Photo Illustration in U.S. Newsmagazines during the Past Three Decades

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ABSTRACT
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Photo illustrations used in news context have raised dozens of credibility and ethical issues in photojournalism in the last few decades. Controversial aspects about the practice were mainly how the photo illustrations were photographed and presented and the way they were labeled. General discussions are plenty within the industry; however, systematic and quantitative studies on this topic are scarce and long-needed for examining the issue.

This study examined three decades of three major newsmagazines in the United States, i.e. Time, Newsweek, and U.S. News & World Report. The researcher studied the newsmagazines’ use of photo illustrations in terms of frequency and size; the ways of labeling the photo illustrations; the style of presenting the photo illustrations; and the subject categories the photo illustrations were intended to illustrate.

Content analysis was used as the method for this study. A total of 252 sample issues from seven constructed years were randomly selected from 1974 to 2004. Data were collected and analyzed with Spearman’s rho test and chi-square test to show the relationships and differences among the variables.

This study found that there was a significant trend of increased use of photo illustrations and increase of space devoted to photo illustrations in the three combined newsmagazines in the past three decades. Also, labeling of photo illustrations became a
mainstream practice after 1989. However, the majority of labels of photo illustrations were not easy to read and presented only minimum information to the readers. Nearly one fourth of the photo illustrations were presented in a realistic-looking style, and the subject categories illustrated by the photo illustrations were diversified over time.

A distinct change in use of photo illustrations happened sometime during 1984 to 1989, which showed a sudden increase in frequency of using photo illustrations, labeling of photo illustrations, and usage of realistic-looking style for photo illustrations. These sudden changes might likely be contributed to the advance and rapid proliferation of digital imaging technology and media competition in that period of time.

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# TABLE OF CONTENTS

| ABSTRACT | iii |
| ACKNOWLEDGMENTS | v |
| LIST OF TABLES | x |
| LIST OF FIGURES | xi |
| CHAPTER 1: INTRODUCTION | 1 |
| Credibility Decline Concerns | 1 |
| The Photo Illustration Controversy | 2 |
| Previous Research on Photo Illustration | 7 |
| CHAPTER 2: LITERATURE REVIEW | 10 |
| History of Photo and Illustration | 10 |
| Definition of Illustration | 10 |
| Earliest form of Illustration | 10 |
| Earliest Illustration Used in Printed News | 10 |
| Definition of Photography | 11 |
| Photography as a Documentary Tool | 12 |
| Photography as an Illustrative Tool | 12 |
| Earliest Photo Used in Printed Media | 13 |
| Possible Origin of Photo Illustration | 13 |
| Photomontage as a Political Tool | 13 |
| Composograph Appeared in Newspaper | 14 |
LIST OF TABLES

Table 3.1  Intercoder Reliability of Variables ................................................................. 48

Table 4.1  Frequency of Photo Illustrations in Combined Newsmagazines .................. 55

Table 4.2  Frequency of Photo Illustrations in Individual Newsmagazine .................... 56

Table 4.3  Space of Photo Illustrations in Combined Newsmagazines ....................... 59

Table 4.4  Presence of Label in Combined Newsmagazines ......................................... 61

Table 4.5  Distribution of Label Size in Combined Newsmagazines ............................ 63

Table 4.6  Distribution of Label Location in Combined Newsmagazines ..................... 65

Table 4.7  Distribution of Label Wording in Combined Newsmagazines ..................... 67

Table 4.8  Distribution of Presentation Style in Combined Newsmagazines ............... 69

Table 4.9  Distribution of Presentation Style by Size of Label in Combined

Newsmagazines ........................................................................................................ 71

Table 4.10 Distribution of Presentation Style by Wording of Label in Combined

Newsmagazines ........................................................................................................ 71

Table 4.11 Subject Category Distribution of Photo Illustration in Combined

Newsmagazines ........................................................................................................ 74

Table 4.12 Frequency of Photo Illustrations on Cover ............................................. 77
<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.1</td>
<td>Frequency of Photo Illustration Used by Year</td>
<td>56</td>
</tr>
</tbody>
</table>
CHAPTER 1: INTRODUCTION

Credibility Decline Concerns

Once again, the credibility of mainstream news media is approaching a red light. The latest public survey from Pew Research Center published in 2005 revealed that mainstream news organizations have seen their credibility ratings steadily erode over the past decades. Thirty-five percent to 37% of the audience of the three major news networks (NBC, ABC, and CBS) believe almost nothing of what they see or hear from network news. In 1985, only about one in seven Americans gave major news organizations low marks for credibility; now that proportion stands at roughly one in three, or even higher. The decline in credibility of daily newspapers is particularly striking. Two decades ago, just 16% of Americans said they could believe little or nothing of what they read in their daily paper; in this most recent survey that number nearly tripled to 45% (Pew, 2005).

In a 1998 poll on media credibility conducted for Newsweek by Princeton Survey Research Associates, respondents were asked how much of what they see, hear, or read in the news media can be believed. Only 11% said all of it, 35% said most of it and the largest percentage of all, 42%, said they could only believe some of it, and 11% said they could believe very little of it (Media Report to Women, 1998).

Among those working in the industry, the perceptions are not any better. A survey by Pew Research Center in 2004 of 547 national and local journalists from print, online and broadcast media found that credibility was mentioned more than any other concern; and more so with print journalists. Thirty-nine percent of journalists working at national
newspapers, magazines and wire services said credibility with the public is the biggest problem facing the industry (Saba, 2004).

The recent years’ decline in media credibility in general might be attributed to several recent shocking cases such as 2003’s misleading report by "60 Minutes Wednesday" on President George Bush’s service record (Poynter, 2004) and New York Times reporter Jayson Blair’s plagiarism and faked reports in 2003 (Steinberg, 2003). Against this backdrop, every aspect of journalism is bound to be questioned by the general reader.

_The Photo Illustration Controversy_

Within the industry of photojournalism, a controversial photo presentation style – “photo illustration” – has been debated for its effect on the credibility of the industry since its formal introduction to the news business in 1976 when the term “photographic illustration” first appeared in a photojournalism text book (Edom, 1976) and also, in the same year, was added to the Picture of Year Competition as a new category (Brill, 1993). Arguments concerning the proper handling of photo illustrations within the industry are still waiting to be settled. To illustrate the problem and suggest why it might relate to credibility, one can begin with the following cases:

*Newsweek*, on March 7, 2005, published a cover photo of Martha Stewart posing for the magazine before she was released from prison, but the photo turned out to be her face added onto a model’s body (Memmott, 2005).

The *New York Times Magazine*, on March 12, 2006, published a color-shifted photo of former Virginia governor Mark Warner, a possible candidate for the presidency
in the 2008 presidential election. The photo showed a true portrait of Warner but with a color change of his jacket from charcoal to maroon, his shirt from light blue to pink, and his tie from dark blue to maroon. According to Kathy Ryan, photo editor of the *New York Times Magazine*, the photo was actually shot with a kind of older film that created the color shift (Unflattering, 2006).

The *New York Daily News*, on September 8, 2000, published a front-page composite photo of President Clinton and Cuban leader Fidel Castro about to shake hands. The Clinton and Castro photos were taken separately at different times and locations but digitally pasted together (Blair, 2000).

