photography books as well as Josh Bickle and 1-2 other people more involved in the marketing industry about marketing photography books. Looking back I think this still makes a lot of sense, although the original idea of this was to interview these people BEFORE I completed my book so I could use that information to help market my own. I guess that ship has sailed though, but I think the original idea is still valid for future projects and just for thinking about promoting photography in general.

Also, I’m feeling a little less married to the plan of only interviewing people who have self published books. I made a list below of people I’d love to interview about marketing photography books. I’m not sure if they have all self published and I actually think that isn’t a limitation. The MPW books are self published but that doesn’t mean we can’t learn something from talking to photographers who worked with publishers on their projects. In fact I think there might be some really good information we could learn from them. SO, below is a guide for the interviews I’d like to conduct. A draft of the email I’ll be sending out and contact info for the people I will contact can be found in the media folder.

## **Photography Book Marketing Interview Guide**

**Name:**

**Professional Title:**

**Interview Date:**

**Brief background:**

Year book/s published:

Role:

Background about how project came about:

Publishing platform: (i.e. self publish, sought out by publishers etc.)

Total amount of time spent on project:

**Marketing:**

How involved were you in the marketing of your book?

How much time did you devote to marketing your project?

Would you want to be that involved or less involved if you did it again?

Did marketing affect how you edited your book?

What was successful for you in marketing your book?

**Looking ahead:**

Would you market your book the same way today?

How has social media changed the game for you?

Is there anything you learned from marketing your book that other photographers can utilize? For a book or for other projects?

**FIG. 11:** A copy of the guide I used while interviewing professional photographers and book publishers for my Professional Analysis. Guides with notes from each individual interview can be found in the media folder as well as audio recordings.

## **Week 298**

*Sunday, September 18, 2016*

### **Five Interviews down, plenty more work to go**

Since my last log, I've been conducting interviews and reading up on the topic of publishing and marketing photography books. Unfortunately though, the more I read and the more interviews I do, the more names and books I discover. I'm embarrassed to admit that the only real preparation I did before jumping into my interviews was review my own project proposal. During an interview with a photographer this past week, they asked me if I had read up on the topic myself and seen the number of articles on the topic in PDN and News Photographer. Interviewing successful photographers and book publishers is intimidating enough, but then realizing you've missed an obvious, important step in the middle of one of those interviews was mortifying. And with little more than a week left to get all of this finished up... So now, I've spent a good part of this evening pulling together articles on the topic. Much to my horror there are a lot of them and I'm feeling a little panicky at the moment about how I'm going to expand on the information they already provide. I had no idea how much was out there about publishing photography books, and so now I feel like an idiot. All of the research I did for my proposal was either on marketing in general or on my Uses and Gratifications theory. And unfortunately at this point some of it is a little outdated since my proposal is six years old. For example, I cited an article from 2009 called "Social media is meant for conversation, not 'marketing'."

So my game plan now is to read all of the articles I've recently discovered on PDN and News Photographer and skim Mary Virginia Swanson's book "Publish Your Photography Book," as quickly as I can, then try to put them down and forget about them so that by the time I am transcribing my interviews and writing my own analysis/article by the end of this week, I won't be thinking too much about them and whether I'm writing too much like them or not enough.

Anyway, aside from the fact that I failed to do any meaningful preparation on this topic before I talked to people who really know their shit...the interviews have been going well. So far I've talked to Bill Marr and Rick Smolan who are two heavy hitters who have been around long enough to see many of the lifeforms photography books have taken on. I've also talked to Jason Eskenazi and Glenna Gordon who have both essentially self-published their books and had good success and accolades from doing so. Eskenazi has since started a book publishing *collective* that helps other photographers complete their own books, Gordon being one of them. Eskenazi's collective acts sort of like a publisher but with less control and financial risk or reward and basically just pools the resources and knowledge of the group to provide guidance to those so lucky to work with them. And I've also talked to Josh Bickel who served as editor of the very first MPW book. That was a great way to round out the interviews because it was more of a brainstorm session on how to go back and market the MPW books now and a chance to reminisce over how much things have changed since we did our books.

I also sent out emails tonight to one more self published photographer, Justyna Mielnikiewicz whose book "Woman with a Monkey" was a finalist for POYi's Best Photo Book award a few years ago. And I sent follow up emails to Rixon Reed who was a co-founder of *Photo-eye* who I've since had many people suggest I talk to. And I also emailed Mary Virginia Swanson who has written books on how to publish photography books and is the director of the photo festival Look3. If I don't hear back from any of them by the end of the week, I think I am still in good shape with the five interviews I have done. But I think it would be worth putting in the extra time if any of those people are willing to talk to me about their experiences.

So it is truly crunch time. I'm caught up on my logs. I'm in good shape with my final interviews. I finished my actual project years ago. So if I can just finish up my analysis in the next week or so, I'll be ready to finish this all up!!

## **Week 298 (Cont.)**

*Saturday, September 24, 2016*

### **Trade Articles**

In the six days since my last log, I've only heard back from photographer Justyna Mielnikiewicz who is traveling and can talk, but only after October 3rd. So since I have to turn this in in the next few days I emailed her back and said the timing probably won't work out. However, since my analysis could actually get published in a trade magazine I was upfront with Mielnikiewicz and said I was still open to talking to her when she has the time so I can add that to my analysis for publishing.

I've also read 20 new articles on book publishing that I found on PDN and NPPA's websites. Copies of each of those articles can be found in my media folder. The oldest article I found was from 2011 and I also ordered a copy of "Publish Your Photography Book" by Darius D. Himes and Mary Virginia Swanson which has a whole, lengthy chapter dedicated specifically to marketing.

I took brief notes on each article and from the book, which collectively filled four pages. Then I went through the notes and organized them into different topics related to marketing. I've saved a copy of those notes in the same folder with the articles in the media folder. Since they were mostly a collection of general thoughts I had after reading each article I didn't keep track of which ones related to which article except in the case of Swanson and Himes' book. Those notes are in blue so that if I use them in my final analysis I can go back and check to make sure I cite the note correctly and that I am not plagiarizing any of the information.

Now it is time to start transcribing my interviews, then actually write up the analysis. It's an intense battle right now between my instincts to procrastinate and to just get this done. But since I want to turn this in as soon as I can to give my committee time to read it before my defense, the pressure is on. Its going to be a long night...



## **Week 299**

*Monday, September 26, 2016*

### **Transcribing Interviews**

I spent all of yesterday going back through my five interviews and taking notes. It wasn't quite as bad as I thought it might be. I read somewhere that transcribing can take five times as long as the actual interview itself. And since each of the interviews I did were at least half an hour long, I was terrified of how much time this would take. But while it did take me all day to stay focused and do a good job of transcribing, it certainly and thankfully did not take me five times as long.

In total, between those notes and the ones I took on the extra readings I decided to bestow upon myself in the last few weeks of my project, I have about 15 pages of notes. And if I did my math right, I am supposed to turn that into a 4-7 page paper for my final analysis... I guess that is a better problem to have than not having enough notes to rely on, but I am definitely feeling the pressure of turning this all into something coherent and worthwhile on book marketing.

Also, since I love color coding so much, I coded each photographer's notes in a different color and built myself a key so I can mix everything up and hopefully still know where it came from originally. So, now I am down to the very last step, writing up the analysis. I'm hoping I can get through a draft tonight, then copy edit it tomorrow and go ahead and turn it in by Wednesday. I've got so little left to do in comparison to the entire project, but still so much pressure, especially since I know I am supposed to submit this to trade magazines for publishing. Ok, enough stalling...Bring it on....

## Chapter Three

### Evaluation

It has been a long road to completing this project. Eight years to be precise. This is the very last semester I have to defend before I exceed the maximum time period allowed to graduate. I'm not really sure where those eight years went. I still remember moving to Columbia like it was yesterday and going to J-School boot camp with Greg Bowers who read us a story about a chicken that crossed the road to make a point about how to give every story your best effort. And I certainly still remember attending the Missouri Photo Workshop in Macon, Missouri in 2010. I truly believe that one week set in motion everything else that has happened so far in my career. The workshop and my time at the University of Missouri will always hold one of the highest places in my heart.

As for the quality of my master's project, I truly had no idea when I started it just how valuable of an experience it would be. I don't think I would be working at The Denver Post today if it weren't for this project. And I don't believe I would be as successful as I have been at doing my job if it weren't for this project. It helped me truly understand how to communicate using photography. And it gave me a new sense of pride in what I was doing and what I wanted to accomplish in my career as a photojournalist.

