

Bob Hall: People wrote him. I mean, they wrote him letters, dear Mr. President, dear sir. And they found all these incredible letters. So we published a few of those, which I think is another wonderful form of, of documentation.

Iris Hill: I, I remember too when they found those letters, how excited they were.

Bob Hall: I bet.

Iris Hill: 'Cause it confirmed, it was like, again, this whole thing between oral sources as opposed to written sources. It was like this confirmed everything. It was written, written down.

Bob Hall: Yeah. Yeah. I think, you know, definitely got a, let the, the interviewer and the documents talk to each other to see the corroborate or crosscheck and so on. I don't know. What do you do now? Have questions or everybody go home.

Iris Hill: Yeah.

Speaker 3: Is there a working relationship between the two centers, Southern Studies and documentary studies?

Bob Hall: Not really.

Iris Hill: No. No. We, we, we've shared some students, the (laughs), the person who did Migrant Summer and Tobacco Road worked with the Southern Exposure and some other people.

Iris Hill: But, but you're, you're a really an independent center and we're we're sort of, we're, we're affiliated with Duke. So it's, but we, there's no reason why we couldn't do something do a collaborative project. That's maybe something we could do. Right.

Speaker 3: For Southern Exposure, or is it, I know they, all of the ones I've seen before have been thematic South [indistinct].

Bob Hall: Yeah.

Speaker 3: Know how those articles

Bob Hall: Get in. Yeah. There's a mystery to it. (laughs), I mean,

Speaker 3: You have do used to visit in, must there be projects that would be called or, or

Bob Hall: [indistinct]? No. Um, it, the, a lot of freelance material is used and, and actually one of the, in the early days we found ourselves getting the best material and, and the most material partly 'cause we couldn't pay from people who were participants or researchers who weren't really writers. You know, they weren't journalist types. And they knew a lot about the subject, and we had to spend a lot of time kind of editing it, working with them on that. Now there it is more writers involved in the magazine. And the magazine has changed somewhat. It's, it's not that there's a, there's a theme like it's 64 pages and, and 30 pages will be on a theme. But the other page, the other magazine, other pieces will just a assortment of stuff. And it's not, it's not oral history by any means. Um, exclusively. What's the I should have brought some current, I should have brought, is it

Speaker 3: Quarter Buy?

Bob Hall: It's quarterly. Quarterly, right? Yeah. Quarterly subscriptions are \$20. I'll get some, I'll get some brochures to the yeah, it, it was about at one time we had a hard, we were about to go under about 86 or something like that. Um, but it never did down.

Speaker 3: I, go ahead. I also, you take a difference in tone from the earlier articles and from ones that you had more recently. And I guess you may have answered that when you said, now you have journalist types and writers, and before you had researchers and people who had actually been involved.

Bob Hall: Yeah. I, I think that's a difference. Yeah. And, and I think there's, you know, there's pluses and minuses to both of those. The, the, the we used to run articles that were quite a bit longer too than, than we do now. Um, but it's,

Speaker 3: Is there any reason why you're going for, you know getting the journalist type as opposed to [indistinct]

Bob Hall: The circulation? Yeah, that's the big, the, the biggest driving force, I think is the feedback from people. That it is too formidable too, too unaccessible. You know, a threat. Sorry.

Speaker 3: Would you say it was perceived as a threat? It made people uncomfortable?

Bob Hall: Um, no, I think people didn't read it. You know, I mean, I think that's the more, the reality is that it's, it's too, too, too much. You know, academics will read it and, and, but that's a small audience. And so the, the attempt, I think was to still make it relevant, but try to have it, you know, more journalistic format, whether or not it's working. I, I, you know, you should write a letter to the editor. (laughs).

Speaker 3: I have a question about the Lexington Project. Is that the one, the high school student?

Iris Hill: Yeah, it's a high school. Rural, ROCK. The rural organization in homes can, which, which

Speaker 3: One's that?

Iris Hill: Bloodline, the bloodlines. And, and mine stayed on freedom. So both, both of them.

Speaker 3: Do you know any more about what those students are doing now or

Iris Hill: The, the mine? I don't, I haven't seen what, what their next project is. I, I don't know. I think that they continue to, you know, work with, with a big school wide. Yeah.

