

Video #5: STORY

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TIME CODE	AUDIO
01:00:45	<p>NARRATOR: EVERY PHOTOGRAPH TELLS A STORY. A STORY OF STRUGGLE. BEAUTY.</p> <p>A STORY OF COMMUNITY. AND CULTURE.</p> <p>IN THIS VIDEO YOU’LL MEET THREE PEOPLE WHO EXPLORE COMPELLING HUMAN STORIES THROUGH PHOTOGRAPHS.</p>
01:01:07	<p>NARRATOR: NATIONAL GEOGRAPHIC PHOTO EDITOR PAMELA CHEN...</p> <p>...PHOTOGRAPHER DANNY WILCOX FRAZIER...</p> <p>...AND HIGH SCHOOL HISTORY TEACHER KIM KANOF.</p>
01:01:19	<p>NARRATOR: IN THIS CLASS, KIM IS CONDUCTING AN ACTIVITY FROM THE ESSENTIAL LENS PHOTO COLLECTION, INTRODUCING STUDENTS TO AN EXTRAORDINARY TIME IN HISTORY AND THE PROTEST MOVEMENTS TAKING PLACE AROUND THE WORLD.</p>
	<p>KIM KANOF</p>
01:01:31	<p>KIM KANOF: Today, we’re gonna be analyzing some photographs from 1968. And we’ll be talking about this essential question: What role do young people and ordinary citizens play in bringing about social change?</p>

01:01:43	<p>NARRATOR: AFTER PROVIDING ADDITIONAL BACKGROUND, KIM GIVES STUDENTS TIME TO DISCUSS RESEARCH MATERIALS SHE ASSIGNED BEFORE TODAY'S LESSON.</p>
01:01:50	<p>MALE STUDENT #1: And didn't it all start because the political system was like dominated by one party?</p> <p>FEMALE STUDENT: Right</p> <p>MALE STUDENT #2: Yeah, every president since 1929 was from the same party.</p> <p>MALE STUDENT #3: Because the world you know was moving ahead and if they didn't do anything they'd end up being left behind.</p>
00:02:05	<p>NARRATOR: NEXT, KIM PASSES OUT PHOTOS OF PROTESTS FROM 1968, IN FOUR DIFFERENT PARTS OF THE WORLD: MEXICO, THE US, CZECHOSLOVAKIA, AND FRANCE.</p> <p>STUDENTS ARE DIVIDED INTO FOUR GROUPS, BY COUNTRY, WHERE THEY STUDY AND DISCUSS THE PHOTOS.</p>
01:02:22	<p>KIM KANOF: So when you guys get these photos I want you to start marking them up making your connections. Write your questions. You can talk. You can really dive in and analyze what you see's going on in here.</p>
01:02:33	<p>FEMALE STUDENT #1: I think somewhere it said in this packet that they had blankets and I think they were sleeping there.</p> <p>FEMALE STUDENT #2: Yeah, they were doing like a full-on sit-in. They weren't gonna leave.</p> <p>FEMALE STUDENT #1: So you can tell that they're very passionate about this topic.</p> <p>MALE STUDENT #1: You can see the protestors aren't armed with much and these people they have like you know the latest technology and gear on to protect themselves.</p> <p>FEMALE STUDENT #3: Wait, so does that mean they're fighting for it to not happen? 'Cause this picture the say 'stop it' but weren't</p>

	they being peaceful also.
01:03:03	KIM KANOF: So what we're gonna do now you are going to write photo captions and you can either write from the perspective of a journalist. Or, you can write an interior monologue style caption where you can pick a person in the photograph and write from their perspective.
01:03:23	NARRATOR: AFTER SOME TIME TO STUDY THE PHOTOGRAPHS AND WRITE, EACH GROUP POSTS THEIR CAPTIONS ON THE VISUAL THINKING WALL. STUDENTS THEN SHARE THEIR CAPTIONS WITH THE GROUP.
01:03:35	FEMALE STUDENT #1: My caption is, "Students of Columbia University hold staff hostage to protest the views of President Grayson Kirk. Students are saying they will fight his support of the Vietnam War, controlling of Black people in the community, and mis-education."
01:03:48	FEMALE STUDENT #2: And I wrote, "My friends and I decided that today would be a good day to join a protest. We want peace and I believe this is the only way to achieve what we want."
01:03:55	MALE STUDENT #1: During a peaceful protest in a public square in Mexico, Police arrested hundreds of people. The man being arrested looks like he was in a lot of pain. The officers look to be using excessive force on the person.
01:04:08	NARRATOR: FINALLY, STUDENTS ENGAGE IN A LARGE GROUP DISCUSSION AROUND THE LESSON'S ESSENTIAL QUESTION.
01:04:14	FEMALE STUDENT: We don't think our/what we do is really important. Like adults won't listen to us. We're high schoolers. We're annoying. We're disrespectful. But here when they started standing up and speaking out other people listened.
01:04:30	KIM KANOF: As a teacher I love lessons like this. It's not me up in front of the classroom lecturing for 90 minutes. It's students guiding the lesson. It's students talking to one another. They've got the historical documents but the photographs really let them see the history and-and live through it.

