Index of Interview

** = possible site of cultural model
{00.00} = time stamp in minutes.seconds
Area of transcription

00.00 - explaining we are going to look at photos

00.20 - first photo (by informant) - what comes to mind when you look at this photo?

00.26 - reminds me of my mother and her garden

00.54 - process for setting up shot

01.15 - it just caught my eye

01.55 - you can tell they take care

02:30 - what does someone else looking at photo see?

02:55 - almost the same way I perceive it - not as personal

03:25 - what about it reminds you of your mother?

03:50 - the arrangements in the pots and the broom**

04:30 - second photo - what comes to mind when you look at this photo?

05:00 - photographer caught his subject off guard**

05:35 - what was artists intention?

06:10 - not sure what he's doing - probably seen someone else do it**

06:45 - did artist succeed in his intention?

07:15 - how is photo similar or different from yours?

07:30 - one has person, one doesn't - reminds you of a person

08:08 - people in natural habitat doing what they would do any other day**

08:40 - making things grow

08:50 - third photo - what comes to mind when you look at this photo?

09:05 - very different - first two organic - this one lots of vivid color at night

09:40 - eye-catching, that's probably the point

09:50 - what was the intention?

10:10 - how attractive blinking lights are at night, at a fair**

10:35 - why are lights attractive?

10:50 - something man-made and not naturally occurring**

11:10 - catches your eye - unless you live in vegas**

11:45 - anything beyond that or just superficial?

11:55 - attracted to and enjoy bright colorful blinking lights

12:25 - talking about photography in general

12:36 - what separates photography from other visual art?

12:55 - other forms of art (drawing, painting, sculpting) are more malleable**

13:40 - a photo isn't necessarily an interpretation - is more concrete/subjective

14:10 - is photography less valid as art?

14:25 - easier to be successful - not less valid

14:35 - would have died out when it first started

14:55 - what makes a photo good or bad?

15:10 - technical aspects - you can tell if they know

15:44 - the way the subject matter is treated**

16:30 - hard to say how they are different

16:50 - people who want to be professional photographers**

17:03 - would never buy or hire from them when I look at it**

17:37 - what makes a photographer good or bad?

18:05 - as with anything, some people have a knack and others don't**

18:30 - learn all they can - spend all the time they can makes difference

18:50 - been doing it since they were little**

19:00 - seems to be something you spend years working at**

19:15 - how has digital photography influenced the art?

19:30 - both good and bad - makes pro job easier

19:50 - anyone can grab the camera and be a photographer**

20:15 - have access to tools for personal gain

20:55 - what are major differences between the two mediums?

20:20 - work with both because it forces you to learn about camera etc.

21:00 - list of reasons its good to learn working with film**

22:00 - makes it easier when using digital - not depending on camera

22:24 - how to control it - no choice but to know

22:48 - missing out if you go straight to digital**

22:55 - is one more rewarding or more difficult than the other?

23:13 - not if you really know what you are doing

23:25 - complimentary - doing it the old-fashioned way**

23:55 - helps you slow down and appreciate the process**

24:15 - does it seem as if working with film is more prestigious?

24:32 - they are both important for their own reasons

The author has used bold font to indicate that this section of the interview has been transcribed.
See the transcript below.

The author uses a double star ** to indicate material that is probably organized by a clear cultural model.

24:42 - film gives artists more options - maybe more satisfying

24:56 - digital speeds up process - different options

25:27 - what you want to achieve dictates what you choose**

25:55 - transitioning to new topic

26:00 - have you ever felt emotionally invested in a photo you have seen?

26:15 - two photos come to mind

26:23 - first photo - Ansel Adams photo framed and hanging on wall at neighbors**

26:41 - had never seen an image like that

27:35 - size of the subject - imposing

27:54 - second photo - saw a photo of woman at an art show

28:02 - if I had the money I would have bought it

28:19 - expression on her face

28:40 - maybe she had just been defeated or lost in male dominated sport**

28:50 - makeup running down her cheeks - may have been defeated - not giving up**

29:15 - photographing someone you know vs. a stranger?

