

Photojournalism During the Great Depression:
How a Collection of Photographs Communicated the Need for Change

Sarah Woosley

Senior Division

Paper

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Process Paper

How I Chose My Topic

When I first began brainstorming ideas for my topic, my original idea was to explore how artists used their work to communicate. As I researched this topic, I discovered that I wanted to focus on photography specifically. I began researching photojournalism, and discovered that I really liked this form of communication. As I started to narrow my topic down to a specific time period of photojournalism, I found the FSA's photography project. I was intrigued by the photographs and wanted to learn about their importance in history. As I continued my research, I fell in love with this topic and decided that this is what I wanted to write about.

How I Conducted My Research

I began my research by using websites such as *Wikipedia* and the *History Channel* as launch pads. At first, I struggled to find reliable sources that pertained to my topic. I spent many hours searching for primary sources and credible secondary sources. The *Library of Congress* and the *Smithsonian* became very useful. Once I found a good source, I broke down the content and organized the information to make my writing process easier.

How I Created My Paper

When I first started drafting my paper, I used a graphic organizer. It took some time to decide how I wanted to organize my paper. I was very intentional about what historical content and background information I added. The graphic organizer made it easy because I was able to focus on each section of my paper and carefully plan out every paragraph. The graphic organizer

also allowed me to organize my sources which helped with in-text citations. I was able to easily write my paper because most of it was already written out in my graphic organizer.

My Historical Argument

The FSA's photography project communicated important messages to the United States during the Great Depression. The images were able to show the effects of the Depression better than any other form of communication during that time. The FSA's collection of photographs contains thousands of images that sent their own message to the country. Because of this, the FSA collection provided an abundant amount of information to the whole country and no one could deny that the Depression was not real. The photography project shed light and communicated important information that could have been overlooked otherwise.

Topic Significance

I believe this paper is historically important because it proves that not all forms of communication throughout history were accomplished by using spoken or written language. The FSA's photography project showed that photojournalism could be a successful form of communication and paved the way for future photojournalism projects. After the Great Depression, many social problems were documented by the use of photojournalism, and I believe this is because of the success of the FSA's project. The photographs continue to communicate to us today and will always leave behind knowledge of the Great Depression that we could not get by reading books or articles.

Photojournalism During the Great Depression:

How a Collection of Photographs Communicated the Need for Change

The United States in the 1930s was much like Dorothea Lange's photograph, "Mended Stocking" (Appendix A). Her photograph shows torn stockings that have been "mended" together. Just like the stockings in the photo, the United States was torn and falling apart, and the people were trying to mend it together. In the 1930s, the United States went through an economic downfall known as the Great Depression. The Great Depression occurred from 1929 to 1939 and caused millions of Americans to be unemployed and left thousands of families homeless. During this time, photography became an impactful form of communication. In 1935, during the midst of the Depression, the Farm Security Administration hired photographers like Dorothea Lange to show the need for their administration; their images connected the country during a dark time and communicated the need for change.

The Great Depression destroyed the economy for most of the 1930s. During this time, one in four workers was unemployed ("UNEMP Rate"). This was the highest unemployment rate recorded for more than fifty years ("Unemployment Rate"). Anyone who lost their job during this time could not rely on their savings in the bank to support them due to bank closures. By 1933, nine thousand banks had failed with four thousand of those closing in a single year ("The FDIC"). Due to this, many families lost their life savings and were left with nothing. All of these factors caused over two million people to be homeless throughout the 1930s. (DeGrace).

The Great Depression impacted everyone, but farmers were particularly affected during this time. Prices of crops and cattle began to drop to make things more affordable for everyone. Because prices dropped significantly, many farms went bankrupt (Morain). Throughout the 1930s, over 750,000 farms closed (Moore). Unfortunately, most, if not all, of

these farms were owned and operated by families, which meant that hundreds of thousands of families lost their source of income.

To make matters worse for farmers, the Dust Bowl destroyed the land in nineteen states. Farmers out West had overfarmed the land, and when a severe drought occurred in 1930, the topsoil began to blow across the Midwest of the country and caused a series of dust storms. Huge dust clouds formed and covered everything in a thick layer of dust. The dust even made its way into homes and covered furniture. Many families felt like their only choice was to leave their farms and move westward to become “migrant laborers” (“The Dust Bowl”).