*USA Today*, on August 21, 1996, published a photo showing a teenage schoolgirl snorting drugs at a school locker to go with a teenage drug problem story. The whole scene involving the girl was staged (Knecht, 1996).

All of these cases have something in common: they are lies, or are at best misleading. Throughout the history of journalism, honesty, accuracy, fairness, objectivity, and independence have been considered fundamental values of journalism ethics (Black & Barney, 1993; Elliott, 1986; Patterson & Wilkins, 1994). The underlying rationale is that the public bestows trust on the press to perform responsibly what the public expects of it; on the other hand, the press survives on the credibility it builds up by keeping that mutually understood promise. Therefore, when the media lie or mislead the public by publishing such photos, they are breaking the promise, if not a trust, with the public and are violating journalism ethics. However, with the exception of the *New York Times Magazine*, whose photo editor promptly and publicly admitted its mistake of
changing a news photo to a photo illustration (Unflattering, 2006), neither *Newsweek*, the *New York Daily News*, nor *USA Today*, which all published the “fictional” photos, expressed serious regret or reservations about having hurt journalistic integrity, having misled the public, or having violated the trust.

The big difference among the publications’ reaction to the photos they published is that only the *New York Times Magazine* admitted it was being misleading to readers by using the photo. However, the *New York Daily News* and *USA Today* offered the argument that they were not misleading the readers because the photos they published were “photo illustrations” and were so labeled (Blair, 2000; Knecht, 1996). *Newsweek* responded to the furor over the Martha Stewart cover photo incident with two different defenses within a week. In the first few days after the publication of Martha’s photo, *Newsweek* assistant managing editor Lynn Staley defended the practice by saying the magazine had already identified the piece as a photo illustration (Glater, 2005) and:

> Anybody who knows the (Stewart) story and is familiar with Martha’s current situation would know this particular picture was a photo illustration. (Memmott, 2005, ¶3)

> We (*Newsweek*) did not feel that this is a transgression … we were possibly just a little too successful here. (Siegel, 2005, All Things Considered)

However, a week after the cover photo was published, *Newsweek* editor Mark Whitaker changed *Newsweek*’s position and admitted that the cover photo was “just dumb and badly executed … I did not exercise enough judgment about whether this was
appropriate for a news magazine,” (Defoore, 2005, ¶5 and ¶6). Whitaker also assured the public that *Newsweek* will not make that particular mistake again and he promised to credit the cover photos and illustrations directly on the cover of *Newsweek* magazine starting from March 14, 2005 (Defoore, 2005).

The practice of publishing fictional photos with the label “photo illustration” is not uncommon. Several high-profile cases drew public attention in the last decade: for example, *Time* magazine’s altered cover photo of O.J. Simpson (Saltz, 1995), *New York Newsday*’s cover page of rival U.S. Olympic team members Nancy Kerrigan and Tonya Harding who “appeared to be” skating side-by-side a day before the event was scheduled to take place (Swan, 1995), and a *Scientific American* photo of Marilyn Monroe arm in arm with Abraham Lincoln and cozily integrated into his 1863 surroundings (Sawyer, 1994).

Although *Newsweek*, the *New York Daily News*, *USA Today* and other media may defend themselves with the photo-illustration-labeling argument (i.e. labeling makes it okay), some photojournalism professionals do not find the argument convincing. One reason is that readers might not notice, or be willing to make an effort to find, the label (Wheeler, 2002). Sig Gissler, a professor at Columbia University’s graduate school of journalism, said he believes that the teen-drug photo of *USA Today* marks a slippery ethical slope because “newspapers are read on the run, and people don’t inspect credit lines” (Knecht, 1996, p. B1).

Another question asked by the photojournalism professionals is whether labels are merely dodging the ethical issues because it is uncertain that ordinary readers know what
“photo illustration” means. As Director of the Practical Ethics Center Deni Elliott noted, “Few readers or viewers could articulate the difference between an editorial photo and a photo illustration” (Lester & Elliot, 2002, p.14). Visual communication researcher Edgar Huang, in his work on digital manipulation, found that about half (58%) of readers can distinguish hard news photos and photo illustrations, and only about one third (36%) of the readers can distinguish feature photos and photo illustrations (Huang, 2001).

Raising a third major concern about photo illustration, photojournalism professionals believe that even if “realistic-looking” photo illustrations are labeled, the practice is still deceiving readers, and thereby unethical. Photojournalism researcher Shiela Reaves used attribution theory to support her argument. Attribution theory states that individuals use attribution both to explain others’ behaviors and to make inferences about the characteristics of the acting person’s motives (Oskamp, 1991). Based on the theory, if a picture is perceived as “natural,” and is not clearly a distortion, then it will be interpreted as being factual. Therefore, a photo illustration that looks natural may then be seen as real, yet in fact it is not (Reaves, 1995). Applying attribution theory to the examples of photo illustrations cited earlier, such as the Clinton-Castro handshake photo and the teenage drug problem photo, readers are likely, after finding out the realistic-looking photos were in fact unreal, to attribute blame to the New York Daily News and USA Today for causing the misunderstanding, either intentionally or unintentionally. Either avenue will eventually hurt the credibility of the media.
John Long, ethics chair of the National Press Photographers Association, agrees that a “realistic-looking” photo illustration is not acceptable, “You can’t explain it away by calling it an illustration. . . What you’re trying to do is use words to explain a visual lie” (DeFoore, 2003, ¶11). Perhaps the plainest explanation is from Janet Froelich, art director of the New York Times Magazine: “I believe it’s like writing a fake headline. It’s like saying, ‘Yes, Tonya (Harding) and Nancy (Kerrigan) skated together today.’ And then in fine print, ‘Just fooling, but they’re going to tomorrow’” (Abrams, 1995, p. 31).

Previous Research on Photo Illustration

Discussions of these three major concerns are not difficult to find in the photojournalism literature. However, systematic empirical research on photo illustration is surprisingly rare. One early study, devoted solely to photo illustration, is by Betsy Brill (Brill, 1993), who in 1985 surveyed 400 U.S. newspaper photo editors to find out their attitudes toward photo illustration. She found that a sizeable majority (81%) of the editors she surveyed use photo illustration. About 70% of the editors began using photo illustration as the need arose for photographs to accompany non-visual stories. Brill’s summary of the categories of the respondents’ use of photo illustrations within the month they were surveyed showed a large number of food, fashion, economic, and trend stories. When asked whether photo illustration posed a threat to documentary photography, 81% of the editors disagreed, and only 19% of the editors agreed. However, she also found that almost half (49%) of the newspapers the photo editors worked for failed to identify editorial (excluding food and fashion) photo illustrations as created images. She also
concluded from the respondents’ optional comments that “look real” photo illustrations were one major problem the business was facing.

In 1995, Shiela Reaves’ research examined photo illustration, but mainly in the form of a theoretical discussion explaining why photo illustrations could create cognitive confusion (Reaves, 1995). Huang’s 2001 research on readers’ perception of digital manipulation in photojournalism (Huang, 2001) had touched on some problematic aspects of photo illustration. Huang’s research revealed that 65% of the readers he surveyed suggested guidelines and principles for using altered images in documentary contexts. Fifty-nine percent of the readers agreed that they had the right to know about any alteration. Huang concluded that readers found real-life-like photographic illustrations in the form of composite images problematic. He also found that only slightly more than half (58%) of readers could distinguish between a hard news photo and a photo illustration (Huang, 2001).