29:35 - if you know them it depends on their comfort

29:44 - if someone you don't know it depends on how comofrtable you make them**

30:10 - the last one is really difficult - people don't like having photo taken**

30:25 - have you ever approached someone and asked to take their photo?

30:37 - no, probably due to seeing how people react

30:48 - people try to get out of the way**

31:22 - trust issues - things you don't know**

31:42 - what do you think of other cultures supernatural perception of photos?

32:02 - if you didn't grow up with it, then it will be scary**

This bold region indicates another passage that has been transcribed. You do not have to transcribe a single passage 1000 words long, but your entire transcript (not counting the index) should come to about 1000 words.

32:19 - photos are completely unnatural - nothing like that in nature**

32:30 - reflection as close as you get to your actual image**

32:44 - piece of paper with your face on it

33:05 - how does that relate back to those who have been exposed to it and avoid it?

33:17 - completely different reasons

33:54 - photographer doesn't always ask permission

34:05 - you might htink it's no big deal - but on the other hand - paparazzi**

34:28 - manipulate it or do bad things to your image**

34:45 - you do modeling - how do you feel about having your photo taken?

35:05 - if I like their work and feel comfortable and professional then its fine**

35:26 - as long as we are on the same page**

35:51 - when I don't like their style or their work or something off-putting, I won't work with them**

36:12 - hard to get into it if you won't like the final product

36:22 - what do you like about modeling?

36:29 - because I like performing

36:45 - being in front of the camera is sort of like being on stage**

36:54 - fun to get dressed up**

37:03 - never boring

37:10 - that's all folks!

> The final timestamp in the index indicates that the interview lasted for about 37 minutes. This is in the suggested range of 30 - 60 minutes.

Transcription

> This author transcribed two sections of his interview. He gave each section a helpful title.

Section 1: Digital Vs. Analog Photography

Interviewer {19:07}: So, in that regards how do you think the advent of digital photography has influenced the art?

> Each speaking turn in your transcript should indicate who is speaking.

Informant: Um, I would definitely say it's been good and bad because, uh, for professional photographers I think it makes their job a little easier - but it also....which is not necessarily a bad thing, but I think that you skipped so many steps when you are using a digital camera rather than a film camera and so, um, I think it's, it kind of seems like just anyone can grab a camera now and be a photographer, but, um, that's, in my opinion, not necessarily true. Um, so....but, then on the other hand even if you don't want to be a photographer you still have access to really great cameras and the ability to take, ya know, high-quality photos just for your own personal needs...and that's nice too because even if you're not interested in being a professional {20:47} you can um, take really great pictures of a trip or your friends or whatever you want to take pictures of and have them for yourself.

> This transcript captures hesitations and speech errors. Yours should do that too.

Interviewer: So since you've worked with both analog and digital photography, um, can you tell me what you think some of the major differences are working with those two different mediums?

Informant: I think it's really great to start working with film because it forces you to learn everything about a camera and how to handle it and process of, um, going from when you first load your camera, to shooting, to developing your film and making your prints, um, I think it's - event hough it's kind of dated and fewer and fewer people are doing it I think it's really valuable and good for everyone who wants to learn - and I think for me,

having it be so hands-on makes it easier when i use a digital camera because then I'm not depending as much on the camera to do everything for me, um, I kind of have a much better idea of how to control it because I have no choice but to know how to control the film camera, so um, I think they work very well together and I think you're - if you never give film a try and go straight to digital I think you're really missing out and cutting yourself short.

> Including timestamps in the transcript will allow this author to point from the analysis to specific passages of transcript.

Interviewer {22:52} So would you say then that one medium is more rewarding or more difficult than the other, and if so, how?

Informant: Um, I wouldn't necessarily say one is more rewarding than the other if you really know what you're doing you can get the most out of both - but I definitely would say for a beginner they, um, compliment each other, because, um, doing it the old fashioned way teaches you a lot and helps you appreciate all that you can just sort of skip right through or move through more quickly with a digital camera, and, um, I think when you're - maybe if you, ya know, go back from digital to film and it helps you maybe slow down and appreciate the process more and just, um, kind of, skipping to the end and wanting results....probably it slows you down, but in a good way {24:10}.