Speaker 3: Well, where are the per, I saw that piece on, on Sunday morning. . And they said that they have history with students coming down in Lexington Kids. And I was trying to I mean, I'm from Mississippi and obvious was fascinated when I saw this thought about, you know, what we were doing and was trying to see where are those students now? They finishing play survey. They, did you have any connection with those people?

Iris Hill: No, we, we got in we met with Anette Lewis and who's, who's, I guess there's the director Rock, and then Jay McLeod, who's the, who was working on the, on bloodlines. And we, we, we had a we, you know, talked with them. They came up to the center and they sort of visited us and we were helping them sort of figure out where they could like, get some funding, you know, helping them sort of think about different foundations. And the, I know that when you say students, they were history students. These were students coming from some of the colleges. College, yeah. Right. 'cause we had talked about that, that, that, that would, I remember that this would be a resource for them to, to see if they could get some students. But, but I don't know. I have, we haven't, you know, everybody just scattered. Well,

Speaker 3: One of the reasons I ask that is obviously thinking in terms of preparing my institution or the people working with the project, particularly the students to go out and do our interviews, it seems to be that that's going to be the more, the most challenging aspect of this is how they establish rapport and how they ask the questions. And as I recall, these students had all these grabs and rehearsals and they, they sort of weigh in and even as young students as pretty keen

Iris Hill: In the rock group, the staff, yeah. Mm-hmm.

Speaker 3: So I was interested in that. And then the other, the last question that I have is, is really, I guess more basic. Um, when I have presented this project to persons at my school, a lot ask, well, what will become of this, you know, what will you do? In my sense of it from materials and guidance that we will be compiling documentary history. I presume it's still the case. And I just thought that some things I don't know whether this session to do it, but what, there would be some guidelines coming to us, obesity certainly about form. And what one of the challenges that seems to is that we have, I guess mostly, mostly history. Students will have students, science students in sociology, students literature, and even the faculty will be through those areas. And I'm as to,

Iris Hill: I think this is

Speaker 3: How organized, how, I mean, I think, think we're getting to the internal how to ask the questions, but what is this gonna look like when you visit it, Georgia, North Carolina? We talking state volumes or

Iris Hill: What are talking about? I think, I think the, you know, the reason that, that I couldn't, you know, readily give you the answers is it's very complicated, as you know, and the, when we get, there's going to be the, the curriculum, there's gonna be a discussion and they, and there is a draft of some kind of document which sort of tries to sort of broadly sort of lay out some of the broad outlines of it. But I mean, a lot of it is gonna be come, start coming through discussions. We're all gonna be able to have after we get a little farther along in this this process. But all along uh, people have talked about the hoping that, that there would be different kinds of books that would emerge from this, you know, and that, that the material would be deposited and local, or archives and copies would be made for, for other archives. And that there could be exhibits, it could be just a whole range of things. And if video is used there, there also will be a lot of video footage that would, would be important, both preserved, and then could be used for other kinds of Percocet. Should Cynthia,

Speaker 3: That's, I understand. Carol, you looking for a kind of guide to help to get started? Yeah, I get started. There are, there are some sources available. And, and as you are familiar with our survey manual,

Iris Hill: We, yeah, that's a big one. Um,

Speaker 3: That was also, it's been used by several colleges in, in the state of Mississippi. And it's one that, that we designed last year to train our surveys. As a part of that, we also compiled a biography and let our students read and, and research. Another thing we did is role playing. Yeah. To anticipate what, you know, what might happen in an interview situation or survey situation. So there are some basic guides available that, that are extremely helpful in getting people with little of know experience started in joint or history or, yeah, well that's, that's the kind, that's exactly the kind of thing I'm talking about.

Iris Hill: I didn't realize we talking about what we've been, but where all of this is gonna, well, all of both

Speaker 3: Of

Iris Hill: Those things. I mean, which will

Speaker 3: Decide, which will determine which kind of resources I would use. You know, what kind of instruction would be needed given what the end product is supposed to be. Um, how much of a resource will the send the document study be to us

Iris Hill: Once we leave here? I think, I think you, you, you're asking questions that are, are a little bit hard for me to answer because you're gonna have to go out and, I mean, the whole thing has to be defined. And I mean, there's obviously gonna have to be fundraiser, grants, writing and stuff like that. You know, that's, it's

just a little, it's, it's a little too early at this point to put anything concrete. And it's not that I'm wanting to be evasive. I honestly just can't. That's,

Speaker 3: I just wanted to, that's on my mind to ask that it's not ready to know. It

Iris Hill: Can take a while. I,

Speaker 4: I, I've got a question in your talk. I'm curious about the role and purpose of Jackson State in Mississippi itself, court that you talked about university of Mississippi being concerned with the archival part of it, and Duke being concerned with the photographic part of it. So what, where does Jackson State fit into this?