I've gotten a lot flack from my friends and family over the years for how long I've dragged this out, but I've always tried to give this project 120% of my energy. With everything else I've had going on, it has just taken this long to make time to do this project well. I first put the analysis component off back in 2011 when I was editing the book because I wanted to make sure I did the best job I could possibly do on the book. Then it took me until the beginning of 2016 to really have the time to sit down and do a good job with my analysis. There were many times when I seriously considered giving up and walking away without ever getting my degree. After all, I have a good job and would have preferred to spend any extra time I had improving at that job. But I wanted

to take this project seriously, and I wanted to write something worthwhile. My current job doesn't have anything to do with book publishing and marketing, but I still tried to immerse myself in the topic and see what I could make of it. Because of that, I think I'll have plenty to take away from this project.

Given the chance there isn't much I would do differently. I'm glad I used this as an opportunity to talk to really talented and passionate people about their views on publishing photography books. I had some great talks with amazing photographers and editors. It blew my mind to hear Rick Smolan talk about everything he went through to get his first "Day in the Life" book published and to hear him talk about having to pretend he knew what he was doing in order to get people on board with that project. And it was refreshing to hear Jason Eskenazi, such an accomplished photographer, talk about photojournalism as one big family. That was more valuable to me than religiously sticking to my communication theory or even to completing this project in a more timely fashion.

Although doing this project was tough, it was also replenishing. The pace of the work I do at The Denver Post is a bit ridiculous. Every day is different and demanding. And while I actually thrive on a good level of chaos, working on this project felt like returning home. It forced me to get out of my head and my own daily dramas to think about bigger issues. In doing so, it renewed some of my appreciation for photojournalism.

In the end, what I have learned from this project and what I have produced are invaluable to me. I fought it sometimes and despised it often, but ultimately the work I did has made me a much better photojournalist.

## Chapter Four

### Media

See Media Folder for the following:

- PDF's of Book Designs and Layouts
- Photos and outtakes from my photo story from Macon
- Caption sheets, edited and unedited, from workshop photographers
- Historical photos from Macon
- Audio recordings of Photo Elicitation interviews and copies of photos used and considered
- Documents and designs used to promote and advertise the book
- Copies of all of the readings that informed this project
- Audio recordings and notes from my interviews with professional photographers on book publishing and marketing

## Chapter Five

### Analysis Component

The final products of this graduate project are a photography book containing work from the 62nd Missouri Photo Workshop and a separate professional analysis component on book marketing. Previously in the MPW book series, students used photo elicitation as their professional analysis and focused on the editing process. I also used photo elicitation as a guide for the editing and for writing the forward to my book. But because so much work had already been done for me by the previous students and because I considered photo elicitation a necessary part of the editing process, I decided to do something more for my analysis component.

In the current market the question of how to publicize and sell photography books is significant. And starting a discussion about marketing is beneficial to all photojournalists, not just for the sole purpose of selling books but also as a way to talk about marketing photojournalism in general. So for my professional analysis, I conducted five interviews with working photographers and photo editors on book marketing, using a Uses and Gratification theory as my guide. Overall I reached out to 10 different industry leaders in the photography and book publishing world. I never heard back from three of them despite multiple attempts to contact them, and I wasn't able to set up a time to interview two photographers before this project had to be completed, Jodi Cobb and Justyna Mielnikiewicz.

In my original proposal, I planned to create a list from the POYi archives of photographers who have self published, but I got so many recommendations on who I should talk to about book publishing that by the time I started reaching out to people, I decided it would be more worthwhile to talk to people I really admire rather than people who had specifically self published or been recognized by POYi. In the end, it wasn't as focused on self publishing as I had outlined in my proposal, but it did achieve a wider look at the issues of marketing photography books.

For the interviews, I created a topic guide that included everything from the basic facts on each interviewee and their projects to what they think of the future of photography books and social media's role in marketing. I also went back and read recent articles on publishing and marketing photography books. I found over 20 articles published since 2011 suggesting the topic is still very relevant. The final interviews ranged from 30 minutes to just over an hour in length. Using the notes I took from my interviews and from my survey of the new articles, I wrote my professional analysis which is included below.

A part of me feels like I could have done more; more research, more interviews, etc., but ultimately, I have created an extensive analysis that will inform my future work and self promotion and perhaps even inspire other photographers to create and promote their own photography books.

## MARKETING YOUR PHOTOGRAPHY BOOK: THE GOOD AND BAD NEWS

Publishing a book can be the pinnacle of a photographer's career and a great way to share work at a time when newspapers and magazines are doling out fewer and fewer assignments. However, books are large and expensive projects that can take years to complete. The publishing world is forever changing, making the task of navigating it overwhelming. Bill Marr, former creative director of National Geographic who has helped many photographers edit and design their books says, "The publishing world has become fractured and broken up just like everything else. I think if people want to do books they can, but they are going to have to do a lot more on their own to get there."

## THE STATE OF PUBLISHING

Before photographer Rick Smolan published his first photography book in 1981, *A Day in the Life of Australia*, he was told that a book of photography would never sell. He had pitched his idea to over 35 publishers and couldn't convince anyone to get behind it. Then, on the advice of Australia's Prime Minister, Smolan began looking for sponsors. After talking to over 200 companies as well as computer innovator Steve Jobs, who he had never heard of at the time, Smolan was able to secure six sponsors to fund his first book. In total, that book sold over 1.2 million copies and opened the door to countless other book projects for Smolan and the company he now runs with his wife, *Against All Odds Productions*. But even Smolan acknowledges how much the landscape has changed since then, "People will spend \$80 a month for their Internet connection, but they won't spend \$40 dollars for a photo book anymore."

While there are still some "one percenters" out there that get book deals dropped in their laps, they can actually give up a lot to take the traditional publishing route. Generally publishers expect photographers to cover a good deal of the production costs up front to alleviate some of their financial risk. The cost can easily climb into the tens of thousands of dollars. Photographers can also give up a lot of their control to work with a publisher and sometimes only receive small royalties or none at all.

This reality is what pushed photographer Jason Eskenazi to turn the book workshopping he did with friends into an official LLC, *Red Hook Editions*. Eskenazi's book *WONDERLAND: A Fairy Tale of the Soviet Monolith* was recognized by POYi as the Best Photography Book of 2008 and features work he shot over half a decade in Russia after the fall of the Berlin Wall. Eskenazi says Brooklyn-based *Red Hook Editions* is a publishing community focused on helping fellow photographers complete their books, "I've heard many many horror stories from photographers working with publishers. I've experienced things I didn't like as well and decided after that I would be my own publisher." Photographers who work with *Red Hook* still tackle the bulk of the

work themselves and retain the rights to their final book, but they have a group of other photographers to lean on for guidance on everything from photo editing to distribution. Recent *Red Hook* alumna, documentary photographer Glenna Gordon says, “I’m still printing out labels and walking my book over to the post office. But I also keep my profits and will ultimately make more money.” Gordon’s book *Diagram of the Heart* was released in February and received recognition from POYi, New York Times Magazine and PDN’s Photo Annual. So while there is plenty of bad news about the state of book publishing, the good news is that there are a growing number of indie publishers and self-publishing options, and the more work you do on your own, the more you stand to gain.

## ALL THE EYEBALLS

Before you can gain anything though, people have to know about your project. The easier it is for someone to encounter your book, the easier it is for them to buy it. In their how-to book, *Publish Your Photography Book*, Darius D. Himes and Mary Virginia Swanson explain, “If you want your book to be seen and purchased, people must know about it.” So if you learn nothing else about marketing, know that you need to get your work in front of as many people as possible.

A good way to start is by getting your project featured in newspapers, magazines and online publications. Doing interviews about your work gives people a chance to learn more about you and your project and can have a bigger impact than ads alone. And focusing on media that is central to your target market (more on this later) is key, so think about where your audience will be looking.

Launch parties, book signings and public lectures are all good ways to generate more buzz in the press and give your audience a tangible way to interact with you and your work. Being featured on popular blogs and social media outlets are other good strategies. And landing your book on holiday gift guides and other “best of” lists can increase your exposure tenfold. Photography book sellers *Photo-eye* feature both a “Book



of the Week” and a “Book A Day” calendar. Getting your book featured on either of these lists is a great way to get the word out. And booking tables at photography and book festivals is another great way of getting your work in front of people.

Be creative and find fun ways to promote your work. *Red Hook* hosts an annual gumbo party that sometimes doubles as a release party. For the first book in the series about the Missouri Photo Workshop, book editor Joshua A. Bickle and students from the University of Missouri built a float with a giant version of the book on it for a town festival in St. James, Missouri where the workshop had been held that year. Not only did they win the award for the best float, but Bickle said he had a lot of people coming up and asking about the book just because they saw the float and wanted to know what it was for.

For one of his latest book projects, *The Human face of Big Data*, Rick Smolan got Fedex to sponsor the book and deliver it to 10,000 world leaders and Fortune 500 companies in a single day. Smolan admits it was a stunt but that Fedex loved it and his real goal was to get people to think critically about big data and what it means for the future, good and bad.