The recent case of Newsweek’s cover photo illustration of Martha Stewart has again refreshed readers’ and media professionals’ memories about problematic photo illustration in news media. Although many photojournalism professionals and academics have criticized and given suggestions about the practice of using photo illustrations to the news business in the past decades, little has been done to find out how the media’s practice on photo illustration has changed since photo illustration was first introduced to the photojournalism field. Although Betsy Brill’s 1993 survey revealed newspaper editors’ attitudes and practices in photo illustration, the use of photo illustration in newsmagazines has never been fully explored. Therefore, this study is designed to find
out, using a systematic content analysis, what possible changes photo illustration has undergone in the past three decades of mainstream newsmagazines since before the term was first coined in 1976 by University of Missouri photojournalism professor Cliff Edom (Edom, 1976). Important details such as the frequency of use, labeling practices, presentation styles, size of the photos, and subject categories will be documented. Because *Time*, *Newsweek*, and *U.S. News & World Report* are the three most circulated and dominant newsmagazines in the United States (Audit Bureau of Circulations, 2004), the three newsmagazines were selected as the sample for this study.
CHAPTER 2: LITERATURE REVIEW

History of Photo and Illustration

Definition of Illustration

The dictionary states that the word “illustration” is a noun, with these meanings: “An example or instance that helps make something clear,” or “picture or diagram that helps make something clear or attractive” (Merriam, 2001, p. 577). Because a picture could be a painting, drawing, or photo, an illustration therefore could literally include photos that help make something clear. In fact, it is not uncommon to find photography treated as a form of illustration in the practical and academic fields. However, because photography was not invented until 1839 (Baatz, 1999), the term “illustration” used before 1839 will not include photograph.

Earliest form of Illustration

Archeologists have told us that as early as the Paleolithic Era, cave men used forms of illustration -- drawings by Cro-Magnon in southern France (Mich, 1947). Some researchers speculated that those drawings might have been used to help identify the animals the cavemen killed in the area (Lester, 1995). Babylonians and Egyptians had used illustrative drawings to record famous men or to portray the scenes of events of their days (Mich, 1947).

Earliest Illustration Used in Printed News

An extensive use of illustrations in printed news can be traced to the Penny-Magazine in London in 1830. It was a monthly magazine which illustrated travel stories,
naturalist studies, geography, and history. Illustrations were in the form of woodcuts (Mich, 1947).

Extensive use of illustration in newspapers came about a decade later. The world’s first newspaper using illustration to report news was *The Illustrated London News* in 1842. The *News* was a weekly which also used woodcut drawings to illustrate news (Mich, 1947).

By 1855, the first illustrated publication in the United States, *Frank Leslie’s Illustrated Newspaper*, was published. Leslie came to the United States after working for *The Illustrated London News* and brought the illustration concept which blazed a trail for the future of visual reportage. To cite an example, when reporting the murder of a New York dentist, Leslie behaved like a modern editor with staff photographers; he sent a staff artist to the scene to make on-the-spot drawings for the newspaper (Mich, 1947).

*Definition of Photography*

A search for the definition of photography comes up with a meaning as: “noun: The art or process of producing images on a sensitized surface (as a film) by the action of radiant energy and especially light” (Merriam, 2001, p.873). The phrase “sensitized surface” seems to be limiting in the face of technological change. *National Geographic* magazine’s definition of the word “photography” seems to be superior: “any image captured through the use of an optical lens device and stored on any chemical, optical or electronic media” (Wheeler, 2002, p. 112).
Photography as a Documentary Tool

Ever since Louis Jacques Mande Daguerre invented photography in France in 1839, it has been used as an important documentary tool for recording landscapes and portraits. In fact, photography’s unprecedented ability to reproduce reality had many artists of the time feeling threatened (Baatz, 1999).

As the technology improved, photography continued its dominance as a documentary tool of the visual world. More sensitive films and lighter equipment allowed photography to document people’s natural life and candid moments. By the time photographer Mathew Brady led a group of photographers to capture the horror of the Civil War, photography had confirmed its position as an important documentary record of public current events (Baatz, 1999).

Photography as an Illustrative Tool

Early photography might have been renowned for its documentary ability; however, it can be argued that soon after its invention, it had been used in an illustrative sense. As early as 1840, just one year after the invention of photography, a “fictional” photo was created by French photographer Hippolyte Bayard to protest the French government’s failure to recognize his achievement in inventing the direct positives (photographic) method. He photographed a self-portrait showing him drowning along with an accompanying “suicide” text. This incident provided an early example of how text could change the interpretation of a photograph and how facts and fiction could be confusing in photography (Hirsh, 2000).
In 1857, photographer Oscar Gustave Rejlander successfully made a fictional photo instead of a documentary one. He used thirty separate negatives to compose a photo called “The Two Ways of Life” that illustrated two young men making a decision on choosing between the good or evil way of life (Hirsh, 2000, p. 125).

Earliest Photo Used in Printed Media

Although photography was invented in 1839, photos could not be printed in newspapers or magazines until the halftone printing technology was invented. On March 4, 1880, New York Daily Graphic marked its place in history as the first newspaper to print a halftone photo, “Shantytown” (Edom, 1976). “Current” news photos were now able to be seen every day in newspapers by the general public.

Possible Origin of Photo Illustration

Photomontage as a Political Tool

While the goal of early cavemen, woodcut etchers, artists, and photographers was to provide an accurate representation, it soon became clear that these tools could in a sense “distort” reality. For example, after the First World War, a new art movement named Dadaism became influential in Germany. The Dadaists declared all traditional art and aesthetic standards were invalid. Some photographers such as John Heartfield at that time pasted together unrelated photos and drawings to create a new art form they called “photomontage” (Baatz, 1999).

In that period of time, Germany was suffering from inflation and under the threat of fascism. Photomontage artists like Heartfield created photomontages for political purposes to protest the German government. Heartfield’s opinion-loaded photomontage
works soon found their way to radical periodicals such as *Arbeiter-Illustrierte-Zeitung* (*AIZ*) (Brill, 1993).

Heartfield’s photomontage could be considered a primitive form of photo illustration because his works convey a unique idea rather than document a reality and his unbelievable juxtapositions of cut-and-pasted images could help readers understand that they were looking at an “unreal” photo.

*Composograph Appeared in Newspaper*

Composograph, the first staged and faked news photo, was invented in 1926 when *New York Evening Graphic* assistant art director Harry Grogin used models and file photos to compose a news photo. The news involved the sensational Kip Rhinelander divorce trial. Because photographers were banned from the courtroom, the *Evening Graphic* decided to stage the scene with actors playing the parts of real individuals, involved in the case, with photos of faces of actual participants pasted on later. Altogether twenty photos were used to create the final photo – a composograph. The composograph seemed to be a well received; it was reported that the Graphic’s circulation rose rapidly after the issue. Composographs resemble today’s photo illustration in the sense that both are fictional photos. The Graphic’s editors felt compelled to publish a label under the photo admitting it was a fake (Kobre, 2000).