When Franklin D. Roosevelt was inaugurated as president in 1933, he immediately began implementing his federally funded “New Deal” programs to help bring the United States out of the Depression (“New Deal Programs”). One of his programs was the Farm Security Administration (FSA), which was created to aid poor farmers, sharecroppers, tenant farmers, and migrant workers (“This Great Nation”). The FSA’s primary effort to aid farmers was a loan program. Rexford Tugwell, an economist who worked with the administration, explained in an interview how they helped farmers: “We tried to find [farmers] better farms if we thought they were good farmers, and then we made them what we called farm and home loans to start them off in business, under supervision. That part of our program was very successful” (Tugwell). The FSA changed farmers’ lives with the loans they provided by allowing farmers to get back on their feet.

The Farm Security Administration was very effective, but it was also controversial. Many Americans questioned the importance of the FSA. Conservatives were worried about the expanding role of the federal government and thought of the administration as “socialist” (“This Great Nation”). The FSA needed to document the farming conditions and rural communities to make the need for their administration clear. Rexford Tugwell hired Roy Stryker

to be the Chief of the Historical Section in the Division of Information and assigned him the tough task of documenting the effects of the Depression in rural areas (Stryker). Stryker was the perfect candidate for this job. His passion was “documentary photography,” so it is no surprise that he envisioned a photography program to communicate the need for the FSA (Stryker). He wanted to create a collection of photographs to document the conditions of rural farms and small, poor communities to show why the FSA was necessary for the rehabilitation of the country.

Stryker hired a team of photographers to bring his vision to life. In a 1963 interview, Stryker was asked about his selection of photographers and why he picked them: “It isn't a well-organized, uniform approach by any means.” Some of the photographers asked to work with him, while others were asked by Stryker because he saw their potential and how they could be an asset to his project (Stryker). Eventually, Stryker had a team of many talented photographers, including Walker Evans, Dorothea Lange, Russell Lee, Arthur Rothstein, Ben Shahn, Jack Delano, Marion Post Wolcott, Gordon Parks, John Vachon, and Carl Mydans. This group of photographers produced roughly 175,000 black-and-white film negatives and transparencies; 1,610 color transparencies; and about 107,000 black-and-white photographic prints (“Farm Security Administration”).

In 1936, Dorothea Lange, an up-and-coming photographer, captured a series of photographs known as “Migrant Mother.” Years later, this is how Lange described her experience:

I saw and approached the hungry and desperate mother, as if drawn by a magnet. [...] She said that they had been living on frozen vegetables from the surrounding fields, and birds that the children killed. She had just sold the tires from her car to buy food. There she sat in that lean-to tent with her children huddled around her, and seemed to know that my

pictures might help her, and so she helped me. (Lange, “The Assignment I’ll Never Forget”)

One of her photographs depicts the young mother with her two young children (Appendix B).

Their clothes are worn and dirty. Sitting in front of them is an empty plate. The mother has a tired and worried expression on her face, and the overall mood of the photograph is somber.

They were living in a lean-to tent with barely any food, and the mother worked sunrise to sunset to provide whatever she could for her family.

In 1978, the mother in the photograph was identified as Florence Thompson. She was interviewed and asked about her life during the Depression: “We just existed. Anyway, we lived. We survived, let’s put it that way” (Phelan). Thompson and her family were survivors, and their photograph showed that the whole family was affected by the Depression, children included. Roy Stryker explained why this image was so powerful: “She has all the suffering of mankind in her but all the perseverance too. [...] You can see anything you want to in her. She is immortal” (Hariman and Lucaites 55). People around the country could read an article about starving families, but when photographs such as Lange’s “Migrant Mother” were published, people were able to see the faces of those starving and better connect to them. This picture demonstrated the need for the FSA because it showed that families needed help, not just the farmers.