A few other options include selling limited edition prints with your book and creating video trailers. Trailers are a somewhat newer approach that can give your audience and the press a different way to engage with your work. A video can live with your book anywhere it is available online and can be used with crowdfunding campaigns and on social media.

## YOUR MARKETING PLAN (A GAME OF POKER)

You need a marketing plan and you need to plot it out as early as possible. Ideally you should start thinking about this at least a year before your publish date. To start, make a list of all of the ways you want to promote your project, from doing interviews with the press to entering your book in contests. In your plan, include a calendar of important dates and deadlines. Reach out to the press and find out when their deadlines are for book

reviews and try to coordinate any big events like launch parties and lectures around that.

Create a press package early including a press release, your bio, images from the project and quick facts. If this is completed early you can use it as a guide to keep you on track and have talking points ready to go when you do book interviews.

Finally, like any good poker player, consider how to make the most of key times in the cycle of selling your book. Glenna Gordon says she did a good job of promoting her book when it was first released, but admits, “I didn’t understand how precipitous the drop off was going to be. If I had known that the bulk of my sales were going to come at the beginning, I would have pushed yet harder.” Gordon sold out of books at her launch party but averages a couple of sales a week now. Jason Eskenazi who she worked with at *Red Hook Editions* says marketing is a combination of many different approaches and urges photographers to use every method they can.

## SOCIAL MEDIA AND OTHER ONLINE ENDEAVORS

When *Red Hook* takes on a photographer they look at how involved the photographer is on social media and encourages them to be as active as possible to build an audience. Social media can be intimidating but it also provides a place where you can engage directly with your audience as well your friends and family. It provides a space where you can post and talk about your work without directly spamming people’s inboxes.

I was recently surprised and refreshed to hear from a representative at Facebook that people respond more to authenticity. Promoting your work on social media can feel slimy, but people are generally excited to be involved with your project.

You should also promote your work on your own website or even consider building a website specifically for the project. Just make sure any websites are up to date, SEO friendly and have consistent branding. You want people to recognize your book right away. Don’t make them work to find it.

Instagram should also be a staple strategy for photographers. As the most visually oriented social media site, Instagram is a great place to post photos and outtakes from your project.

Think of your website as your portfolio with links to all of the social media sites you are active on. Then use social media to offer people a look behind the scenes, all while making sure everything you publish and post is unique and interesting. Consider your audience and what you would be interested in if you were them. If you do a Facebook Live post every day people will stop tuning in. Finally, stay active and respond to your audience. Think of it as one long Q&A on your work where you have the chance to offer up information people wouldn't get otherwise.

## BOOKSTORES

Bookstores can be a mixed bag, especially if you're doing this completely on your own. Big bookstores generally tend to work exclusively with well-established publishers and distributors, but it might be worth looking into local and independent bookstores, especially ones that specialize in selling photography books such as *Photo-eye* in Santa Fe, New Mexico, *Spaces Corners* in Pittsburgh, Pennsylvania, and *Ampersand* in Portland, Oregon. But do your homework and try to work with bookstores and sellers that fit the tone of your book and customer base.

Also keep in mind that if you are already selling your book online you might lose some leverage with bookstores who are less likely to carry a book if it is already available online because of the price undercutting. On the other hand, selling your book online can help you reach a wider audience. Glenna Gordon says she was hesitant to sell her book on Amazon but sold more copies when she changed her mind, "I ultimately would have sold more copies if I'd had my book on Amazon at the beginning." Online retailers may take a bigger percentage of your sales, but it might be worth it if it gets more eyeballs on your work.

## NON-MARKETING MARKETING

You have to start early to market your book well, and it goes beyond building calendars and stalking the press. There are a lot of little things you can do to ensure that your audience remembers your project. Rick Smolan says that with every project they do at *Against All Odds*, they try to incorporate a cool technological hook that will resonate with people and give the media something extra to write about. With the book *America 24/7*, Smolan's intern and now Pulitzer Prize winning photojournalist Josh Haner had the idea to let people put their own photos on the cover. When this approach got Oprah Winfrey's attention and she featured it on her talk show, 80,000 people tried to order the book at once and literally melted a web server. In Smolan's book *Big Data*, readers can access different videos *embedded* throughout the book with a mobile app and little icons throughout the book that act like QR codes.

To expand your audience have well known writers and photographers write essays or introductions for your work. Also write a subtitle packed full of keywords. Old school SEO.

Think about your book design too. Book covers give the first impression to potential buyers, so this can be crucial to your success. Your cover is also the face of your brand, so you want it to be memorable and recognizable. Think about how your book might be displayed and how people will encounter it for the first time, whether it is in bookstores or online. Even consider doing a handmade book to expand your audience to rare book collectors if it makes sense for your content.

Staying in the public eye after your book has past its peak marketing window is key to keeping it on people's minds. Take advantage of other projects you are working on to refer back to your book. And consider offering discounts to certain groups and getting your book on discount sites like Groupon. That may sound hokey but if you can do it in the right market, this could really increase your exposure.

## ALTERNATIVE FUNDING

Crowdfunding may seem like an odd thing to consider as marketing, but it is actually a great way to develop your project and build a solid audience early. It's also a good way to fund marketing efforts later on. Rick Smolan gave Kickstarter a try for a recent project and had a good experience noting, "Asking people to give me money felt really awkward, but I found people loved the idea of helping."

There are also a growing number of book dummy competitions that provide another route for funding. The Luma Rencontres Dummy Book Award provides €25,000 to a winner to use towards publishing their project. Entries are also featured at the annual Rencontres d'Arles photography festival that hosts almost 100,000 people every year. FotoEvidence recognizes a documentary photographer every year and publishes their work in a book. Even if you don't win these competitions, entering is a good way to get exposure and feedback.

Another route to consider is teaming up with sponsors. Smolan suggests asking organizations and companies that could benefit from your work to support it financially. Not only can this help cover your production costs, but it can also be a way to reach entirely new audiences. *Against All Odds* often works with sponsors. "We are very clear with sponsors that they have no editorial input and we don't feature their products in our projects. Remarkably they say OK because we have gotten so much publicity for our projects. There have been so many covers of *Time* and *Newsweek* and so many TV shows and blogs," says Smolan.

## PUBLICISTS

If all of this still sounds too overwhelming, hiring a publicist is an option. They can help you navigate the publicity maze and manage your calendar of important dates and deadlines. Some publicists work on a freelance basis, so that is an option if you are working on a budget or with a smaller project. Either way, if you go this route, be sure to

find someone that is excited about you and what you are doing. If you're going to hire a publicist, they should be one of your biggest cheerleaders.

Still, no one is ever going to care more about your project than you, so don't be afraid to tackle all of your own marketing. Rick Smolan says he has always had better luck handling his own PR, "If I call somebody up, at least I can say why I think this would be of interest to their audience." Jason Eskenazi says he finds satisfaction in promoting his own work, "It's kind of like fixing the bathroom yourself."

## YOUR TRIBE

Just as it is important to hire a publicist that believes in your work, it is important to figure out who your audience is and embrace them. Marketing is about eyeballs but sales are about actually connecting with people. Think critically about who would be interested in your work. Whether that is the photography community or the people in the community you worked in, or both, try to think about where they would be most likely to see your work. Then get your book out at those places: festivals, workshops, sporting events, etc. Ask people who are excited about your work within those communities to help you make connections. While editing his book, Joshua A. Bickle stayed at the mayor's home in St. James, Missouri when he was in town working. The mayor turned out to be a great help in spreading the word about the book in the town.

Reach out to people in the photography community. At the least they can provide feedback, and they might be willing to share their contacts with you or share your work with their network if they believe in what you are doing. Jason Eskenazi says that is the goal of *Red Hook Editions*, "Since we're all a giant community of photographers, editors and the like, we can combine forces and get books out into the market and get them sold." But not only is it important to know who is on board with your work, it is just as important to know who is not on your team. Rick Smolan learned that the hard way when he was in the middle of a huge project and the publisher he was working with

changed hands. The new publisher wasn't interested in the project and never put a dime into promoting it. The takeaway? Get people on board because they care, not because you need people on board.

## FINAL THOUGHTS

There are easier ways to make money than publishing photography books. Most people who publish photography books are doing so as a way to raise awareness about an issue or to increase their reputability as a photographer. Still, no one wants to go broke making a book. Rick Smolan says his first *Day in the Life* book came close to failing, "I wanted to call it off at one point because I was so in over my head, but at that point I had no way of paying any bills so I had to keep going." He added, "You've got to act very confident even if you are scared shitless. No one wants to help you if you look like you are sinking already. You have to act like 'Don't you want to be a part of this big success story?'"