Iris Hill: Well, I think that from the person I was working with at Jackson State was Doris Saunders when I talked with her, that I think she also was concerned that there, there were not enough things being collected and that that was her concern. Also,

Speaker 3: [indistinct] is kind of a consultant. Yeah. And the client,

Speaker 5: I have a mercenary kind of question. I, I used to subscribe to your periodically. I really admire the way you all have attacked the safety of cows over the years, but strictly from a wider viewpoint, what, what is the, what kind of race do you all offer providers?

Bob Hall: I actually don't know anymore. (laughs). I don't, I'm, I do very little of the editing. Um, I'm, I don't know. I, it is probably, I'm sure it's less than which mainstream magazines. I, I don't know what academic magazines offer. Do they offer anything? Very little. Very little. It's probably above that (laughs), but, but not as much as Atlantic Monthly or gonna be.

Speaker 5: What's your circulation number?

Bob Hall: About 5,000.

Speaker 5: How much of that is institution?

Bob Hall: About a 10th, about 500 library.

Speaker 5: What's the time lapse between the acceptance of a substantive fee and publication, would you say?

Bob Hall: Not very long.

Speaker 5: Pretty quick.

Bob Hall: Yeah. I mean, it could be it, it might be a couple months or, but three months. But it's, it could be two weeks. I mean, you know, could, the turnaround could be fairly quick.

Speaker 3: My last comment, (laughs). Yeah. Um, and the follow up to what do was set up saying about Jackson State below Jackson State, I have some major concerns as far as our survey project and our anticipated efforts to acquire photographs and other archival materials.

Speaker 3: Some of the people that you have utilized for your Mississippi self portrait are also people that we have surveyed. and also people who have, have somewhat obligated themselves to us when we start acquiring records. , now there's an issue of copyright and we didn't, you know, in discussing it with Lynn, she said that you, you all could better define what was gonna happen and I'd just like to know, 'cause see, we are anticipating having donor agreements, which would respect the materials or which would give us Right. To authorize the use. And I see some conflicts and, you know, I see we're getting some of the same things already. Yeah,

Iris Hill: No, I, I think that there's a, there are a lot of problems in this project. I think one of the things is that this project was really sort of conceived around 1986 or so, and it was a photographer, you know, you know Alex Harris, who's a very fine documentary photographer who then had a documentary photography center was discussing with the, sent people at the center at, at Oxford the possibility of doing sort of having copies made of family snapshots because he was very interested in it. And it sort of evolved in that kind of way. And it probably what we really need to do is sort of sit down and think it through a lot more. And this, I know when I was visited you at Jackson, I was very conscious that there were a lot that this, you know, that there were, there had to be a whole lot more collaboration and then the lines had to be clearer. Um, I, I, I agree. I mean, I don't have any disagreement with anybody on this.

Speaker 3: Well, we, we probably need to do is just sit down, look at the issue of copywriting. Yeah.

Iris Hill: There a lot of design boards, I guess.

Speaker 3: Yeah. As you were both speaking, I thought I, I was drawn to how you both addressed when you start thinking of something in public publication terms, how much it can affect your research agenda. And Iris, I wish you would talk a little bit more. You talked about identifying chewable publishers, and I think can, can you illuminate a little bit more like when you might do that to what's, do you just have a research project and make through it then shape it for publication? Or do you see what is marketable and let it shape your research?

Iris Hill: Yeah, I, I think, you know, I, and I guess in a purist way, you want your research to shape what you do, but then you have to respond sometimes to the reality of, of the, of what's out there. It's like southern exposure becoming a 64 page quarterly, you know? , just, they can't more, more, more pages. And let's say you, you had a project that, that you, you, you felt should be 800 pages or something. And it was just, well, that may be something that, that you have to make some, some compromises about that. And that, that you have a hard time getting any publisher to look at it at, at that, at that size that, you know, you should, you

know, maybe be aiming for half. And that, that's a very, again, a gross kind of, of, of, of thing to look at.