01:04:50	<p>KIM KANOF: For me it's a really successful lesson when, students are engaged in that deep thought. They're using their skills. They're, they're coming to conclusions without me telling them what to think.</p>
	<p>PAMELA CHEN</p>
01:05:04	<p>DAVID WHITMORE: I mean, I think both of these are stronger than this, so I would take this one out.</p>
01:05:11	<p>PAMELA CHEN: A typical National Geographic assignment means that we will receive somewhere between forty thousand and eighty thousand pictures over the course of two or three months.</p>
01:05:20	<p>DAVID WHITMORE: Well I love this picture, it's just a beautiful still life but I just don't think we can afford it in the amount of pages we've got.</p>
01:05:27	<p>PAMELA CHEN: It is the job of the photo editors to go through every single picture and whittle that down to about forty pictures.</p>
01:05:34	<p>PAMELA CHEN: It's an incredibly emotional process actually. Because every picture the photographer shot means something to the photographer. And, our job together is to see what it means to the world.</p>
01:05:46	<p>PAMELA CHEN: My name is Pamela Chen. And I'm a Senior Photo Editor for National Geographic Magazine.</p>
01:05:52	<p>NARRATOR: PAMELA CHEN IS A PHOTOGRAPHER AND MEDIA ARTIST. SHE JOINED NATIONAL GEOGRAPHIC IN 2012.</p>
01:06:01	<p>PAMELA CHEN: I love my job, being a Senior Photo Editor for National Geographic. Where else in the world do you get to work with the world's best photographers telling stories that they care about?</p>
01:06:13	<p>PAMELA CHEN: One of the stories that I'm working on today is with the photographer Carolyn Drake. We sent her back to the Aral Sea, which is one of the largest manmade ecological disasters of our time.</p>

01:06:30	<p>NARRATOR: THE ARAL SEA, ON THE BORDERS OF KAZAKHSTAN AND UZBEKISTAN, WAS ONCE THE FOURTH LARGEST LAKE IN THE WORLD. BUT IN THE 1960S, SOVIET IRRIGATION PROJECTS BEGAN DIVERTING WATER FROM RIVERS THAT FEED THE SEA.</p> <p>TODAY THE ARAL SEA IS LESS THAN 10% OF ITS ORIGINAL SIZE.</p>
01:06:49	<p>PAMELA CHEN: There's been these sandstorms and the fishermen can't make a living there anymore. But people still live there. And they still are going about their life.</p>
01:06:59	<p>PAMELA CHEN: We try to pair photographers who have a passion or experience in a region or a topic to be the one to represent us in the field for a story. Carolyn is one of those people. She's worked in that region for many years and she's produced exhibitions and books, and has never wavered in her commitment to telling the story of the people who live in that region.</p>
01:07:20	<p>PAMELA CHEN: Once the photographer returns from the field, and I have a chance to go through all eighty thousand pictures, the photographer either comes into the building or we communicate virtually.</p>
01:07:30	<p>CAROLYN DRAKE: This is the most active part of town and people are just walking by in the foreground and background and chopping down the tops of trees.</p>
01:07:38	<p>PAMELA CHEN: We sit down together for about a week and we go through our selections. And oftentimes this is the part where we really hone the storytelling.</p>
01:07:47	<p>CAROLYN DRAKE: The woman holding up the picture and the one next to it, the reflection...</p> <p>PAMELA CHEN: You know actually this is a good time for us to talk about e-pix...</p>
01:07:55	<p>PAMELA CHEN: There are always points of disagreement, and I think talking through them we talk about each one of them very specifically and very critically thing...saying like, well, this one, you know, tells the story better. But this one is a more interesting picture.</p>