There are a lot of ways you can promote your book, but just as photography can't tell a story without being seen, there will be nothing to see if you don't put your work first. Jason Eskenazi is now based in Istanbul and working on his next project. He compares the process of developing a photography book to writing a novel, "The book is kind of a living thing. It takes time to marinate and to see what comes out of all of the work that you've been doing over some years." So don't rush it and when the time comes, embrace the work that goes into making a photography book, marketing and all.

## **Appendix**

### **Original Graduate Project Proposal**

#### **Editing and Marketing a Photojournalism Book**

**Katie Wood**

**Master's Candidate 2011**

#### **Introduction**

When I told the wedding photographer I worked for in college that I wanted to apply for graduate school at the University of Missouri in photojournalism, he told me it was a waste of my time. Instead he said I would be better off just working for him. I knew at the time that I wanted more than to become strictly a wedding photographer. I was also aware that photojournalism is an incredibly challenging and competitive profession to pursue. However, I can think of no other profession I would be as much fulfilled by, so against the wedding photographer's better judgment, I sent in my application. Two years later, I can proudly say I have not regretted that decision once.

Starting with my first class in photojournalism at MU, I began to better understand the language and basic goals of photojournalism. I recognized at that time the point of photojournalism is to tell the audience something about the subject. I finally realized that the goal of photojournalism is not to make pretty pictures, but to relate information through visual communication, a concept many photographers struggle with. And at last, I had found the complexity that I had not yet discovered through wedding photography. Then I went on to learn how I could further stress my visual communication through lighting techniques and with multimedia. Once I had the basics mastered, I went on to staff photography for the *Missourian* and was able to put my newly learned skills and



theories to practice. After that, I became an editor and really delved into the process of identifying what is important and essential to visual storytelling. Now, all of my work as a photo editor, both for VOX Magazine and in classes, has really helped me think deeper about how I work and why I photograph what I photograph. Out in the field it is easy to be seduced by pretty light or pretty faces, but as an editor I have learned to look for the real meat of stories. Of course I recognize there is a place for beauty in photojournalism, but I also realize it is not the ultimate goal like I once assumed.

In addition to my coursework, another major influence on my education as a student at MU has been my position as a graduate research assistant for College Photographer of the Year and Pictures of the Year International. From the first opportunity I had to become part of the coordination teams for these professional programs, I knew I had found something that would greatly impact my understanding of and relationship with photojournalism. As a coordinator for CPOY and POYi I have had the chance to work directly with over twenty leading professionals in photojournalism and listen to them as they critique the top work at both the collegiate and professional levels. I have essentially had a front row seat for the judging of the top photojournalism in the world for the past two years. And because of that, I have learned what makes photojournalism successful.

As a graduate student at MU, I have been extremely lucky to be involved in so many different ways with the photojournalism department. So when it came time for me to decide how I would use everything I have learned over the past two years for my final graduate project, I knew that if being the editor of the next Missouri Photo Workshop book was an option, it would again prove to be an invaluable experience that I needed to take full advantage of.

If there is one thing I have learned while at MU it is that photojournalism is undergoing some major changes due to economical and technological shifts in society. But one thing that still acts as a major photojournalistic endeavor is the photography

book. While its role and popularity are constantly changing, the work that goes into a book will always be great. Editing a book requires a person to be skilled in multiple ways, managing everything from publishing demands to caption accuracy. Editing also requires that a person be creative enough and skilled enough to build a collection of images that tell a cohesive story. It is a project that demands a flexible, diligent and focused person to complete. In doing this project, I believe I will learn a great deal about managing major journalistic endeavors and visual storytelling at its best. I also believe upon completion of this project that I will exhibit that I am a very capable and hard-working journalist who will be ready to contribute to the journalism world in many different ways.

### **Professional Skills**

The final product of this graduate project will be a book containing work from this year's 62nd annual Missouri Photo Workshop, which was held in Macon, Missouri in September of 2010. The book will be approximately 160 pages and include photographs by the 39 photographers who participated in the workshop. Like the two books that have preceded this one, Josh Bickel's "St. James, The people of Missouri's 'Forrest City of the Ozarks'", and Michelle Peltier's "Festus & Crystal City, The Enduring Legacy of Two Missouri Towns Built on Sand", mine will be published in black and white and in both hard and soft covers. Like Bickel and Peltier, I will write a historical forward to the book using photo elicitation as a guide for the content of the forward and as a guide for editing the photographs themselves.

It will basically take four phases to complete the project, five if you consider the professional analysis a phase as well. The first phase of the skills component will be the preparation stage in which I will research the history of Macon, choose photos for the elicitation, complete the interviews, and draft a forward. Preparation for this phase will be done on campus in Columbia, Missouri, though the interviews and some of the research

will take place in Macon. All other parts of the project will be completed in Columbia where constant access to my committee members' supervision and collaboration will be easily accessible. The second phase of the project will be the editing phase in which I, with the active guidance of my committee members, will narrow down the stories and photos to be included from the workshop. The third phase of the project will be the design phase using the previously edited work. And finally, the final phase will involve working with the publisher to produce the actual book. Throughout the process, it will be essential for me to remember that the most important parts of my project will be the editing and design phases. My committee's professional guidance will be most valuable and my growth as a journalist will most likely be the greatest during these two phases.

### **Essential Details**

**Journalism Specialty:** Photojournalism

**Committee:** David Rees, chair, Jim Curley, Jackie Bell and Rick Shaw

**Dates of Project:** January 2011-April 2011

**Blog:** <http://maconbookprojectblog.wordpress.com>

**Password Protected Page:** "Project Log"

**Password:** Maconithappen

**Bid deadline:** March 1, 2011

**Send to Publisher:** April 15, 2011

**Projected delivery date of books:** June 1, 2011

### **Work Schedule**

**Week 0:** Complete interviews for professional analysis and draft article from interviews to send off to trade magazines. Begin any marketing work.

**Week 1-2:** Historical research on Macon and photo elicitation for book forward.

**Week 3:** Compile elicitation findings and draft book forward.

**Weeks 4-8:** Finalize photos that will be used for the book.

**Weeks 9-13:** Complete final designs for book.

**Week 14:** Finalize anything left and prepare for final meeting with project committee.

Some minor work for this project has already begun. During the workshop I created a list of all of the stories completed and made minor notes on them. With workshop directors David Rees and Jim Curley I will determine what may still need to be covered visually in Macon. If other stories need to be done for the book, I will serve as the photographer for them. Otherwise, the first thing to complete will be the professional analysis. I will begin working on this in early January and try to have it completed and my article sent to potential publications by the time the spring semester starts. That way, I can use the bulk of the semester to work on the professional skills component.

Once the professional analysis has been completed, I will spend one to two weeks doing historical research in Macon. I will use my findings and selected photos from the workshop to conduct photo elicitation interviews with 5-10 individuals who represent different aspects of the Macon population. Once the photo elicitation interviews have been completed, I plan to draft a forward that will help keep me focused as I delve into the editing process.

I plan to have all of this preparation work completed by mid February so I can begin to focus on the real skills component of the project, the editing process. By having the book forward completed as well as the interviews with people from Macon, I will be better situated to make choices about what goes into the book. At this point, I plan to spend four days a week on the editing process and spend the fifth day working on my final project report. This will serve as a day to reflect on the editing and eventually the designing that I will have completed in the previous week. As a way of keeping on track and keeping my committee members informed, I will use an online blog as a place to keep and share logs and other progress. My blog address is <http://maconbookprojectblog>.

wordpress.com. I may post some items on the main page where anyone can see them, though most of my work will be posted on a secondary page titled Project Log that will be password protected. Wordpress does not allow for an entire blog to be password protected and it may end up being useful to have some aspects of the project public anyway.

If I do everything in steps, I should be able to complete the editing aspect in 4-5 weeks. That would give me 16-20 days to go through the work. That would provide approximately half a day to devote to each story, though my goal would be to go through three to four stories a day so I can do an initial edit by Wednesday of each week. Once I have done my initial edit, I will work with my committee members and spend the rest of the week making changes based on their feedback and my own reflections. It will be important for me to take the lead on editing for this project, but I am fully aware of my committee's accolades and the fact that my work will greatly reflect the entire University of Missouri photojournalism program. So of course, my committee will have a significant influence over what I ultimately choose.

Once the editing phase has been completed, I will spend the next four to five weeks designing the layouts of every story and every page of the book. Again, I plan to devote four days a week to this effort and the final day to logging and report writing. Once designs have been approved I will have the captions for those pages copy edited.

As my defense will be scheduled sometime the week of April 25th-29th, the book will need to be finished no later than April 15th, 2011. This will provide a cushion week where I can finish up my reporting and begin working with the publisher before I defend. Then, as it appears to have been done in the past, logs and copies of the page designs will be included for my defense as the final book will likely not be back from the publisher by that early date.