In 1936, Arthur Rothstein captured a photograph entitled “Dust Storm, Cimarron County, Oklahoma” that communicated the harsh conditions of the dust storms out West (Appendix C).

Rothstein was twenty-one when he took this picture, and it quickly became the most famous photograph of his career. Rothstein later recalled his experience while taking this image:

I was about to get into my car when I turned to wave to [Coble and his two sons], and I looked and saw this man bending into the wind, with one of the boys in front of him and

another one behind him, and great swirls of sand all around, which made the sky and the earth become one. And I said, ‘What a picture this is!’ and I just picked up my camera and went ‘click.’ One photograph, one shot, one negative. (Burns)

This “one photograph” brought the Dust Bowl to life for everyone. The image shows a father and his two young sons fighting to walk against the strong winds caused by the dust storm. In 1977, the youngest son was asked about his experience growing up during the Dust Bowl: “Ah, it kind of scared me, best I can recall. I thought maybe the world was coming to an end, I didn’t know” (Alexander). Only those who lived through the Dust Bowl knew how bad the storm damage was; others were completely unaware of the effects. This picture changed that. It was one thing to hear about the dust storms, but to actually see the impact of the natural disaster was a whole other experience. Homes and farms were completely covered in layers of dust making it almost impossible for families to stay where they were, let alone farm and provide for themselves. Rothstein’s photograph further communicated the need for the FSA because it showed that farmers and families were facing more than a depression; those out West were experiencing a natural disaster as well.

Ben Shahn captured a photograph in the summer of 1938 that documented the living conditions in the poverty-stricken areas of the country (Appendix D.) This photograph gave the country insight into how many Americans had to live. Shahn’s photograph shows a make-shift house that was made from scrap material. The “house” in the photograph was no more than a small shack. It provided the bare necessities for living, but nothing more. This picture was taken in a Hooverville, the term for shacktowns and homeless camps during the Great Depression. There were hundreds of Hoovervilles scattered across the country, and the “house” in the

photograph was one of many make-shift homes in America. Shahn captured what it was like to live in a non-traditional home and helped emphasize the dire situation of many Americans.

The FSA's photographs were published in popular magazines such as *Fortune*, *Look*, and *Life*, making it almost impossible for anyone to deny the devastating impact of the Great Depression (McDermott). The FSA's pictures brought the Depression to life and communicated more than words ever could. Tugwell spoke to this in an interview: "This was such a tragedy and so wide-spread. To go and analyze it and explain it to people through pictures was really a thrilling experience" (Tugwell).

When the Dust Bowl happened in the great plains, Harlan Miller, a writer for the *New York Times*, used Rothstein's famous Dust Bowl photograph to illustrate his article. In Miller's article, he tells a story of a tourist traveling through the midwest. Throughout his story, Miller describes the effects of the dust bowl to express to his readers the terrible conditions out West. At the end of the story, Miller writes this:

This has been only the brief agony of the traveler. Multiply it by the days in a year, by the years in the lifetime of a Dust Bowl dry farmer, add the total loss of a slender pittance, and you have part of the agony of an inhabitant of this scorched, stripped, inundated circle of land. (Miller 6)

Miller could have published his article without Rothstein's photograph, but then his reader would have lost an important visual. Rothstein's image brought Miller's article to life. Miller's story was hypothetical, but the photograph was real. Rothstein's image showed people the reality of the Dust Bowl, which is why the photograph was so effective. Some of the pictures even called people to action because they were so impactful. When Lange's photograph, "Migrant Mother," was published, an emergency food delivery was brought to the camp where Lange had

captured the iconic picture. The “migrant mother” in the photograph had moved on by the time the food was delivered, but her photograph was able to help other migrant mothers who were once in her position (McDermott).

Because of the success of the FSA’s photography project, after the Great Depression, photojournalism became a popular and effective way to document social issues. Photojournalism was even used to document the civil rights movement. Olivia B. Waxman wrote in a *Time Magazine* article, “Photographs from the civil-rights movement helped expose the cruelty of segregation and discrimination to the wider world...” Waxman uses the photograph “Outside Looking In, Mobile, Alabama” as an example in her article (Appendix E). In the photograph, six young kids are standing outside of a chain-link fence at a park. They are looking through the fence, watching white children and their families play (Parks). This one image exposed how damaging segregation was and how it prevented kids from being kids. Photographs such as these spread awareness and called people to action.