Section 2: Photographing strangers and other cultures

Interviewer {29:11}: Can you tell me some of your thoughts on photographing someone you know, as opposed to a stranger in an impromptu situation?

Informant: Um...that just varies by situation so much. Um, I think if it's someone you know it really depends on how comfortable they are in front of the camera and having their picture taken and if it's someone you don't know I think it depends on both how comfortable they are having their photo taken and how comfortable you can make them, with the uh, idea of you photographing them. Um, I think that's definitely, the last one is really difficult because people don't like having their photo taken by strangers. So, its hard to do.

Interviewer: Have you ever approached a stranger and asked them if you can take their photo?

Informant: No. I haven't, um, probably because I've just seen how people react and especially when they're not necessarily aware that you want to take their photo, they kind of duck or try to get out of the way - they think they're going to accidentally get caught in their photo so people seem to try to avoid it.

Interviewer: So it seems that they assume that you couldn't possibly be taking a photo of them, that you're trying to take a photo of what's behind them or something so they

get out of the way?

Informant {31:13}: Mmhm, that and I think that there's just, um, a lot of trust issues. You don't know what that person's gonna do with the photo or why they would possibly want to take a picture of you.

Interviewer: So it's actually funny that you talk about that trust issue, because my next question that I actually had set up was what do you think of, um, quote primitive cultures that feel the photograph steals your soul or gives someone magical powers over them, where do you think that comes from or how do you interpret that sort of idea?

Informant: I think if its something you haven't grown up with and aren't used to of course its gonna be, ya know, frightening, or exciting, or threatening because that's - photos are completely unnatural there's nothing like that in nature, it's ya know, you can see your reflection in something and that's about as close as you get to your actual image being something you can look at. Um, so if someone has, ya know, a piece of paper with your face on it and that's you, of course if you've never seen anything like that before that would probably be really frightening {32:53}.

Interviewer: So how do you think that might relate back to, ya know, people who have been exposed, no pun intended, to photography and cameras and photos for most of their lives, do you feel like there's any correlation between the two, or do you think its for completely different reasons?

Informant {33:16}: Uh, I think it's completely different reasons, I think it's just probably because all you - and it's kind of funny because you see pictures, um, of, ya know people walking down the street and the photographer was just on the corner shooting pictures and everyone was just walking by, ya know, on their way to work and school or wherever they're going and you know he or she didn't ask all those people to pose and they just started taking pictures - but then so you would think, you know, it's obviously not a big deal and it's a great picture or whatever, but then on the other hand you, I don't know, maybe it's because of the paparazzi or something, people are, ya know, almost trying to steal your image and steal pictures of you so that they can make money off of it or manipulate it somehow and, I don't know...do...bad things to your image I guess.

Interviewer: Um, so lastly, I just wanted to ask - I know you've done some modeling work - and I was just curious how you feel about having your photograph taken, and um, if you've ever had any misgivings or felt uh - or just in general how you feel about being photographed {34:58}?

Informant: Um, I definitely - if I like the photographer's work and or, um, feel comfortable

when I'm talking with them and they feel very professional to me....that - that's really what I look for. Um, because I enjoy modeling, so, um, I feel like as long as I am always on the same page as the photographer then we'll both have a good time and get some great images. Um, it's only when I don't like, like if someone asks me to pose for them - if I don't really like their style or their work or there's just something off-putting about them then I wouldn't wanna work with them, um, especially because - it would be hard to get into it if you feel like you're just going to see the image and not like it, so...

Interviewer {36:21}: So what do you like about modeling?

Informant: Um, I think it's because I like performing. Um, and I like being on stage and sometimes, I guess, being in front of the camera is sort of like performing and being on stage sort of. And, I don't know, it's just fun to get dressed up (chuckles). And, you get to do all kinds of different things so...it's never boring.

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This author transcribed almost 1500 words.  You are only required to transcribe
approximately 1000 words.  You want to be sure that the passages you choose to
transcribe are organized by cultural models you can describe clearly.
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