*Concept Photography Began in Advertising*

Before 1950, advertising graphics were still dominated by drawn illustrations (Ogilvy, 1985). By 1953, advertising art director Hershel Bramson and photographer Bert
Stern were determined to use photographic illustrations to advertise Smirnoff Vodka, a product which was in danger of becoming less marketable because of the Cold War between the United States and Russia (Cornfield, 1974).

After weeks of planning, Bramson and Stern came up with a series of layouts showing vodka in various special settings, an approach “different from the usual hard-sell product pictures that characterized advertising in those days” (Cornfield, 1974, p. 19). One exemplary photo showed a bottle of Smirnoff Vodka set next to a martini on undulating sands in the foreground, while in the far background an elegant-looking man relaxed in a chair, holding a martini (Cornfield, 1974).

Bramson and Stern’s concept of advertising photography seemed to be related to the philosophies of Dadaists and that of John Heartfield, especially in their comparing of a “photograph in an unusual dual relationship to the copy – to illustrate an idea in such a way that words and image mesh together for their impact” (Brill, 1993).

The Arrival of Photo Illustration

Concept Photography Used as Illustrative Editorial Photography

The success of concept photography in advertising gradually started to impact other forms of photography. One major area was magazine editorial photos. In the 1960s, *Esquire* was the first to use concept photographs on its cover, followed by *New York*, *McCall’s*, and *Look* (Hurlburt, 1981).

*Esquire* design consultant George Lois, a former advertising art director, set a milestone by using concept photography in magazines, applying his advertising skill to design *Esquire*’s cover. “By selecting an editorial feature with a unique appeal he was
able to build a word-and-image concept that would encourage maximum interest in the issue” (Hurlburt, 1981, p.77).

If Lois was considered the pioneer idea man for the development of illustrative editorial photography, magazine illustration photographer Art Kane would be considered the photographer to make the movement a success. Kane was one of the earliest photographers who attempted illustrative editorial photography in magazines like *Esquire, Look, Life, and McCall’s.* Former senior editor of *Look* John Poppy noted that Kane “has affected a generation of photographers who now take it for granted that they can function not just as recorders but as interpreters in pursuit of an ideal vision” (Poppy, 1977, p. 11). Poppy believed that Kane had the ability to use montage and other techniques to “make an image speak not just of what is, but of what could be” (Poppy, 1977, p. 11).

In 1968, Kane was assigned by *Look* to illustrate the major political issues of the 1968 presidential campaign. Kane had planned to use the Vietnam War as a symbol. After some unsatisfying shots, he finally took a dead dove to Central Park and took a close-up of it on the floor. Soon after the photo was published, a letter to the editor from a reader reached *Look:*

… I was outraged by your letting Art Kane say our chances for peace are dead. But I could not erase his picture from my thoughts. I kept going back, unwillingly, to open your magazine and look again. Now it says something new to me, that this is what we will have if I don’t act, along
with my husband and neighbors, to keep the dove alive. Thank you, Mr. Kane …. (Poppy, 1977, p. 82)

The time of newspapers’ adoption of concept photography into their editorial content is not easy to pinpoint because there were multiple incidents at many different locations. However, the News Photographer, a magazine published by National Press Photographers Association (NPPA), the largest photojournalists’ association in the United States, could provide a hint for showing possible newspaper development leading to concept photography. In 1965, a News Photographer article written by Cliff Yeich, photographer of the Reading (Pa.) Times, stated:

… Does this mean, then, that we are to practice only the basic concepts of factual reporting? Must all features, too, be strictly un-contrived, shoot-as-you-find, big-as-life, un-posed, candid-type pictures? Are we to believe that newspaper pictures should never be “contrived” to entertain or amuse? (Yeich, 1965 p.101)

Yeich then exemplified his “contrived” photo by using a photo he took showing a scene of several people swimming above and under the pool which was in fact created by composing two photos taken simultaneously with a self-made camera system (Yeich, 1965).

Other signs of editorial illustration can be seen in the result of the Picture of the Year (POY) competition in 1961. In a “category X” which was newly established to accommodate entering photos that the judges could not fit into any existing category, a fashion photo titled as “tomorrow fashions” showing a silhouette of a woman standing
behind a sheet of little blurred white circles won the third award of the X category (National Press Photographer, 1961). The unrealistic look and symbolic sense of the photo were definitely not a documentary news style; rather, it was quite like the conceptual photography used in advertising. Seemingly, by that time, even the POY judges could not find a suitable name for this kind of photo in the photojournalism industry, but the award confirmed the acceptance of such style in the industry.

The Legitimization of Photo Illustration

There was evidence that some primitive form of photo illustration had been developed and used in the magazine and newspaper business such as the works of Art Kane published by Look and some photos in Category X of the POY competition. However, the term “photo illustration” was not legitimized until 1976. In that year, a newly published photojournalism textbook written by Clifton Edom, the founding father of the photojournalism department at the School of Journalism of University of Missouri-Columbia, introduced the term “photographic illustration” and described its execution with examples already published in a current newspaper – The Louisville Times (Edom, 1976). Another action marking the legitimacy of photo illustration was the addition of a new category of editorial illustration in 1977 in the Picture of the Year (POY) competition sponsored by the NPPA (Brill, 1993).

Problems Emerge with Photo Illustration

Early photojournalism educators and practitioners such as Edom and Ken Kobre, a photojournalism professor of San Francisco State University who devoted a chapter on photo illustration in his photojournalism textbook published in 1980, introduced photo
Illustration into the photojournalism industry, intending to enrich photographers’
creativity and to provide an alternative way to portray abstract issues that
were difficult to depict (Kobre, 2004a, Edom, 1976). Starting in 1984, an increasing
interest in using photo illustration was evident within the industry. For several years after,
at the urging of several members on the NPPA’s official magazine *News Photographer* to
set up an individual category of “photo illustration” for the NPPA Monthly News Clip
Contest, and also due to the increasing number of photo-illustration entries in the contest,
a photo-illustration category was eventually set up as a quarterly competition in 1987
(Brill, 1993).

However, beginning in the mid-’80s, incidents of misleading photo illustrations
began to cloud the industry. One of these instances occurred in November, 1985, when
*Picture Week* composed individual photos of Nancy Reagan and Raisa Gorbachev on its
cover without mentioning that it was created by two separate photos (Reaves, 1987). In
1989, the same thing happened with a photo of Dustin Hoffman and Tom Cruise in
*Newsweek*, which showed the two appearing to be in a photo together, but the photo was
actually composed of two photos taken at different times and places (Wheeler, 2002).
The same year, *TV Guide* used a photo of Ann-Margret’s body and composed it with the
head of Oprah Winfrey for a cover illustration of Winfrey (Reaves, 1993). These three
cases were merely a scratch on the surface; many more cases never made it to public
awareness (for example, see Wheeler, 2002).
Some journalism critics tried to associate the proliferation of misleading photos with the invention of digital photography. Mark Power of the Washington Post warned in 1987 that “electronic photography” threatened to destroy people’s traditional faith that the camera never lies (Power, 1987). Photography critic Andy Grundberg also showed his concern with computer imaging:

In the future, it seems almost certain, photographs will appear less like facts and more like factoids – as a kind of unsettled and unsettling hybrid imagery based not so much on observable reality and actual events as on the imagination. (Grundberg, 1990, p. H1)

Reaves’ research also showed some extensive use of digital manipulation on news photographs. Reaves’ research on the digital retouching of consumer magazines found that within the years of 1984 to 1988, more than 90% of the cover photos of Better Homes and Gardens were digitally changed (Reaves, 1991).