Photojournalism is still used to call people to action and has developed into a form of communication that is now used by many to expose social and environmental problems. In 2020, photojournalism was used to document and communicate the effects of the Covid-19 pandemic as well as the protest that occurred throughout the year. Unlike the 1930s, we have advanced technology that has helped photojournalism evolve. For example, smart phones allow anyone to become a photojournalist and social media provides a platform for people to share their photographs to millions. In early August of 2020, Hannah Watters, a sophomore at North Paulding High School in Georgia, posted a picture on social media that exposed her school’s unsafe environment during the pandemic. Watters said, “I was concerned for the safety of everyone in that building and everyone in the county because guidelines that the CDC has been

telling us for months now weren't being followed." Watter's photograph raised awareness, and forced people like the governor of Georgia to speak up about the problem (Holcombe).

The FSA's photographs helped pave the way for photojournalism, but their historical significance is much more than that. Many of the photographs are now iconic symbols that present an unromanticized image of the Great Depression. People do not have to rely on economic graphs or newspaper articles to know what life was like; the FSA's pictures transport viewers to the era and allow them to better understand the Depression. Many of the FSA's photographs are now displayed in museums and are available to be seen by anyone. A librarian for the Library of Congress referred to the FSA's "Migrant Mother" photograph as "the most striking image we have; it hits the heart... [It's] an American icon" (Hariman and Lucaites 55).

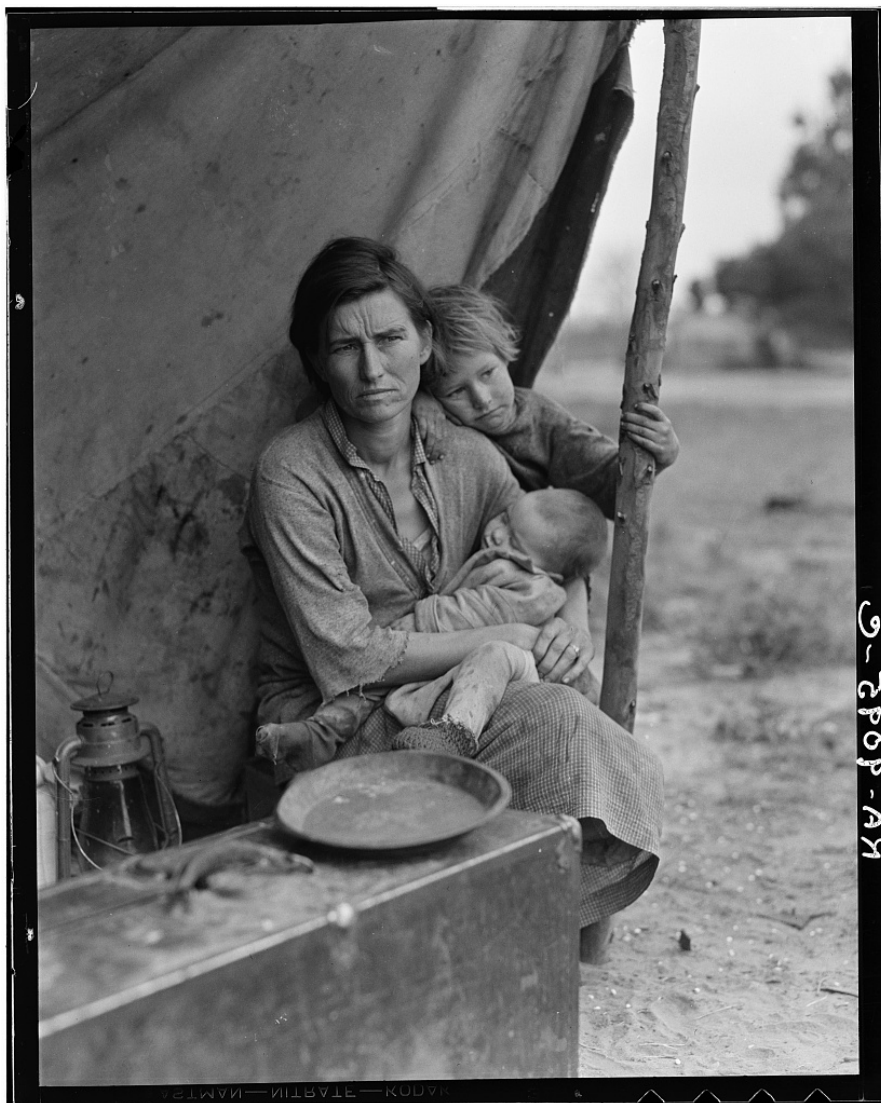
Like many of the FSA's photographs, Lange's photograph hits the heart because it tells a story. Her photograph tells the story of a young mother struggling to provide for her family. Although the photograph was taken during the Depression, it is an image that could be taken today. Many people are still living through a personal economic depression. Learning the stories and struggles of those who lived through the Great Depression can teach people to be sympathetic to those around them who are experiencing the same thing. The FSA's photographs will continue to communicate the effects of the Great Depression and be relevant images that touch people's hearts for generations to come.