Iris Hill: Um, if you, if you think that, that you, that you wanna do a book that's a regional trade book using oral history materials, I think that there are a lot of university presses in different states that are very interested in, in oral history for just the kind of reasons that, that Bob is talking about. Is that, is it, there's wonderful drama and power and immediacy and people can, can really get into that. It's, it's, as you're thinking about it, as you see the kind of material that you have, it's, it's not a bad idea to, you know, call an editor at the press find, you know, find it, find out if it's, you know, if you, if you know, well, this is a Mississippi book, you know, and, and to see if to send some information about what you're doing, see if you can, if it's convenient you're not too far away to, to have a meeting and talk and just sort of start to see what the interest might be. And and if you get something that sort of isn't, isn't encouraging to think about, you can, you know, you also can start thinking about what other possible outlets there might be for everything. You can't sort of have any hard and fast rules I don't think.

Bob Hall: Well freedom of the press in America means you have to own your own press (laughs).

Iris Hill: There's a lot

Bob Hall: Of, that's the, that's the bottom line. If they won't publish it, you can publish.

Iris Hill: Yeah. You have small presses that kind spring up and then you have, you know, you can't, yeah. You have, you have different, you know, different university presses have different kinds of lists. If you look on, you know, what they publish, and if you see, well, it doesn't quite fit what you're doing, then why waste your time? We didn't talk about an agent, excuse me, didn't suggest literary agents. Well, I think in the commercial publishing world, having an agent is kind of important. But in the univer, I think if you, you find in, in university classes or commercial, academic that a lot of people don't have agents. And so in most cases, you're not talking about books that are gonna make big bucks. You're talking about books that are, are gonna have relatively modest sales. So, uh you know, it's, it's, it just doesn't have, I don't think it depends on what you have. If you have a really commercial book project and you think that it's really good job, then you might want to find an agent. And then how do you find a reputable agent you have to talk

Speaker 3: To and find out who's there.

Iris Hill: And then you have to, the agent then has to accept your work.

Speaker 3: You know, think about something like the dream of world. document a book, but you know, the book I Dream of World Black? Oh, is it the top photo? Who is the country? Yeah. Who publish? Was it a catalog gun? Yeah. Yeah. And that, excuse me, you made a lot of money. Well, that an exhibit is a great way to sell. You have an exhibit of work and you have something that's related to the exhibit and it's a traveling exhibit. You did it, you could sell. A lot of times you had a paperback and a calendar.

Speaker 3: I think it would be nice if this center for documentary studies could sort of provide that service as

sort of a, an agent or an advisor of just the people half project where there's something, you know, can be, because we don't know, you know, the publishers and if everybody has to be a little expert, and it could be a lot of duplication of effort and

Iris Hill: Well, you know, I think that people can give advice and, you know, in any formal way, I don't think we could ever like, offer a service like that. That would be really hard to do. And, and in a way, you know, you're all more expert, you know, than, than you are letting on because in fact, you know, you know the stuff that you read

Speaker 3: In the field, you

Iris Hill: Know who publishes what, what you kind of, what you wanna ride. And so you, I mean, you're sorting out that world too, or whether it's magazines or,

Speaker 3: Or books or,

Bob Hall: I think you're right that there is, there is a really is a multiplicity of, of options to that you have that this kind of material really lends itself to so many, so much variety from the, as a photo book or curriculum material for high school to, you know, local markets state. It's just so much and it's, it's, it almost is we'd be helpful for somebody to kind of take on the, the role of, of being the con uh having that. 'cause that's the piece that, that people, most folks, you know, writers and they, they don't want to have to think about the marketing end of things. And it really is helpful to have somebody who's keen on that and, and savvy. They could, they could talk with

Iris Hill: No, it would be, it would be great. It's just, it's

Speaker 3: Maybe not,

Iris Hill: You know, sort of like, yeah, I'm not saying do the right where, where you could really get that. I mean, I, I think it would be a fantastic that I think would be able to do. But I don't know that we'd ever been a, you know, a physician to be able to do it. Like even talking my curriculum materials, I really know very little about like publishing for, for uh, public, let's say school, elementary and secondary level very little about textbook publishing even. I mean, people who know a little bit about one part of publishing might not know anything about another part. So you have a lot of, you know, ignorance too. Are there any other questions or, oh, yeah,

Speaker 6: So I have a question on, on ethics. Um, when, when you have documentary films and it's, I'll call it documentary film, but lemme say, let's say that you, you, you, you, you have film that can be used for documentary that you want to use for documentary purpose. Uh, lemme give very specific film. Some, some filming that I was doing, some, some events actually it was sporting events and they, you know, ended up taking pictures at a public, public event. And there was some incidents, incidents that were I think instructed students useful. I think in, in in race relations kind of thing, trying to demonstrate some points

about things that can happen, public events. Um, in the film people, it's very clear, you know, who, when, you know, some closeups you can see people, some of them I, I don't even know, but they were, some of them were significant actors.