## **Professional Analysis**

Previously in this series of books, the professional analysis has focused on the editing process. While I plan to utilize photo elicitation in order to guide me through the editing process and the process of writing the book forward like with the previous two projects, I consider that a necessary part of the professional skills component. Without the photo elicitation, I do not think my editing would be nearly as strong, and so I think at this point I should not consider it an additional aspect of the project but an organic means to a successful editing end. And because so much work that Josh Bickel did for the original book will not need to be redone, such as the style formatting, I would like to take my professional analysis in a new direction. I think by doing interviews with professionals about book marketing, I will really learn what it takes to make this photography medium work at a time when photojournalism is in transition. Books have always been a major goal that photographers dream of doing, but in the current market the question of how to sell them and what ways to market them are significant. With new outlets like social media, starting a discussion about marketing will be beneficial to all photojournalists, and not just for the sole purpose of selling books, but as a way to talk about marketing photojournalism in general.

For photojournalists, books are the ultimate way to display their work. However, books are large and expensive projects. As other print outlets for photojournalism have dwindled, so too has the photography book. That is not to say books are completely dying out, it just means that understanding how to market them has become more essential to the process.

## **Theoretical Framework**

What I plan to do for my research component presents a bit of a challenge. In interviewing professionals in the photojournalism field, I will basically be addressing audience behavior. In the field of communications there is no one theory that directly

deals with audience in this way. In regards to audiences, most theories actually address media affects, but I believe communication is a two-way road.

The theory that best addresses audience behavior and its affects on media is Uses and Gratifications, though alone it will not help me achieve my goal which will be to understand the current photojournalism audience based on the successes of some of the best photojournalism books in the business.

Uses and Gratifications is a communications theory that originated in the 1950s when people first started thinking about the difference between how the media affected its audiences and how audiences used media. Since its introduction into the research world Uses and Gratifications theory has received a lot of attention. Its popularity has waxed and waned, however, the Internet has secured the theory as a legitimate framework by providing a user-controlled medium making it increasingly important to understand active audiences. And so Uses and Gratifications study has become “the standard perspective for studying audience activity” (Westerik et al. 2006).

In a 1974 essay on media utilization and the individual, researchers Katz, Blumler, and Gurevitch laid out five assumptions that still serve as the essential components of Uses and Gratifications theory today:

- i. Audiences have goals in mind when utilizing mass media
- ii. A person chooses their media based on the projected gratifications
- iii. Media is in competition with other sources that supply satisfactions
- iv. Audiences are capable of understanding and communicating their goals when using mass media
- v. Cultural impacts should not be considered when studying audience preferences

Some argue that with these standards Uses and Gratifications theory was cemented into communications study (Ruggiero 2000). However, the largest criticism of Uses and Gratifications theory supplies me with the justification for approaching my research from a less traditional standpoint and still considering the framework to be rooted in

Uses and Gratifications theory. Over the years many critics, as well as proponents, have argued that Katz, Blumler, and Gurevitch's fourth assumption is not necessarily valid in many cases (Westerik et al. 2006). In an effort to propose an upgraded version of Uses and Gratifications theory Westerik et al. suggest, "A more comprehensive theory is needed for creating a more complete picture of audience activity." My goals provide an exact example of this problem. My intentions are to observe audience behavior, but by going down the traditional route of obtaining audience reports, I fear I will not get the full picture. Audiences can report on what drew them to a book, but that may not tell me as much about my topic as I could get by comparing experiences of different photographers, thus allowing more variables to come into play. Studies have shown that audience behaviors and attitudes can be affected by advertising without their ability to recall the advertising (Briggs 2006). So why do we have to ask audiences directly about advertising if they do not necessarily realize it is affecting them? Briggs recommends:

The right insight will not come from advertising awareness/recall, nor will it come from asking consumers to tell you directly if they bought your product because of advertising. Instead, the right insight comes from measuring the meaning and the action that the marketing stimulates (with or without the consumers' explicit knowledge) by using scientific observation in a randomized experiment.

While I will not be conducting an experiment, I think there is value in interviewing those who have experienced audience preferences firsthand in my area of interest.

In their argument for a newer version of Uses and Gratifications theory, Westerik et al. claim the traditional assumptions laid out in Uses and Gratifications theory are "too restrictive to be successfully applied to the subject of 'audience activity'" (2006). Instead they suggest mixing the theory with action theories such as social constructivism, symbolic interactionism, or framing to make the theory more dynamic arguing that the combination would allow for "more attention to action as a process that proceeds over



time, and as something that takes place in a specific situation, a specific place and a specific social context.” In their argument, they identify case studies as the “classic” approach, though they also mention many methods including interviewing and conclude that discrete-time event history analysis is the best way to apply their version of Uses and Gratifications. According to theorist Leslie B. Snyder, “In communication, event history analysis can be appropriate for examining qualitative changes to a person, relationship, organization, medium, or series of communications” (1991). Snyder goes on to explain that event history analysis can be used by recording interactions or through “diaries” documenting change over time. This is significant for me because my goal is essentially to study the location of the photojournalism book medium through experts’ observations of audience behavior. In other words, by interviewing photographers about what has been effective for them, I can compare their responses to make educated conclusions about the state of photojournalism. My theory will be rooted in uses and gratification theory, but will follow the influence of Westerik et al. and Snyder who suggest a history analysis approach to Uses and Gratifications.

## **Methodology**

For my research, I will conduct a minimum of 5 interviews with photographers who have published books. Interviewing as a research method sounds easy enough, but there are many complex intricacies involved in the process and many things researchers can do to maximize the information they get out of interviews. Some of the basic things include making sure names and the orders of events are clear (Lofland and Lofland, 1984). It is even a good idea to keep fact sheets on every interviewee as a quick reference for items like names, ages, and dates (1984).

Recording interviews is also an essential step some researchers mistakenly forego. Recording interviews allows the interviewer to focus on subtleties that the interviewee may reveal. Instead of focusing on writing everything down, the interviewer

can be confident that the details are on tape and instead focus on making observations and listening for cues to questions they should be asking. Recordings also provide an accurate record of the interview, which is important in case there is ever any question about exactly what was said or how it was said (1984).

Another way to make interviews go smoothly is to carefully draft an interview guide in advance (1984). Guides should be a list of topics to cover rather than specific questions, and they should be sorted by the topics based on what the interviewees will most likely find important. This allows for flexibility during interviewing (1984). Interviewers should also create a page for each topic with the heading at the top so they have sufficient space to jot notes in and use a separate copy of their guide for each interview in order to stay organized.

Along with being well organized, researchers should also understand that respecting their interviewees is essential to the success of an interview. Trust and obligation lead people to be more open in their interviews (Hoffmann, 1988). An interviewer's first concern is to build rapport with their subjects (Whyte, 1982). Also, sometimes a special relation to the subject can help the researcher gain acceptance from the subject. Utilize connections, especially direct social ties, in order to put subjects at ease (1988).

Another important factor that helps build a comfortable relationship between the researcher and the respondent comes when interviewers are clear in their introduction about what their goals are for the rest of the interview (Lofland and Lofland, 1984). This can put the interviewee at ease. Also, if this overview is recorded it will be very helpful in case any questions are raised about the actions of the interviewer.

Once these bases are covered, it is important to understand that how interviewers treat their questions during interviews can significantly affect their results. What and how questions can be dangerous (Anderson and Jack, 1991). Open-ended questions will prompt richer data. Questions such as: "What made something difficult?" or "Why

did you do this like that?” will work well. This approach should also help interviewers avoid leading questions (Lofland and Lofland, 1984). Keep in mind people often answer open-ended questions vaguely, which may sound bad but can actually be a good place to start (Whyte, 1982). And researchers should not be afraid of silences either (Anderson and Jack, 1991). Silences do not mean the subject is done talking or that they do not have anything to say. The best interviewers put their respondents at ease and give them the freedom to reflect on the issues they are discussing.

Another thing researchers should pay attention to is what is not being said. If you think you already know what the respondent means that may actually be a red flag that you are missing something (Anderson and Jack, 1991). Interviewees are limited by their “current emotional state,” their values, attitudes and opinions” (Whyte, 1982) (Lofland and Lofland, 1984) (Anderson and Jack, 1991). Many factors influence the information subjects provide, including ulterior motives, their desire to please, and their current mood (Whyte, 1982). Even the place and time of an interview can affect how a person responds in an interview (Whyte, 1982). In order to avoid falling prey to these traps it is important first to be aware of where the report is coming from. Ask yourself if the person might have an agenda so that you can ask questions in a way that gets past their personal motives. Also be aware of your physical position and your relationship with the interviewee (Lofland and Lofland, 1984). These issues will often be unavoidable, but if you recognize that they are present, at least you can keep that in mind as you interpret the resulting data.