Appendix A



Lange, Dorothea. *A Sign of the Times - Depression - Mended Stockings, Stenographer, San Francisco*. 1934. Gelatin silver print. Museum of Contemporary Photography, Chicago. <https://www.mocp.org/detail.php?t=objects&type=group&f=&s=&record=23&gid=1357&group=&highlight=yes&order=artist>.

Appendix B



Lange, Dorothea. *Migrant agricultural worker's family. Seven children without food. Mother aged thirty-two. Father is a native Californian. Nipomo, California. March 1936,* <https://www.loc.gov/item/2017762905/>.

Appendix C



Rothstein, Arthur. *Dust Storm, Cimarron County, Oklahoma*. 1936. Gelatin silver print. George Eastman Museum, Rochester. <https://collections.eastman.org/objects/127782/dust-storm-cimarron-county-oklahoma?ctx=cfe77fa5-263c-48fa-929f-64971adbfd7&idx=3>.

Appendix D



Shahn, Ben. *Dwellers in Circleville's Hooverville*. 1938. Negative. Library of Congress.
<https://www.loc.gov/pictures/item/2017732223/>.

Appendix E



Parks, Gordon. *Outside Looking In, Mobile, Alabama*. 1956. Pigmented inkjet print. High Museum of Art. <https://high.org/collections/outside-looking-in-mobile-alabama/>.

Annotated Bibliography

Primary Sources

Lange, Dorothea. "The Assignment I'll Never Forget: Migrant Mother." *Popular Photography*, February 1960.

In this primary source, Dorothea Lange recalls her experience while taking her famous photograph, "Migrant Mother." This magazine article allowed me to picture Lange's experience in a very detailed way. I was able to add an excerpt from this source in my paper to add background information about the "Migrant Mother" photograph, and Lange's experience while taking the image.

---. *A Sign of the Times - Depression - Mended Stockings, Stenographer, San Francisco*. 1934. Gelatin silver print. Museum of Contemporary Photography, Chicago. <https://www.mocp.org/detail.php?t=objects&type=group&f=&s=&record=23&gid=1357&group=&highlight=yes&order=artist>.

This primary source is a photograph taken by Dorothea Lange in 1934, and is commonly known as "Mended Stockings." This image is a part of the FSA collection. I used this photograph in my paper to show how the FSA pictures had deeper meanings. In my paper, I compare Lange's photograph to the United States in the 1930's. By doing this, I was able to prove that the photographs can communicate messages and be metaphoric.

---. *Migrant agricultural worker's family. Seven children without food. Mother aged thirty-two. Father is a native Californian. Nipomo, California*. March 1936, <https://www.loc.gov/item/2017762905/>.

This photograph is famously known as "Migrant Mother," and is a part of a series of images that Dorothea Lange took in 1936. "Migrant Mother" is a part of the FSA collection. I used this photograph as an example of how the FSA photographs communicated important messages to the rest of the United States during the Great Depression.