01:08:10	CAROLYN DRAKE: I believe that is her; I mean a lot of the pictures were...
01:08:13	PAMELA CHEN: It's our moment to look at all the work that we've put together over the course of a year and say, what is it that we've done that we're proud of? What is it that tells the story the best?
01:08:27	PAMELA CHEN: Carolyn is one of my favorite photographers of all time. I love her pictures so much. I think Carolyn's pictures have such a lyrical quality to them. She sees things that nobody else sees.
01:08:41	PAMELA CHEN: A story about a place like the Aral Sea, you know, when you read the story on paper you think this is a really dried up place that's dull and lifeless, and nothing can survive there. But through Carolyn's images you see a different narrative.
01:08:56	DAVID WHITMORE: I think you're right, I don't think we have the pages for it.
01:09:00	NARRATOR: ONCE PAM DISTILLS THE COLLECTION DOWN TO THE 40 BEST PHOTOS, SHE MEETS WITH DESIGN DIRECTOR DAVID WHITMORE TO SHARE HER VISION FOR THE STORY.
01:09:09	PAMELA CHEN: Here you have different shapes – inside, outside...
01:09:15	PAMELA CHEN: Every one of the pictures that makes it to the wall is like a jewel. It's like a gem that we have mined and polished and cultivated. And now we can put it up on the wall and see how it looks.
01:09:26	DAVID WHITMORE: How about this here...
01:09:29	PAMELA CHEN: The longer you spend on a picture, the more it reveals to you about what was happening at that moment. And so the more layers we have, the more points of focus that you can go in and look at. Those are the details that really help reveal a surprise about the story.

01:09:47	<p>DAVID WHITMORE: And it's nice to see some daily life, that, you know that these people are making lives out of this environment that's not...</p>
01:09:53	<p>PAMELA CHEN: Pictures that have a lot of action going on in the foreground, and middle ground and background, are one of the Holy Grails that we look for. And, that kind of magic is something that we get really excited about when we see it.</p>
01:10:11	<p>DAVID WHITMORE: And this is beautiful...</p>
01:10:13	<p>PAMELA CHEN: All the pictures that the photographers take are, on some level good pictures. But we're looking for the great ones. And, for the great ones there's that magic touch.</p> <p>And it could be color. It could be composition. It could be a moment. It could also be a beam of light in an unexpected place. Or, a gesture that just is so natural, for a moment that the person forgot the photographer was there.</p>
01:10:37	<p>DAVID WHITMORE: We could look at it as a pairing...</p>
01:10:39	<p>PAMELA CHEN: And so when it comes down to the layout, it's a matter of what bigger picture story can you tell by putting these ten pictures up?</p>
01:10:50	<p>NARRATOR: WHEN THE MAGAZINE FINALLY GOES TO PRINT, NEARLY 60 MILLION READERS AROUND THE WORLD WILL HAVE A CHANCE TO LEARN ABOUT THE ARAL SEA, IN 40 DIFFERENT LANGUAGES.</p> <p>PAMELA CHEN IS HOPING THAT THE UNIVERSAL LANGUAGE OF PHOTOGRAPHY WILL DRAW THEM IN.</p>
01:11:05	<p>PAMELA CHEN: I hope that pictures are an entry point into reading about a story or learning about an issue. I think the power of photography is to make people notice something that they might not have noticed. And so I think when you see a picture and it stops you and you have to read the caption to know what's going on, then we've done something...we've done something right.</p>

	DANNY WILCOX FRAZIER
01:11:35	DANNY WILCOX FRAZIER: I came of age during the farm crisis of the mid-1980's. And that was a very difficult time for Iowans, farmers, even my own family.
01:11:51	DANNY WILCOX FRAZIER: International Harvester, Case, John Deere, all laid off workers, closed plants.
01:12:00	DANNY WILCOX FRAZIER: No one was covering depopulation and the impact that the loss of jobs was having on small town America. And, I started to think maybe my responsibility was to cover this story. At least for a period of my career. And that period's turned into a decade now.
01:12:24	DANNY WILCOX FRAZIER: My name's Danny Wilcox Frazier and I'm a photographer.
01:12:30	NARRATOR: DANNY WILCOX FRAZIER IS AN AWARD WINNING PHOTOGRAPHER LIVING IN IOWA CITY, IOWA. HIS WORK HAS APPEARED IN PUBLICATIONS AROUND THE WORLD.
01:12:40	NARRATOR: IN 2007 HE WAS AWARDED THE CENTER FOR DOCUMENTARY STUDIES FIRST BOOK PRIZE FOR DRIFTLESS, AN INTIMATE LOOK AT THE MASS DEPOPULATION OCCURRING ACROSS RURAL AMERICA.
01:12:53	DANNY WILCOX FRAZIER: I wanted people to understand that...this shift is impacting individuals. And, it's impacting... peoples' ability to live how they were raised and how they want to live. I would say my work's one of participation more than just strict observation. Meaning, I...form relationships with my subjects. They become friends. I typically am working in very remote communities, so...there are no hotels around. I often stay at my subject's homes. Sometimes, I sleep in my truck.
01:13:33	NARRATOR: IN 2004 DANNY BEGAN PHOTOGRAPHING HARRY PHELPS AT HIS 80-ACRE FARM IN LISBON, IOWA. HARRY ONCE RAISED CATTLE. TODAY HIS FARMLAND IS LEASED TO OTHERS. BUT HARRY CONTINUES TO LIVE IN THE FARM HOUSE HE'S KNOWN FOR