Speaker 6: That is significant to the point. Um, and, and I've had this film but having shown it, and each time I I, I would, there have been occasions I wouldn't show up for students to demonstrate something. The reason I didn't haven't shown it is because I'm always fearful, even though it may seem like one in a million chance that somebody may recognize somebody, you know, and actually the things that I'm, points that I'm trying to demonstrate actually sort of cast some people in a pretty negative light. And I always think about, you know, just on the chance that somebody may actually know somebody in the film and what, what are the ethics and involved and, and that kind of thing. You show, not show used in public county, even in the closed center I've had with seminars, you know, much smaller than this. And I wanted, I was tempted to a real good example of something that I think is important in terms of how parents get overly involved in, you know, the kids' porch. And it's kind of a, you know, conflict that arrived.

Speaker 3: And this is like a small community everybody does everywhere else, right?

Speaker 6: Yeah. Well actually that's where it was actually where I am now is removed from that setting, you know, it's totally removed from that setting. But it still concerns me about the ethics of it, even though I'm fairly convinced, I've been fairly convinced on several occasions that nobody would recognize it.

Bob Hall: Anybody have strong feeling one way or the other?

Speaker 3: I think you gotta know your legal rights and then follow your heart, do the right thing. You gotta know if it's legal boundaries too. The legal boundaries are all very unclear. (laughs).

Bob Hall: Yeah. I mean, I think you're probably, legally you're probably all right if it's a public event, but, but if you put it in, if you purposefully, knowingly distorted in your presentation, then you can be sued.

Speaker 5: Well, Bob, in that regard, let me ask you, this Southern exposure for years has had a people versus power kind of orientation. Um, have you ever been sued, has, has southern exposure ever been sued by the powers as a way to shut you down and, and distilled your voice? Well,

Bob Hall: That the people, well, by the people, the people that sued us for not being tough enough. Wow. The we've gotten, we've never been sued. We have, we have been we've had a lawyers from a couple different companies visit, visit and intimidate and blah, blah, blah. And but we've, we've never been sued. And we now do, well, we, at various times, we've, we've been more careful. We just did this big thing around the chicken industry and Frank Purdue. And we did have some very good liable lawyers go through all our stuff before we published any of that. 'cause we knew that we were gonna make a big, much more impact beyond our 5,000 readers in the way we were gonna release it and make the chicken industry become a much more visible industry and what's going on.

Bob Hall: So we, we were much more careful than sometimes we are. But we have had all, we have had the example of a photo photograph in the magazine where the mother of the child called us and said, I don't like the way you used that photograph in that and you know, we don't, I don't, I don't want to see it or whatever, you know, so we, we, we changed the, the the printing that when we redid it, we didn't, you know, we, we changed it. Um, and again, we didn't get to the point of she saying she was gonna get a lawyer or something, but just ethically, it was her kid. She didn't like the presentation. The and so,

Iris Hill: Okay. I think people are really nervous about taking pictures now in the street sometimes and, and having these published if you don't have, because you don't know what, what it might be, because there are a lot of, you know, the tradition of, of street photography and, you know, you know, just clicking pictures of people passing by and doing things. And this can be considered a real infringement on privacy. And, and so I, I think a lot of photographers worry about it, but they still do it.

Bob Hall: Yeah. And I think there's, there's some from the law's point of view, if, if you are making a good faith presentation, you're, you're much, you're fairly well protected if you've made a, a, an effort to contact to get the, a release or to get the, so the other side of the as story or whatever, that protects you even more. But if you do none of those things and then, and you also are kind of using it outta context, then that's when you can really get in trouble. Well, our timing is perfect. It's almost three o'clock. That's well, what, and um, I think that we should call this session magazine, seven 30. Yeah, I'd like an opening at the Bryan Center. Same place, same place as before to, we were improving to get some.