Miller, Harlan. "When Biting Dust Sweeps Across the Land; When the Dust Blows." *The New York Times*, 11 April 1937. p. 6.

Harlan Miller wrote an article in *The New York Times* about the dust storms that were happening out west. This news article published one of the FSA's photographs of the Dust Bowl. I used this primary source in my paper to show how the FSA's photographs were used and how they had an impact.

Parks, Gordon. *Outside Looking In, Mobile, Alabama*. 1956. Pigmented inkjet print. High Museum of Art. <https://high.org/collections/outside-looking-in-mobile-alabama/>.

This Photograph was taken during the civil rights movement. It was taken to expose

segregation. This photograph helped my historical significance argument because it showed that photojournalism was used to document other social problems after the Great Depression. It allowed me to explain to my reader why photojournalism is important, and how it had an impact on one of the most important movements in history.

Rothstein, Arthur. *Dust Storm, Cimarron County, Oklahoma*. 1936. Gelatin silver print. George Eastman Museum, Rochester. <https://collections.eastman.org/objects/127782/dust-storm-cimarron-county-oklahoma?ctx=cfe77fa5-263c-48fa-929f-64971adbfd7&idx=3>.

In 1936, Arthur Rothstein captured this iconic photograph of the dust storms that were happening out west. This photograph is a part of the FSA's collection. Rothstein's photograph was able to show everyone in the United States the aftermath of the dust bowl. This picture helped my argument because it proved that the FSA photographs communicate important information to the rest of the country.

Shahn, Ben. *Dwellers in Circleville's Hooverville*. 1938. Negative. Library of Congress. <https://www.loc.gov/pictures/item/2017732223/>.

In 1938, Ben Shahn was able to capture this photograph that showed a make-shift house that was located in a Hooverville. This picture captured what it's like to live in a non-traditional home, and was able to show many Americans how homeless people were having to live during the Depression. This photograph was able to shed some light on the poor living conditions and showed the need for the FSA. Because of this, this photograph was a perfect example of how the FSA's photographs communicated to the country.

Stryker, Roy. "Oral history interview with Roy Emerson Stryker." 1963-1965. Archives of American Art, Smithsonian Institution.

This is an interview with Roy Stryker. Stryker was hired by Rexford Tugwell, and oversaw the photography project. He hired the photographers who took the iconic photograph during the depression. In this interview, I was able to learn about the FSA's photography project from someone of that time period. I was able to use several quotes from this source in my paper to add first hand accounts about the photography project.

Tugwell, Rexford. "Oral history interview with Rexford Tugwell" 1965 January 21. Archives of American Art, Smithsonian Institution.

This is an interview with Rexford Tugwell. Tugwell was a politician who had a hand in the FSA administration, and the photography project. From this interview, I was able to learn what happened behind the scenes with the FSA, and how the photography project played a role during the Great Depression. I used a few quotes from this source to clarify the FSA and the purpose of the photography project.

“United States Unemployment Rate.” *Infoplease*, <https://www.infoplease.com/business/labor/united-states-unemployment-rate>.

This chart shows the unemployment rate for the United States from 1920 to 2014. I was able to use information that this chart provides to compare the unemployment rate during the Great Depression to several other decades. This source allowed me to understand just how bad the unemployment rate was during the Great Depression compared to other decades. I was able to add this information to my paper to prove the economic state of the country was weak.

“UNEMP Rate - Civilian Labor Force 14 Years and Over.” *U.S. Bureau of Labor Statistics*, https://data.bls.gov/timeseries/LFU21000100&series_id=LFU22000100&from_year=1929&to_year=1939&periods_option=specific_periods&periods=Annual+Data.

This chart provides information about the unemployment rate for every year during the Great Depression. This source allowed me to see how high the unemployment rate was during the Great Depression. I used the information from this chart in my paper to prove that many people were unemployed during this time.

Secondary Sources

Alexander, M.J. “Oklahoma’s True Grit Dust Bowl Family, 77 years later.” *405 Magazine*, 25 March 2013, <https://www.405magazine.com/oklahomas-true-grit-dust-bowl-family-77-years-later/>.