It might require more extensive research to find out how digital imaging technology has contributed to the proliferation of misleading photo illustrations. However, as many photography historians (Brill, 1993; Hirsch, 2000; Lester, 1991) had pointed out, photography could lie from its beginning and there was an early example of a faked news photo even before the digital era – the composograph. Therefore, digital imaging technology should at the most be just a collateral, not the main, culprit.

“The problem lies mainly in the realistic look of the photo illustration,” said Ken Kobre, “when readers find out it was a fake photo, they feel cheated. Is labeling going to

The Labeling Argument

*Newsweek* editors responded to the media inquiry about their cover photo of a “recreated” Martha Stewart by saying that they “see nothing wrong with the ‘photo illustration,’ which is identified as such inside the mag [azine]” (“Newsweek releases,” 2005, p. B8).

When *New York Daily News* editor Ed Kosner was asked to defend his decision about the composite photo of Castro and Clinton, he said there was “no effort at misrepresentation” and the label for “the photo illustration was in type larger than we usually use for captions” (Blair, 2000, p. 3).

Nancy Kearney, a spokeswoman for Time, also used the labeling argument to defend *Time*’s publication of the altered cover photo of O.J. Simpson: “It was not an attempt to mislead readers. It was clearly identified as a photo illustration” (Barron, 1994, p. B8).

The argument seemed to be centered on whether readers would notice the label or not. It is of course difficult to find out, in each different case, what percentage of readers noticed the label. However, one thing for sure is that in each case, at least some readers would miss the label when they read the photo. Those readers who were not “careful enough” when reading photos ran the risk of being deceived or misled, therefore, the burden of acquiring truth and verifying accuracy shifted from the press to the reader.
Needless to say, this is inconsistent with the implicit promise the press makes to the public to be accurate and fair, as dictated by professional ethics.

Little systematic research has examined the ability of readers to notice credit lines and, especially, the label of “photo illustration.” One study, however, by Culbertson and Somerick (1976) surveyed 283 people in Ohio about their awareness of a newspaper reporter’s byline, an identification comparable to the credit line of a photo. Their findings showed that 39% of the respondents usually notice bylines, 31% said sometimes, and 30% indicated seldom or never. Although Culbertson and Somerick’s research showed a total of 70% of respondents notice bylines, their findings may not apply to awareness of credit lines of photos because most newspaper bylines are at the top of a story, printed in boldface or in a size larger than article text. Most labeling of photo illustrations is next to the credit line under or near the photo; some magazines even place it vertically alongside.

The “EYE-TRAC Research” conducted in the late 1980s by The Poynter Institute provided additional evidence of how readers might or might not notice the label “photo illustration” in the credit line. The research, based on tracking eye movements of 90 subjects viewing newspaper pages from three cities in California, Florida, and Minnesota, found that although 75% of the photos on the page were processed, only 29% of the cutlines on the page were processed. Just slightly more than the 25% of the body text on the page was processed. “Processed” here means when a reader looks at an element on a page with his/her attention stops long enough for information to be acquired (Garcia & Stark, 1991). The research also found that the chances of cutlines being processed would
increase with photo size. An increase in size of a photo from two columns to three columns increased its reading possibility from 32% to 38%.

This research revealed that although photos in a newspaper page drew great attention from readers, the photo-accompanying credit lines might not receive the same attention. In effect, almost three out of four cutlines would not be read. This suggests that the “labeling” defense of photo illustration lacks empirical support.

Still, despite the fact that almost three out of the four cutlines on a page would be missed by an ordinary reader, many news organizations make photo illustration labeling a standard procedure. The *Tampa Tribune’s* newsroom policy states: “Photo illustrations, computer enhancements, colorized and composite photographs should be labeled as such, out of regard for the public’s trust” (Poynter, 2003, ¶2). *The Virginian-Pilot* code of ethics states, “A photo-illustration credit line should reinforce the fact that the photo is not a real situation” (*The Virginian-Pilot*, 2004, ¶6). *The Boston Globe* policy requires the word “photo illustration” must be attached to the final product (Chinlund, 2004, ¶10).

Some professional journalism associations also make an effort to advocate the practice of labeling photo illustration. The code of ethics of the Society of Professional Journalists warned professionals to “Never distort the content of news photo or video. … Label montages and photo illustrations” (Hernandez & Schmitt, 1996, p. 23). The code of ethics of the American Society of Media Photographers directs professionals to “Disclose any alteration or manipulation of content or meaning in editorial feature or illustrative photographs and require the publisher to disclose that distortion or any further alteration” (ASMP, 1992, Responsibility, ¶3). The National Press Photographers Association does
not distinctly address photo illustration in its code of ethics, but states that “Editing should maintain the integrity of the photographic image’s content and context. Do not manipulate images … that can mislead viewers or misrepresent subjects” (NPPA, 2004, Code of Ethics, ¶6).

It is worth noting how often rules about photo illustration are included in codes of ethics.

Obviously, the ostensible purpose of labeling is to allow readers to see the label and be aware that the photo they are viewing is a photo illustration. However, if research like the EYE-TRAC by The Poynter Institute has shown that traditional cutline practices are not effective enough to draw attention, it is reasonable to further develop the question of “how obvious should the label be?” The EYE-TRAC Research also provided a direction for answering this question. While reporting that 75% of the photos and 29% of the cutlines on the page were processed, the research also showed the headline could draw readers’ attention at 56%, almost double the attention of the cutlines at 29% (Garcia & Stark, 1991). This might be a direction that users of the label of a photo illustration should be taking -- increasing the size of the label closer to the size of the usually much larger headline to draw greater attention.

The Definition Argument

Another argument offered by those defending photo illustrations is the fact that “photo illustration” was clearly labeled on the photo. However, industry professionals claimed that even with the label, readers might not understand what the term “photo illustration” means (Huang, 2001; Kobre, 2004b; Lester & Elliot, 2002; Wheeler, 2002).
Edgar Huang’s study of readers’ perception of digital manipulation was the only scientific research examining readers’ ability to distinguish photo illustrations from other styles of news photo. He found that only about half (52%) of readers can distinguish between hard news and photo illustration (Huang, 2001).

Although it is still a question whether readers understand the term photo illustration, Tom Wheeler, author of the book *Phototruth or photofiction*, provided a sarcastic speculation to the question:

… do they (readers) know what “photo-illustration” means when they come across it? Of course, they do not. How could they? Within the profession we ourselves do not know what it means, or, more precisely, we do not agree on a single meaning. How then could the public agree on one? (Wheeler, 2002, p. 166)

Wheeler supported his speculation by citing *Time*’s managing editor’s explanation of the term “photo-illustration” which referred to the cover photo of O.J. Simpson: “using photography as the basis for work in another medium, in this case a computerized image” (Wheeler, 2002, p. 166).