	OVER 50 YEARS.
01:13:52	DANNY WILCOX FRAZIER: I want just a wide portrait of you sitting in your chair, all right?
01:13:58	DANNY WILCOX FRAZIER: Harry told his children there's no future in farming. Get a job in town. That, to me, says a lot. He had given in to the economic forces. He's a victim of what's happened.
01:14:12	DANNY WILCOX FRAZIER: I do believe that connecting and understanding someone's situation, on an emotional level is very important.
01:14:24	HARRY: The barn's a sad story. I've tried for 10 years to get a roof put on it, but nobody will do it.
01:14:31	DANNY WILCOX FRAZIER: My photography lives on that personal connection.
01:14:34	HARRY: I haven't been down there in a while...
01:14:38	DANNY WILCOX FRAZIER: The intimacy that viewers feel. I work very hard at gaining the trust of my subjects so that comes through.
01:14:50	DANNY WILCOX FRAZIER: I'm not dictating to my viewers. What I'm doing is giving you a glimpse into what life is like for my subjects.
01:15:04	DANNY WILCOX FRAZIER: I just want to have that...that immediate visceral reaction to the moment. I try to keep it as fluid as possible. And, just react emotionally to the situations in front of me. This is more about just being present and capturing people's lives as they are.
01:15:26	NARRATOR: IN HIS PHOTOGRAPHY DANNY OFTEN LOOKS FOR THE IMPERFECT, THE FLEETING MOMENT, OR THE ENIGMATIC IMAGE.
01:15:37	DANNY WILCOX FRAZIER: Shooting through dirty windows. Windshields covered with rain.

	<p>I'm not necessarily trying to photograph the physical landscape. I'm trying to photograph the emotional landscape that is rural America today.</p>
01:15:56	<p>DANNY WILCOX FRAZIER: I find Iowa most beautiful in the Fall after the leaves have fallen off the trees. You see the foundation. And the landscape is harsh.</p> <p>I wanted people to feel what it's like to be a farmer getting up at 5:00 in the morning when it's twenty below zero.</p>
01:16:20	<p>DANNY WILCOX FRAZIER: Sometimes, you have a feeling that that you have it. The decisive moment. But that's not very often.</p>
01:16:30	<p>PATRICK: Here's the first one.</p>
01:16:31	<p>DANNY WILCOX FRAZIER: Usually what happens is it's the discovery when you first look at the film? And, there it is. There's the frame.</p>
01:16:40	<p>DANNY WILCOX FRAZIER: They look good.</p>
01:16:42	<p>DANNY WILCOX FRAZIER: There's nothing better in photography. And, you know, you only have so many of those frames in your career. But when you see those frames, they stand out.</p>
01:16:55	<p>DANNY WILCOX FRAZIER: Editing is as time consuming as the field.</p> <p>I still work with prints. And I lay prints out on the floor, of my house. And, I'm constantly moving and changing the sequence.</p> <p>It takes a lot of time. But, it's when you bring that voice to life.</p>
01:17:26	<p>DANNY WILCOX FRAZIER: I work for my photography to hit the highs and the lows. Because, that is what life is for me.</p>

01:17:43 **DANNY WILCOX FRAZIER:**
I had great difficulty during elementary school.

I'm dyslexic and it was often through photographs that I was able to really connect and allowed me to make sense of the text which was more difficult for me because of my dyslexia.

It wasn't that I couldn't learn. It was, I learned differently

01:18:14 **DANNY WILCOX FRAZIER:**
For me a great photograph doesn't tell you what to think about a situation. For me a great photograph is an image that you connect to emotionally. And, through that connection then you form a relationship with the issue, the subjects of the photograph. And, through that you realize that this is this is something worth investigating myself. This is something I want to learn more about.

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01:19:53

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