This magazine articles gives the history of the family in Rothstein’s dust bowl photograph. This secondary source was helpful because it allowed me to know the story of the faces in the famous photograph. This source also provided me with a quote from one of the young boys in the image and gave me another perspective to add my paper.

Burns, Ken. “Arthur Rothstein.” *PBS*, 2012, <https://www.pbs.org/kenburns/dustbowl/>.

This secondary source is a biography about the life of Arthur Rothstein. Arthur Rothstein was a FSA photographer and this biography provided me with a quote from Rothstein that I was able to use in my paper. In the quote, Rothstein talks about his experience while taking his famous dust storm photograph. By adding this quote to my paper, I was able to give background information on his photograph and his experience.

DeGrace, Thomas. “The Great Depression, Facts, Timeline, Causes, Pictures.” *Stock Pick Systems*, 25 April 2011, <http://www.stockpickssystem.com/the-great-depression>.

This secondary source gives an overview of the Great Depression. It provides many economic statistics. This source was useful because I was able to gain more information about the Great Depression and the economic status of the country during this time. The section on the effects and events of the Great Depression was particularly useful, especially the facts about the homelessness. In my paper, I was able to use this source’s

information about homelessness to prove that there were many Americans who were homeless.

“The Dust Bowl.” *Library of Congress*, <https://www.loc.gov/classroom-materials/united-states-history-primary-source-timeline/great-depression-and-world-war-ii-1929-1945/dust-bowl/>.

This website article published by the *Library of Congress*, tells the story of the tragic Dust Bowl. The article explains how the Dust Bowl contributed to the Depression and made life difficult out west. This source strengthened my argument by proving that many farmers were facing more than a Depression.

“Farm Security Administration/ Office of War Information Black - and - White Negatives.” *Library Of Congress*. <https://www.loc.gov/collections/fsa-owi-black-and-white-negatives/about-this-collection/>.

The *Library of Congress* provides an overview about the FSA photo collection and explores the different parts of the collection in detail. This article shows how large the collection was, and proves that the photography project produced thousands of photographs that documented the Great Depression in different areas of the country. This secondary source proves that there were many images in the collection that were able to send their own message to the United States making the photography project a successful form of communication.

“The FDIC: A History of Confidence and Stability.” *FDIC*, www.fdic.gov/exhibit/p1.html#/10.

During the Great Depression, bank failures and closures were huge contributors to the downfall of the economy, and this website article elaborates on that. From this source, I was able to understand how bank failures and closures played a role in causing the Depression. This source provides statistics that prove the banking situation during the Depression was not where it should have been to support the economy. I was able to use this information in my paper to explain some of the effects of the Depression, and to show that economic systems were falling apart during this time.

Hariman, Robert and Lucaites, John Louis. “No Caption Needed: Iconic Photographer, Public Culture, and Liberal Democracy.” *The University of Chicago*, 2007. p. 55.

This book studies iconic photographs throughout history. This source was useful because it analyzed a few of the FSA’s photographs. I was able to use two quotes from this source. One of the quotes helped me prove that Dorothea Lange’s “Migrant Mother” image was powerful. The other quote helped strengthen my conclusion by proving that the photographs are still powerful and iconic.

Holcombe, Madeline. “The Georgia student who posted photo of a crowded school hallway and called it 'good and necessary trouble' is no longer suspended, her mom says.” *CNN*, 7 August 2020, <https://www.cnn.com/2020/08/07/us/georgia-teen-photo-crowded-school-hallway-trnd/index.html>.

This CNN article covers the story of a young girl who used photojournalism to expose a problem within her community. This source helped strengthen my historical significance argument because it proved that photojournalism is still used today, and how it has evolved into a powerful form of communication.

McDermott, Annette. "How Photography Defined the Great Depression." *History*, 20 January, 2020, <https://www.history.com/news/how-photography-defined-the-great-depression>.

This secondary source explores how photography played a role during the Great Depression. From this source, I was able to gain more knowledge about how the FSA's photographs were used. This article provided me with information that I was able to add to my paper to prove that the Photography Program had an impact.