## **Procedures**

With the help of my committee and the information gained through my literature review on marketing, I plan to make a general outline to guide me in interviewing professional photographers who have self-published books. On the authority of Lofland and Lofland, my interviews will be based on a fluid guide or list of topics to cover rather

than specific questions (1984). As recommended, I plan to sort the topics in order of importance with the understanding that I may not get through them all. The goal of using a list of topics rather than specific questions will be to prompt more open-ended questions so the interviewees will have more freedom to talk about what stands out to them. For instance I will definitely include the topic of social media. So in the interview I may say something like, "Let's talk about social media." If the respondent did not use social media then I will not use this topic with them. But if I find in the research I will do on each person I interview beforehand that they did use social media then I might go on to ask which approaches were more effective or how their audiences responded to their specific uses.

As far as who I plan to interview, I will first talk with Josh Bickle, the editor of the first book in the Missouri Photo Workshop Series. I then plan to interview 3-5 professional photojournalists who have self-published books. To determine who to interview from this group, I am going to make a list of all of the winners from the Best Use Book category from POYi. As this category has only been around for 10-15 years this list will not be too difficult to compile. I will then list the books in order of importance based on the following criteria:

- i. Book was self-published (This will be a requirement that I will determine by looking up the publishers of all the winning books)
- ii. How well their content matches my own (i.e. books of multiple picture stories would be ideal and books about one area would also get more points in this area.)
- iii. How recently the book was published (A similar book from 1970 may not provide as much marketing insight as one from 2008)
- iv. The potential access I might have in contacting the photographer

Once I have prioritized my list, I will contact the various photographers until I secure 3-5 interviews. After completing these interviews I will interview one to two book marketers who have worked on photography books. I will interview them in a similar fashion,

but asking more about audiences and their motivations. After conducting all of these interviews, I will compile them into a single, cohesive article about the best approaches to marketing these types of books and submit it to trade magazines such as News Photographer Magazine and Emerging Photographer.

### **Validation**

Because I plan to interview people involved in this process at three different levels, I am confident I will have a sufficient sample of data to work from.

### **Limitations**

The limitation of this professional analysis is that it focuses mostly on strategic communication while I am personally and professionally more interested in visual communication and its impact on consumers. However, I believe this step is important for two reasons. First, without consumers the book serves less of a purpose. Sure the photography that goes into it will be amazing and the photographers who will have contributed to it will be excited to see their work published. But if we do not go beyond that one direct market then what greater communication purpose do we serve? Journalism is about telling stories and communicating events and ideas. It reminds me of the joke about the tree falling in the woods without anyone around to hear it. If a book is published but no one reads it, does it communicate a story?

The second reason focusing on the marketing aspect will be important is because knowing why people choose to buy and read photography books will not only help me market mine, but it will also help me develop mine. For the book, I will be editing work from forty different photographers. Since I will essentially decide what to include it will be helpful to know what sells. Furthermore, it will be valuable to find out how much the previous photographers have considered their audiences and if that appears to make a difference in their sales.

## **Literature Review**

Since its birth photography has been a constantly changing and growing endeavor. From daguerreotypes to video SLRs, photography has caught the attention of thousands, and perhaps millions. What is also changing constantly are the media by which photography is consumed. In the beginning newspapers and parlor walls were the main homes to the images created through photography. Now the main venues seem to be Facebook albums and online websites. But somewhere between stern-faced portraits and the camera phone craze, photography books saw their own era of domination. Where exactly that peak was is difficult to determine because there is very little literature focusing on the timeline of the trends in photography consumption. What is clear, however, is that photography's presence in print mediums is shrinking. In the heyday of photography, publishers sought out well-known photographers hoping to get their work into print. These days it seems like publishers are not seeking anyone out, especially not photographers.

Books, like most print materials, are on the verge of making the endangered species list. Costs and trends in environmental consciousness along with competition from e-readers such as the iPad and the Kindle are threatening books' relevance. Publishers have to make harsher decisions than ever before about what gets published and what gets sent back. This reality has made publishing a book of photography a completely different ballgame. Many photographers finance their own books. And marketing of the books...well, that is the question of interest. Since publishing photography books is so uncommon, little research is being done in this area. That is where I come in. I will be looking at current trends in book publishing and applying my findings to interviews with photographers that have published their own books in hopes of finding some successful trends for photographers to keep in mind. Because this area has virtually been ignored, I will be looking at trends and factors all across the board in order to get a sense of the basic ideas worth exploring. So my review will include a

little information about a lot of things involved in the marketing world versus the usual method, discussing a lot of information about one subject.

A good starting place is the marketing atmosphere and where it currently stands. According to an article from the Journal of Advertising Research on what researchers should measure, Rex Briggs, president and CEO of Marketing Revolution suggests nearly one third of advertisements are unsuccessful (2006). This is scary, especially to independent photographers in charge of marketing their own books. Some relief comes from author Jim Collins who observed in an interview from an article in Advertising Age, “Marketing at its very best is about penetrating understanding of positioning, market conditions, products, etc.” (Rooney, 2006). So if we understand what our product is and how it fits in with current market trends, then we are set, right? Well, note the ‘at best’ clause in Collins’ comment.

One of the major problems all the literature on book marketing reflects is that measuring the market is difficult. Marketing is based on predictions and often those predictions are inaccurate (Clancy 1990). One issue Robert A. Peterson points out is that research and scholarship in marketing has become so specialized that theory and collective knowledge are compromised (2005). Peterson pushes for marketing theory to be restored as a major framework for research stating, “theory both guides research and enables researchers to answer “why” questions.” If Peterson’s argument is valid, then it is not surprising that those marketing photography books have failed in their own research. Most photographers are not marketing scholars. Their goal is to sell their books and their job is to produce the work, which has most likely trumped the need to maintain marketing theory loyalties. It is possible their work relates to Uses and Gratifications theory or some other common marketing theories, but there is no guarantee. Perhaps this will be something to keep in mind when I am conducting my research. How much did the people I will interview consider marketing theory?

Along with theory there is the question of method. There are many things to research in marketing and just as many approaches. It seems both qualitative and quantitative methods have been popular as well as mixing the two. In 1990, marketing researcher Kevin J. Clancy argued, “Focused groups (the current mania), importance ratings, and gap analysis are all examples of pseudoscientific hallucinogenic drugs which inspire the cavalry generals to go crashing off into oblivion”. In his own research Clancy utilized a complicated study involving 300 participants comparing an actual campaign to a similar, made-up one in order to compare how the two affected people’s attitudes. Even though Clancy’s work was conducted twenty years ago, similar practices are often praised today (Briggs, 2006) (Rooney, 2006). On the other hand, in a research study that utilized mass surveys and interviews with twelve publishers, Mike Shatzkin informed his audience that he found insights and comments from interviews more important than his statistical findings from the initial surveys (2009). In Shatzkin’s study the researchers conducted online surveys with over 250 publishers, but then went on to interview 12 publishers in-depth. This is very similar to my plans minus the initial survey. Perhaps this is the most logical approach when working with the publishers versus consumers.

Regardless of the method, the one thing all the previous researchers seem to agree on is the effect of marketing on consumer attitudes. Briggs pointed out in his article that researchers often consider ad recall and direct consumer reports the ultimate indication of successful advertising (2006). But Briggs and others argue that consumers do not necessarily remember an advertisement even though it may affect their attitude about it. So regardless of how one approaches their research, what they consider valuable is what is important, i.e. consumers’ attitudes.

Speaking of consumers, they have understandably received a lot of attention in marketing research. Traditional marketing approaches separate audiences based on things like their age, gender, and even income (Martin 2008). However, president of the marketing firm LitLamp Communications Group and author Patricia Martin suggests



there is a new trend in consumerism that she calls cultural consumerism. Cultural consumers break traditional rules about what makes up an audience by basing their decisions on experiences and preferred topics. This is good news for marketers working with photography books.

Market targets or audiences are a major consideration for marketing researchers (Clancy 1990). Of course for my purposes I will have a specific audience in mind: the people from Macon, Missouri whom my book will focus on. But if I want to branch out and find a larger audience than this sum of 4,000 people I need to think about other market targets as well. That is why Martin's suggestion that modern consumers break traditional market group trends is helpful. I need to be thinking about groups interested in photography and where I will catch their attention. I do not plan on considering factors such as age and gender, although income may play a role. Especially in rougher economic times there may be a distinct income ratio related to consumers willing to buy documentary photography books.

Another important point Martin provides is that "American consumers aspire to be viewed as thinking, expressive human beings" (2008). It is important to know who your audience is and what they want. Underestimating their motivations could be detrimental to marketing a product. A marketing professor at Hofstra University, Yong Zhang, did an extensive empirical study on the effect of humor on consumers. Zhang concluded that irrelevant humor could actually damage an advertising message but that certain audiences will respond well to humor (1996). Humor will most likely be inappropriate for a photojournalism book about serious issues Macon Missourians deal with daily, but it is helpful to be reminded that any approach I might take could actually hurt my outcome given the wrong audience.