*The Register-Guard* newspaper in Eugene, Oregon, was more conservative in labeling a generally accepted portrait photo as photo illustration. The photo accompanied a cooking story, which presented a chef with his arms folded across his chest and a carving knife in one hand, looking directly at the camera. The photographer later explained that they labeled the photo a photo illustration because the photo was not capturing or documenting a news event and it was posed for a feature (Wheeler, 2002).
At this point, it might be fruitful to look back almost 30 years ago to how photojournalism pioneers first defined the term “photo illustration.” When Clifton Edom coined the term in his book *Photojournalism: Principles and Practices*, he stated, “An (photographic) illustration is used when we are not reporting, but are making a statement or are expressing a story idea or point” (Edom, 1976, p. 172). In the glossary of the book, an additional definition of the term was found:

Photographic illustrations should be labeled as such, and should not go under the guise of news photographs. Illustrations allow a photographer the opportunity to create, something news photographs do not. A studio, special light effects, rear-screen projection, and setups are all used to produce photographic illustrations. (Edom, 1976, p. 295)

Frankly, by looking at Edom’s definition that photo illustrations are “not reporting, but are making a statement or expressing a story idea or point” and “should not go under the guise of news photographs” (Edom, 1976, p. 172, 295), it was still quite difficult to grasp the meaning of photo illustration even for professional photographers! No wonder the photographer from *The Register-Guard* newspaper in Eugene, Oregon, who took the portrait of a chef, chose to label his photo a photo illustration because “not reporting” can also mean not capturing the *candid* moment in a photojournalism sense (not documenting, as the Oregon photographer put it) and he was definitely expressing a story idea or point. On the other hand, the chef photo seems far removed from the example of Kerrigan and Harding.
It is, of course, not fair to judge a pioneer’s work by present-day standards; however, it is clear that Edom’s definition of photo illustration has left some room for current photo illustrators to “extend” or “stretch” the definition.

Ken Kobre has tried to explain photo illustration since 1979; he continued to update the definition of “photo illustration” in his book, *Photojournalism: The Professionals’ Approach*. In the fifth edition of his book, published in 2004, he defined editorial photo illustration as:

This blend of advertising technique and photojournalism – the editorial photo illustration – came about as newspapers and magazines shifted from the “simple account of what happened yesterday” to analysis of what happened over a period of time and to evaluations of what may happen in the future. This change in journalistic emphasis from immediate reaction to longer-term interpretation of the news has led to stories about more abstract and non-visual issues……the editorial concept illustration (photo illustration) may employ actors or models to create photographic image, but the total effect is that the viewer instantly recognizes fantasy, not reality. (Kobre, 2004a, pp. 173, 175)

By putting photo illustration in a historical and social context, Kobre had given a clearer view of it. One very important phrase Kobre added to the definition of photo illustration is “instantly recognized fantasy, not reality” (Kobre, 2004a, p. 173).

From Edom’s “not reporting … should not go under the guise of news photographs” (Edom, 1976, pp. 172, 295), to Kobre’s “instantly recognized fantasy, not
reality” (Kobre, 2004a, p. 173), the definition of photo illustration has been refined or has evolved from an uncertain and negative meaning to a more affirmative description as “fantasy, not reality.” Kobre’s emphasis on “instantly recognized fantasy, not reality” in the definition basically pushed all photo illustration to the extreme, toward fantastic surrealism. With Kobre’s definition, the “chef” photo by the Oregon photographer was not that much a fantasy; on the contrary, the photo expressed a crucial real content – the chef, as the subject of the story, is real. The same rationale could apply to Newsweek’s cover photo of Martha Stewart. Most ordinary readers simply could not notice it was a fake photo, not to mention “instantly recognized fantasy.”

Ideally, Kobre’s definition could solve many disputes of using misleading photo illustrations; however, not everyone accepted Kobre’s version of the definition of photo illustration. There are still many people in the journalism business who prefer to believe that as long as a photo is “not reporting,” and it does “not go under the guise of news photographs” by putting a label next to it, it can then be called photo illustration.

Because photo illustration is a term which even professional photojournalists struggle with, it is not hard to imagine how difficult it would be for the general public to grasp its meaning – labeled or not!

The Realistic-looking Argument

In spite of the fact that Kobre and some other professional organizations such as Poynter Institute had already been focusing on “fantasy” (Kobre, 2004a, p. 173) or “out of the realm of reality” (Irby, 1996, Photo illustration, ¶1) as the criteria for acceptable photo illustration, many newspapers and magazines still seemed to neglect the nuance.
Even the most prestigious newsmagazines like *Time* and *Newsweek* had records of creating photo illustrations that looked so real that even sharp-eyed readers could not detect them. *Time* created the sinister look of O.J. Simpson in 1994 (*Time*, 1994) and *Newsweek* created the fine-figure look of Martha Stewart (*Newsweek*, 2005).

Kelly McBride, who taught ethics at The Poynter Institute, criticized *Newsweek*’s photo illustration of Martha Stewart as being too close to a realistic photo, “If it takes longer than a second or two for the reader to realize it’s an illustration, then it’s not right, and this one isn’t obvious at all” (Memmott, 2005, ¶5).

When *New York Newsday* editor Donald Forst responded about the realistic-looking but composed photo of Nancy Kerrigan and Tonya Harding skating together, he defended the photo: “There is nothing wrong with illustration … so long as it is understood as such” (Wheeler, 2002 p. 172).

Perhaps cover illustrator Matt Mahurin’s comment on the Kerrigan-Harding photo could best answer what was ethically “wrong” with the photo:

I walked by and spotted that cover and thought the event had actually happened. I didn’t stop and read it, and I went through the rest of the day thinking it had happened. I found out that truth later on and I felt deceived.

(Abrams, 1995, p. 31)

Rather than asking those in the industry itself, Edgar Huang (2001) chose to ask readers whether they would accept the kind of photo illustration alteration *Time* did to O.J. Simpson’s cover photo. Huang’s research found that only fewer than one third (29.1%) of readers would accept it.
James Kelly and Diona Nace’s (Kelly & Nace, 1994) research on the believability of digital imaging concluded that people believe photos if they make sense – if the information provided fits comfortably within their existing understanding of the world – not because they are exact renderings of reality.

Symbolic Strategies Theory

In determining how readers react to realistic-looking and fictional-looking photos, Worth’s and Gross’s (Worth & Gross, 1974) symbolic strategies theory can be used to explain the possible processes. Symbolic strategies theory states that humans learn to recognize things and determine the strategies by which they may interpret and assign meaning to them. Worth and Gross developed three kinds of meanings to things:

1. Existential meaning: things assessed as strictly fact.
2. Ambiguous meaning: things assessed as having possible factual and/or symbolic significance.
3. Communicational meaning: things assessed as symbolic.