Moore, Sam. "U.S. Farmers During the Great Depression." *Farm Collector*, November 2011, <https://www.farmcollector.com/farm-life>.

This source explores how farmers during the Great Depression struggled to stay afloat and make a living. This article explains what caused the rough farming conditions and the many ways it affected farmers. I used this source to help with my argument that farmers were affected most during the Depression.

Morain, Tom. "The Great Depression Hits Farms and Cities in the 1930s." *Iowa PBS*, 12 Feb. 2018, www.iowapbs.org/iowapathways/mypath/great-depression-hits-farms-and-cities-1930s.

This website article provides information about the effects of the Great Depression, specifically how it affected farms and cities. This article was a helpful secondary source because I was able to learn how the Depression affected specific areas of the United States. The section about farming was very useful to me, and allowed me to understand why the FSA was needed during that time.

"New Deal Programs." *Library of Congress*, <https://www.loc.gov/rr/program/bib/newdeal/Intro.html>.

In this website article, the *Library of Congress* explores President Roosevelt's New Deal Programs. The article explains the purpose of the program and Roosevelt's intentions for creating the different administrations. This information allowed me to clarify the purpose of the New Deal and the different administrations that were being implemented during the Great Depression.

Phelan, Ben. "The Story of the "Migrant Mother." *PBS*, 14 April 2014, <https://www.pbs.org/wgbh/roadshow/stories/articles/2014/4/14/migrant-mother-dorothea-lange/>.

This article tells the life story of the mother in Dorothea Lange's famous "Migrant Mother" photograph. This was important for my paper because it gave me the perspective

of the mother in the image. This secondary source allowed me to paint a better picture and give my reader more background information. This source also provided me with a quote from the real migrant mother, Florence Thompson.

“Roy Stryker and the Photographs of the Great Depression.” *Photos of the Great Depression*, 17 October 2013, <https://thegreatdepressionphotos.wordpress.com/roy-stryker/>.

Stryker played one of the biggest roles in the project and this website article allowed me to learn about who he was. Knowing who Stryker was became important for my research because it allowed me to understand the man who started the whole project. Because of what I learned from this source, I was able to explain in my paper who Stryker was as a person and why he chose to use a photography project to advocate for the FSA.

Stewart, Jessica. “The History of Photojournalism. How Photography Changed the Way We Receive News.” *My Modern Met*, 20 June 2017, <https://mymodernmet.com/photojournalism-history/>.

Photojournalism is a relatively new way of journaling, and this website article explores the history and significance of this unique form of communication. From this secondary source, I was able to learn a lot about the history of photojournalism and how it communicates compared to other forms of communication. This source allowed me to understand the impact the FSA had on the history of photojournalism, and helped me prove my topic's historical significance.

“‘This Great Nation Will Endure’: Photographs of the Great Depression.” *The National Archives Records and Administration*, p. 11, <https://www.archives.gov/files/atlanta/education/depression-curriculum/index.pdf>.

This online document discusses the FSA’s and the photography project. It explains the purpose of the FSA and why the photographs were an important form of documentation. This source allowed me to learn what the FSA’s goal was and why they needed to prove their administration's importance.

Waxman, Olivia B. “Photograph’s Power in the Civil Rights Movement Had a Tragic Side.” *Time*, 3 November 2017, <https://time.com/4957382/civil-rights-photography-high-museum/>.

Olivia Waxman explores how photojournalism was used during the civil-rights Movement. She explains that the photographs taken this time communicated the “cruelties of segregation.” This source proves that photojournalism continued to be used as a form of communication after the Great Depression. By using this source in my paper, I was able to strengthen my argument on the historical significance of the FSA’s photography project.

Williams, John C. "The Risk of Deflation." *Federal Reserve Bank of San Francisco*, 27 March 2009, <https://www.frbsf.org/economic-research/publications/economic-letter/2009/march/risk-deflation/>.

This secondary source explains deflation in the economy. It allowed me to better understand what was happening in the economy during the Great Depression, and why the prices dropped. This source helped me prove that the economy was weak during the 1930s.