It is also important to remember Briggs here and his findings on advertisement recall. Briggs argues that the traditional marketing assumption is that an advertisement is only effective if the consumer remembers the advertisement. In an early study that led

to Brigg's opinion, he notes, "we observed a disturbing disconnect between advertising recall and actual advertising exposure" (2006). His main point is that advertising can affect consumers' attitudes without them ever remembering the ad. This convinces me that interviewing professionals who have published photography books recently will provide more insight than interviewing consumers themselves.

In light of Brigg's findings, one way Clancy noted to help consumers develop positive attitudes about products is to pair them with things they already like, such as television programs. He found, "The more positively people feel about a television program, the greater the effectiveness of advertising embedded in that program" (1990). My budget probably won't allow for television advertising anyway, but it is helpful to think about how people's attitudes towards the vehicle of the advertisement are also critical.

In summary, it is important to remember that audiences are not simplistic machines that can be manipulated with humor or subtle stylistic messages. So, I need to strive to understand who my audience is and what they want. If my product truly fulfills their needs, then I can be straightforward about it so I do not risk alienating potential consumers.

In her paper about Bookscan technology the director of publicity for Penguin Young Readers Group, Rhalee A. Hughes, points out that the book industry is declining (2005). While reports vary as to what degree this is happening, there is no doubt that "brick-and-mortar" bookstores are dwindling (Shatzkin 2009). Fewer than 47% of Americans read for pleasure (Hughes, 2005). So publishers are feeling the pressure to find their new comfort zone in a world that was once booming and appeared to have an everlasting home as a leader in the consumer industries. While e-books and online marketers such as Amazon grow, the success of publishers just cannot sustain its previous size and power (Shatzkin, 2009). In her research on blogs as new marketing tools, Meredith Nelson observes, "Publishers need to figure out how to attract more

demographic segments to their products” (2006). The one interesting news bite that Shatzkin offers up is that children’s books appear to be doing well (2009). Shatzkin notes this finding is surprising in light of what he calls the “born digital” generation, which was expected to opt for modern technologies to the detriment of printed books. This may also be helpful to publishers working with niche areas such as photography books. In an industry where e-books are the only thing thriving, the print books that are still doing well are unique and have specific audiences. And although the projected growth rate of e-books is over 100% annually, these books cannot replace certain areas of the market, namely the specialty areas and definitely not photography books. So while the industry as a whole is down and while e-book sales do not make up for print losses, there is still some demand for certain types of books. Perhaps photography books have more relevance now than they ever have in comparison to their competing print books. Their novelty has surely heightened their status and being aware of this is key when marketing them.

Although the publishing world has changed dramatically due to new technologies and evolving consumer trends, there is one thing that has not changed much to the detriment of the publishing world: communication about trends. According to Hughes there is a lack in knowledge about who book audiences are and how competitors are doing (2005). Publishers often build their book launches blindly because there is no way of knowing how well similar books from other publishers are doing. Bookscan is a new technology that helps publishers better understand market trends (2005). But apparently, it has not completely made light of the situation. Fortunately for my purposes, the photography book market is so specialized and unique that it is silly to consider previous books competition. I will have the opportunity to talk with “competitors” and find these answers, at least for my purposes. Hughes argues, “The financial outlook of publishers will be greatly improved with better forecasting” (2005). Luckily for me, my project will include researching ways to forecast the sales potential of photography books.

Hughes also points out publishers' lack in understanding has led to major overspending. Because of programs that allow bookstores to return unsold books and poor forecasting, book publishers suffer major losses when a book does not live up to its expected potential. Online book sellers are actually helping with the surplus of books in some ways, but because they are also selling used books they are not helping publishers much at all. Additionally, Hughes points out that book prices could be halved if publishers could get their act together.

In the end, the issue circles back to good marketing. If the books sell, none of this other stuff is an issue. Hughes concludes:

Much of a book's success depends on a publishers' ability to make a good editorial package find its way to its intended market. This is achieved through a highly orchestrated effort between the marketing, sales, and public teams. (2005)

Shatzkin also offers that the new way for publishers to stay afloat is direct sales (2009). Since photography books are generally such a small area of the market they often rely on direct sales anyway. And with the help of the Internet this is more possible than it ever was before.

There are all sorts of new advertising approaches that have come with the growth of the Internet, while old approaches such as book conferences have almost become obsolete (Shatzkin, 2009) (Sullivan 2008). There are lots of techniques to marketing. Some have seen major attention in the literature while others have only been mentioned. Some of these less acknowledged approaches are still worth considering in my own marketing research.

The first simple thing to contemplate would be the difference between hard covers and soft covers (Shatzkin, 2009). This sounds like a simple decision to make, but it will definitely be worth considering when conducting my interviews. Soft covers would likely cut down on production costs and therefore the price of the books, but hard covers may increase the novelty of the books enough to make their use more desirable.

One respondent in Clancy's research advised, "treat the package as a print ad" (1990). Along with putting energy into researching the "package" it is also important to make sure there is consistency between the advertising and the final product (1990).

Martin also suggests hosting events where audiences can interact with the product producers. This is actually something they have done in the past with the books like mine and something we will no doubt be planning. So it will be important in my interviews to ask what things have been most successful in organizing these events.

Research has even looked at book titles as a way of marketing. In the Columbia Journalism Review, Sacha Evans thoroughly explains why long, uncomplicated subtitles are all the rage, or should be anyway (2009). Evans suggests that subtitles are great places for keywords explaining, "With approximately half a million books published in the U.S. annually and peddled via a slew of Web vendors, today's titles help a book bubble to the surface of a crowded field" (2009). Evans points out that media trends have always influenced book titles and the current trend is long subtitles. It is about search words now. The easier it is for a consumer to find or encounter the book, the easier it is for them to buy it. This will definitely be worth exploring in my interviews.

Finally, one other small suggestion that showed up in the research was the idea of offering a discount to certain groups (Ebel, 2002). This could certainly grab attention, and I am curious to find out in my interviews if and how this approach has been used. Discounts to National Press Photographers' Association members would be one good place to start.

A trend that has gotten significantly more attention in the literature is custom publishing. Custom publishing is the term used when referring to items that have been published as marketing tools themselves rather than as the things that need to be marketed (Shatzkin, 2009) (Ebel, 2002). In an article on this type of marketing Ebel says:

A book on brand advertising that we ghosted for a small ad agency illustrates what can be achieved. Despite the fact that not a single copy was sold, the

book was a moneymaker. ‘How can that be?’ you may ask. Because the plan was to circulate the book free to targeted decision-makers and amaze them with the agency principals’ grasp of the subject. Amazed or not, one CEO invited the ad shop into his company’s agency review to compete with the big boys. The \$7 million account the agency subsequently won represented an impressive ROI on just one piece of business. (2002)

This is actually not all too new a concept in the photography book world. While every publisher wants to make money or at least break even, most people who publish photography books, especially today, are doing so more as a way to raise awareness about a cause or as a way to increase their own notoriety as a photographer. And rightfully so. Publishing a book is a huge amount of work and having the talent to actually fill up an entire book with photography is impressive.

For my book, custom publishing is worth considering. If we cannot sell all of our books, then what are some ways we can get creative in disseminating them? They would definitely serve as good marketing tools for the Missouri Photo Workshop as well as the photojournalism program at the Missouri School of Journalism. As library budgets are decreasing, it may be helpful for us to send books to them in hopes of building relationships that might come in handy down the road (Shatzkin, 2009). And since the books are funded by a grant it would not be the end of the world if custom publishing is what the books amount to. Still, it would be great if the books were successful as more than just a marketing tool, and they were able to make money for the programs they are supported by.

Of course you cannot talk about new trends in marketing without mentioning social media. Facebook and Twitter have no doubt become major players in the marketing world. However, the president of Zehnder Communications, Tom Martin points out it is easy to misuse social media (2009). Martin ponders what a difference it would make if the people using social media as a place to make announcements instead used it as a way to actually have a conversation with their audiences. Martin points out the potential in utilizing social media is significant and even more essential since major

companies are still trying to figure them out, but he warns that used only as a marketing tool, social media can be very dangerous. This is most certainly an area I will want to discuss in my interviews and even an area where I will want to do some preliminary work to find out what ways the interviewees used social media so we can really get into the important questions regarding this topic during our discussions.

Blogs also demand attention in marketing research. Nelson points out that book reviews in magazines and newspapers are declining while the number of books published annually is constantly increasing (2006). This is where blogs come in because they provide a low-cost way to get more information to consumers than general advertisements. While some publishers are starting their own blogs, the real value here appears to be in soliciting popular bloggers that cater to your target markets to review your work. Nelson points out:

The blogosphere is highly interested in books and authors and it includes many small communities that are enthusiastic about specialized topics....Communication in the blogosphere is often very effective because blog readers choose, or opt-in, to the blog media for information. (2006)

As Clancy (1990) observed, audiences who saw advertising during television programming were more likely to receive the advertising favorably. The same effect will likely be true of blog readers. The information is placed in an area that they seek out so they will already be interested in that kind of product, which is great news for the publishers advertising there.