Worth and Gross stated that people use these three meaning frameworks to assess things and to interpret or assign meaning to them (Worth & Gross, 1974). Therefore, according to symbolic strategies, when a fictional-looking photo illustration is perceived by a reader, it would probably be taken as carrying a communicational meaning and be considered as a symbolic photo, even if the reader does not use that term, which would match with the original intended meaning of the photo illustration. Therefore, whether the reader notices the label “photo illustration” or not, his/her interpretation of the photo parallels the intention of the media professional who designed the display. If a realistic-
looking photo illustration is perceived by a reader, the photo would be interpreted as carrying an existential meaning and be considered a factual photo; therefore, if the reader did not notice the label “photo illustration” or the label is missing, he/she would likely take the face value of the photo and consider it a factual photo instead of a symbolic one, which would probably mean the reader misinterpreted the intended meaning of the photo. If the photo illustration is labeled and is noticed by the reader, he/she might require a cognitive switch of interpretation from existential (factual) meaning to communicational (symbolic) meaning to accept the fact that a realistic-looking photo is actually meant for a symbolic meaning. Finally, if an in-between realistic-looking and fictional-looking photo illustration is perceived by the reader, it would probably be interpreted as carrying an ambiguous meaning and would put the reader in doubt. If the photo illustration is labeled and is noticed by the reader, it might require some effort from the reader to assign a symbolic meaning to the photo. However, if the photo is not labeled or the reader does not notice the label, the reader would leave the ambiguous photo with cognitive confusion.

This phenomenon can also be explained in a simpler heuristic thinking concept. Because people are lazy thinkers – cognitive misers – they get into habits of reading and processing information, and if they see a photo in a publication and there are no warning flags, they would take a cognitive shortcut and assume it is real. This explains why readers of realistic-looking photo illustrations could be easily deceived without knowing. Also, placement in the publication, such as in the editorial-content area of the publication, means they invoke the credibility heuristic associated with that publication.
This might be an individual-level psychological explanation for why people skim right over “photo illustration by John Doe” without a blink.

**Attribution Theory**

Attribution theory states that people draw inferences from observation and make conclusions on the intention or cause of the action (Heider, 1958). In a nutshell, if a reader sees a photo illustration which contradicts his/her interpretation, such as a realistic-looking photo used to illustrate a symbolic meaning, he/she will likely attribute the cause of the misunderstanding to the one who presented the photo illustration. Heider defined attribution as an effort “to predict and control the world by assigning transient behavior to relatively unchanging disposition” (Heider, 1958, p. 79) or simply as an assumption people make on the causes of various behavior.

Heider classified attribution in terms of external and internal attribution actors. External attribution infers the causality for action from an outside agent or environment, a situation external to and likely uncontrollable by the actor. Internal attribution infers the causality for action from within a person which is likely controllable by the actor (Oskamp, 1991). For example, if someone mistakes a former college roommate as a former colleague, he/she might either apply external attribution to explain the reason that the former roommate was too taciturn or he/she might apply internal attribution to explain the reason that he/she himself/herself was forgetful. Oskamp (1991) suggested that people tend to attribute their own actions to external factors and the actions of others to internal factors.
Stanford psychologist Lee Ross found that humans commonly commit a “fundamental attribution error” (Ross, 1977) which means that whenever people are making attributions about an action, they tend to overestimate dispositional factors about the actor, and underestimate situational factors. An example is attributing a friend's recent bankruptcy to the fact that the friend is a poor businessman rather than to the fact that the country’s economy has undergone great recession. The former would be a dispositional attribution; the latter a situational attribution (Oskamp, 1991).

In situations in which undesirable outcomes appear, individuals will tend to put the blame on external factors for the negative consequences of the action instead of attributing the outcomes to himself/herself internally (Oskamp, 1991). And according to the “Fundamental attribution error,” the individual will underestimate the situational factors that caused the undesirable outcomes and overestimate the dispositional factors. It is like an example of when people were told that they missed reading an important point in a legal document, they would likely blame the company that purposely printed the document in exceptionally small text size (external, dispositional factor), rather than admitting that they found it too time consuming and boring to go through all the details (internal, situational).

Attribution theory and symbolic strategies theory can be combined to explain how people might react and make attributions involving photo illustrations. The situation can be explained by how a realistic-looking photo illustration is perceived by a reader; according to symbolic strategies theory, it will be interpreted as a factual photo. If the photo illustration is not labeled or the reader did not notice it, a misunderstanding of the
photo would result. If the reader somehow later finds out the photo is in fact symbolic instead of factual, he/she would likely find this confusion an undesirable outcome, and according to attribution theory, the reader would tend to put the blame on external factors, which means blaming the media for causing the misunderstanding.

In the case of a reader perceiving a fictional-looking photo illustration, according to symbolic strategies theory the photo will be interpreted as a symbolic photo. This means the reader’s interpretation is parallel to the intention of the photo. If the photo illustration is labeled and the reader sees it, there will not be any undesirable outcomes; therefore, no one needs to be blamed. However, if the photo illustration is not labeled, which is contradictory to the common practice of labeling photo illustration, the media would in this case still likely be blamed for negligence for failing to label the photo. Therefore, according to attribution theory, the reader would still tend to blame external factors, which means blaming the media for the negligence.

Frequent occurrences of negligence and some news media causing misunderstandings could lead to unfavorable images of the whole news media complex. In terms of attribution theory, a disposition of untrustworthiness of news media from readers could develop. In the long run, a prolonged situation would likely affect the credibility of news media.

Based on the above discussion, realistic-looking photo illustrations seem more likely to seriously affect the media’s credibility if they are “discovered.” On the other hand, there exists the possibility of a reader being deceived if he/she is unaware of the photo as a realistic-looking photo illustration. Given that possibility, guidance for
photographers and editors must come from ethical theory. Although avoiding realistic-looking photo illustrations seemed to be the right way to go, the industry has not been able to agree generally on this practice. However, many leading journalism business and professional journalism organizations have already adopted an ethical standard. The Courier-Journal’s policy listed the policy for photo illustration, “These are photographs that are staged or produced, and obviously ‘not real’ situations that are documented through the lens of a camera … should be obvious and not made to look like a real photo or situation” (Platt, 2004, ¶12).

In 1991, a group of photojournalists attending a Poynter seminar authored a guideline for photo illustration:

No identifying word would offset the viewers’ immediate impression of visual “reality.” Therefore, manipulation of photo art (feature page only) needs to be so apparent to an unsophisticated viewer that no written explanation is necessary. (Kelly, 1991, p. 17)

John Long, ethics chair of NPPA, put his thoughts about realistic-looking illustration in a strict and simple way, “… no amount of captioning can forgive a visual lie. In the context of news, if a photo looks real, it better be real” (Long, 1999, ¶25).

A basic understanding among journalists is that both current and historical journalism ethics instruct journalists to tell truth, a simple truth that does not require the readers to be careful enough to search for the label, or to know jargon terms such as “digital recomposed illustration,” etc., and savvy enough to spot a lying realistic-looking
photo. Summing up the critiques from the readers, journalism professionals, and academics, it seems to lead to a simple ethical edict: “let there be no misunderstanding.”

Research Questions

This study originally meant to examine the usage of photo illustrations on dominant newspapers and newsmagazines. However, due to the limited resources and insoluble technical difficulties in examining newspapers such as being unable to collect original printed copies from the past three decades and poor photo reproduction of microfiche for identifying variables, this study will resolve to only examine the usage of photo illustrations in dominant newsmagazines.

Because the term photo illustration was first coined in 1976 in Clifton Edom’s textbook, and usually materials discussed in a book reflect what was in the industry with a short delay, the author selected the most recent years as a starting point which was 2004 and back sampled every five years to the closest year before 1976, which was 1974. Therefore, the research period was set to three decades from 1974 to 2004.