Nelson also notes that blog marketing “works best for non-fiction books with a focused topic. Books about politics or other ideas that are already blogged about often are ideal” (2006). Media and publishing industries have seen the greatest impact by blogs; however, around one third to greater than one half of the American population do not engage in the blogging world (2006). It is worth wondering if these percentages vary based on demographics. Nevertheless, it makes sense that many loyal blog followers would be the same people interested in different medias and therefore in the books being advertised there.

I assumed when I got to the literature on blogs and marketing that I would be reading all about ways to advertise ones own blog and increase its function as an advertising vehicle. I was pleasantly surprised to find that what a lot of the research suggests is that it is better to strategically find previously established blogs with lots of followers that cater to your target market. Nelson also advises marketers to seek out positive reviews of your product and “amplify” them by reaching out to those bloggers and the readers who comment (2006). It is also important to understand that bloggers may react to a product negatively, but as Nelson argues, “Positive and negative comments both generate discussion around a book, and that’s the real goal of marketing efforts” (2006). So the lesson appears to be: Do not be afraid to send your product to well-followed bloggers and let them decide how to discuss your book.

Simple advertising on blogs is another growing trend worth considering. For all of the same reasons that a blog review of the book is helpful, so would be a quick advertisement. Nelson says blog advertisements can range from \$10-\$10,000 weekly. Because these advertisements can be strategically placed on blogs dealing with similar interests this can be a cheap and targeted way to market a book. Advertising on the Internet in general is also an essential endeavor to explore. Google has increased its ad space significantly (Sullivan, 2008). They even use ads in Google maps now, which might be a good way to advertise my book by associating the ad with Macon, Missouri. That could open up the potential for former residents or potential new residents to come across the book. And while there has been some controversy surrounding online book vendors, Shatzkin reveals, “working with these companies can help increase sales” (2009). Many publishers are holding out on these vendors but Shatzkin’s findings suggest they may be worth looking into. This may be especially true for a small print like mine where trying to sell to bookstores will be difficult and perhaps even impossible.

There is one other area where research and differing opinions are abundant. Offering content on the Internet. While providing significant content on the Internet may



aid in advertising the book and even help publishers predict demand for their books, it seems counter-productive. Patricia Martin encourages marketers to “offer ways for your customers to ‘discover’ new elements of your brand. Unfold a mystery” (2008). This could actually be interpreted in two ways. 1. Don’t put content on the Internet so target markets will have incentive to buy your book, or 2. Put content on the Internet as a way to further interact with audiences. In my case, this will be a very touchy subject. The nature of the book is that it currently puts less content in the book than is available online. So it really seems like we may be hurting our sales potential. This may prove to be the biggest issue worth exploring in my interviews. On a positive note, Shatzkin points out a web presence has helped publishers increase their direct sales numbers. So it is undeniable that a web presence is important and helpful, but to what degree remains to be well understood.

There will be a great number of things to keep in mind as I conduct my research. So much so that the literature is almost overwhelming. Based on this review of the literature I think it will be important for me to set priorities so that I do not get sidetracked as I conduct my interviews. The goal of my professional analysis will be to create an article that could be published in any photography trade magazine about how leaders in this area have been marketing their books.

## BIBLIOGRAPHY

- Anderson, K. and D. Jack (1991). Learning to Listen: Interview Techniques and Analysis. *Women's*, 11–26.
- Bickel, J. A. (2009). Showing Their Story: Editing, Designing & Publishing the 2009 St. James Book. Master's Project MU Journalism Library Master's Project Collection, 203.
- Blais, Madeleine (2008). Peering Deep Into the Essence of Small-Town Life. *Nieman Reports*, 62(4), 93-97.
- Briggs, Rex (2006). Marketers Who Measure the Wrong Thing Get Faulty Answers. *Journal of Advertising Research*, 46(4), 462-468.
- Clancy, Kevin J. (1990). The Coming Revolution in Advertising: Ten Developments Which Will Separate Winners from Losers. *Journal of Advertising Research*, 30(1), 47-52.
- Evans, Sacha (2009). By Its Cover. *Columbia Journalism Review*, 48(1), 9-10.
- Ebel, Richard G. (2002). Custom Publishing: Selling by the Magazine and Book. *Journal of Promotion Management*, 8(1), 81.
- Galuner, Mark, Michael Beatty, Jill Rudd, and David Atkin (2004). The final frontier? Testing a temperament-based paradigm of media uses and gratifications. Conference Paper—International Communication Association.
- Hallahan, Kirk (2008). Need for Cognition as Motivation to Process Publicity and Advertising. *Journal of Promotion Management*, 14(3/4), 169-194.
- Hoffmann, Joan Eakin (1988). Problems of Access in the Study of Social Elites and Boards of Directors. *Fieldwork Experience: Qualitative Approaches to Social*, 45-56.
- Hughes, Rhalee A. (2005). A Means to Measure. *Publishing Research Quarterly*, 21(3), 12-28.
- Katz, E., Blumler, J. & Gurevitch, M. (1974a) *The Use of Mass Communication*. Beverley Hills, CA: Sage.
- Kwak, Hyokjin, Trina Larsen Andras and George M. Zinkhan (2009). Advertising to 'active' viewers. *International Journal of Advertising*, 28(1), 49-75.

- Lin, Carolyn A. (1996). Looking back: The contribution of Blumler and Katz's Uses of Mass Communication.... *Journal of Broadcasting & Electronic Media*, 40(4), 574-582.
- Lofland, John and Lyn H. Lofland (1984). Logging Data, Chapter 5. *Analyzing Social Settings: A Guide to Qualitative Observation and Analysis*, 66-99.
- Martin, Patricia. (2008). RECOGNIZE THE POWER OF THE CULTURAL CONSUMER. *Advertising Age*, 79(1), 15.
- Martin, Tom. (2009). Social media is meant for conversation, not 'marketing'. *Advertising Age*, 80(6), 11.
- Nelson, Meredith. (2006). The Blog Phenomenon and the Book Publishing Industry. *Publishing Research Quarterly*, 22(2), 3-26.
- Peracchio, Laura A. and Joan Meyers-Levy (2005). Using Stylistic Properties of Ad Pictures to Communicate with Consumers. *Journal of Consumer Research*, 32(1), 29-40.
- Peters, Oscar, Matthias Rickes, Sven Jöckel, Christian von Criegern, and Alexander van Deursen (2006). Explaining and analyzing audiences: A social cognitive approach to selectivity and media use. *Communications: The European Journal of Communication Research*, 31(3), 279-308.
- Peterson, Robert A. (2005). Ruminations on Theory and Research Scholarship in Marketing. *Journal of Public Policy & Marketing*, 24(1), 127-130.
- Rooney, J. (2006). BEING GREAT IS NOT JUST A MATTER OF BIG IDEAS. *Advertising Age*, 77(23), 20.
- Ruggeriero, Thomas E. (2000). Uses and Gratifications Theory in the 21st Century. *Mass Communication & Society*, 3(1), 3-37.
- Sedo, Denel Rehberg (2008). RICHARD & JUDY'S BOOK CLUB AND 'CANADA READS': Readers, books and cultural programming in a digital era. *Information, Communication & Society*, 11(2), 188-206.
- Sweetser, Kaye D., Lance V. Porter, Deborah Soun Chung, and Eunseong Kim (2008). CREDIBILITY AND THE USE OF BLOGS AMONG PROFESSIONALS IN THE COMMUNICATION INDUSTRY. *Journalism & Mass Communication Quarterly*, 85(1), 169-185.
- Shatzkin, Mike. (2009). Shifting Sales Channels. *Publishing Research Quarterly*, 25(3), 154-158.

- Snyder, L. B. (1991). Modelling dynamic communication processes with event history analysis. *Communication Research*, 18, 464-486.
- Sullivan, Danny. (2008). Google gives marketers more places to put ads. *Advertising Age*, 79(40), 23.
- Westerik, Henk, Karsten, Jan Lammers, and Fred Wester (2006). Trancending Uses and Gratifications: Media use as social action and the use of event history analysis. *Communications: The European Journal of Communication Research*, 31(2), 139-153.
- Whyte, William Fotte (1982). Interviewing in Field Research. *Field Research: Sourcebook and Field Manual*, 111-122.
- Young, Stephanie L. (2008). Social Documentary Photography: An Appreciation. *Review of Communication*, 8(3), 254-256.
- Zhang, Yong. (1996). Responses to Humorous Advertising: The Moderating Effect of Need for Cognition. *Journal of Advertising*, 25(1), 15-32.