Also, because early photojournalism pioneers Edom and Kobre mentioned that photo illustrations were introduced with the intention of providing an alternative way to portray abstract issues that were difficult to depict, this study will examine the topic or subject category distribution of photo illustrations published on the newsmagazines in the last three decades.

Based on the literature review and current concerns from the journalism industry, the following research questions were developed:
RQ1: What are the frequency and size of photo illustrations in *Time*, *Newsweek* and *U.S. News & World Report* within the last three decades?

RQ2: What changes have occurred in labeling practice in photo illustrations in terms of their location, wording, and size in *Time*, *Newsweek* and *U.S. News & World Report* within the last three decades?

RQ3: What changes have occurred in presentation style of photo illustration in terms of realistic-looking photos, fictional-looking photos, and ambiguous-looking photos in *Time*, *Newsweek* and *U.S. News & World Report* within the last three decades?

RQ4: What is the subject-category distribution of photo illustrations in *Time*, *Newsweek* and *U.S. News & World Report* within the last three decades?
CHAPTER 3: METHOD

Research Design

Content analysis was used because this study aimed to find out if there was any change in the use of photo illustration in newsmagazines in the past thirty years. As Berelson explained, “(C)ontent analysis is a research technique for the objective, systematic, and quantitative description of the manifest content of communication” (Berelson, 1952, p. 18). Riffe, Lacy, & Fico (1998) stated that content “is often assumed to be the cause of particular effects, and it reflects the antecedent context or process of its production” (Riffe, Lacy & Fico, 1998, p. 17). Content analysis is also considered a successful research tool to examine media content changes within a period of time (Riffe, Lacy, & Fico, 1998). This study will examine newsmagazines’ photo illustration content produced in a thirty-year period.

Sampling

Time, Newsweek, and U.S. News & World Report were selected because the three newsmagazines clearly lead in circulation in the United States (Audit Bureau of Circulations, 2004).

Because the purpose of this study is to examine changes in newsmagazines’ use of photo illustration from its introduction to the present, the ending point for the content analysis was set at 2004 and the starting point for the analysis was 1974, two years before Cliff Edom coined the term in his book and the POY photo competition added the category of photo illustration (Edom, 1976; Brill, 1993). Because examining the trend across years was the target of this study, every fifth year within the 31-year sampling
frame was selected as a sample year. To ensure the most recent year – 2004 – can be selected, the rest of the sample years selected were 1974, 1979, 1984, 1989, 1994, and 1999. Within each selected year, one issue was randomly selected from each month because, according to Riffe, Lacy, and Rico (1988), this is an efficient sample size for an analysis of weekly newsmagazines. The randomly selected week of the issue from each month and year was used to apply to all three newsmagazines to achieve a similar timeframe comparison. Altogether, a total of 252 issues from the seven years on three newsmagazines were selected as the samples.

Measurement

Unit of Analysis

The unit of analysis is any photo illustration published in the three newsmagazines.

Operational Definition

The definition of the term “photo illustration,” as mentioned above is not univocal; after review of the important literatures and photo illustration examples, the study addresses two kinds of photo illustration. One is “product photo illustration.” Another is “editorial photo illustration.” A product photo illustration (such as food and fashion) simply shows what a product looks like. It might be carefully arranged to look attractive and accurate, but it does not create a concept. An editorial photo illustration aims to create a concept beyond the photo’s literal meaning (Kobre, 2004a). It is this kind of photo illustration that has led to problems related to credibility. Because the definition of product photo illustration differs so radically from editorial photo illustration (and the
main problem of credibility of photo illustration has little to do with product illustration), including product illustration in the present coding would likely distort the data.

Therefore, this study concentrates only on editorial photo illustrations. However, if a product is used to illustrate a concept rather than product itself, it will be coded as photo illustration (e.g. a photo shows a burning red pepper being put into a person’s mouth to illustrate a story on consuming Thai food).

After carefully considering the academic and professional literature, this study concluded a photo illustration must fulfill all the following conditions:

1. It is used to show a concept or the appearance of factuality.

   A photo showing a concept means it carries meanings beyond its literal meaning.

   For example, a photo of a handful of candies purposely arranged in a shape of a heart to illustrate the concept of Valentine’s Day is a photo illustration. However, a photo of a handful of candies being laid on a table randomly or intentionally being lined up to achieve only an aesthetic or orderly look is not a photo illustration.

   A photo purporting to be factual means it represents events that have existed or are expected to exist, but in both situations, neither event actually occurred.

   For example, using a composite photo of individual photos of Clinton and Castro to create a moment of them about to shake hands is considered a photo illustration. The fact is such an act was never captured photographically,
although it might have happened by recollections of those who eyewitessed it; therefore, at the most, the photo illustration is reproducing an appearance of actuality. Also, a photo that arranges teenagers pretending to take drugs at school is a photo illustration because it arranges people to create a scene that was never representing the real subjects and moment.

2. It combines, arranges, and distorts objects, people, or scenes that would never occur naturally.

   “Never occur naturally” means the visual effect of the photo would not exist or be achieved by nature itself, which is a concept close to Kobre’s “instantly recognized fantasy, not reality” (Kobre, 2004a, p.198).

   For example, a photo of a miniature doctor cleaning up cholesterol inside a blood vessel of a human body is a photo illustration because it has distorted the size of a person to an extent that would never occur naturally.

3. It is meant to be used in a journalistic context.

   “Journalistic context” means it excludes advertising or public relation photos because the purpose of photo illustration is to illustrate the conceptual aspect of news rather than promoting a product.

4. The key elements or crucial parts of the key elements of the illustration are in a form of photograph.

   “Key element” means the object(s) in the photo attract viewers’ attention. For most photos with people, human bodies are the key elements.
“Crucial parts” means the most important part that constitutes the meaning of the key elements, as if a photo illustration contains a human body which is created by combining of photographic elements and graphic drawings; the head part would be considered as the crucial part of the human body (key elements).

Because no one has yet come up with a comprehensive definition of photo illustration, the above operational definition of photo illustration has therefore purposely been constructed for this study.

Variables to be Examined

News Category of the Photo Illustration

This study adapted the news category systems of Stempel III (1985) and Deutschman (1959) and modified them slightly to fit modern newsmagazines’ content in order to assess topical variation in use of photo illustration. A total of sixteen categories were developed for the coding (See Appendix for codebook). Because the purpose of photo illustration is to illustrate the story, coding would be based on the theme of the article, rather than the photo’s appearance. They were as follows:

1. Politics and Government Acts

   Government acts and politics at local, state and national level (Domestic policy. e.g. taxation, elections).

2. War and Defense

   War, defense, rebellion, military use of space, and political terrorist attack (including scientific intervention for this category).

3. Diplomacy and Foreign Relations
Both foreign and domestic items dealing with diplomacy and foreign relations, including United Nations (Reports have clear relation with other countries).

4. Economic Activity

General economic activity, prices, money, labor, wages and natural resources.

5. Agriculture

Farming, farm prices and economic aspects of agriculture.

6. Transportation and Travel

Transportation and travel, including economic aspects.

7. Crime

All crime stories, including criminal proceedings in court (not including war and political terrorist attacks).

8. Public Moral Problems

Human relations and moral problems, including alcohol, divorce, sex, race relations and civil court proceedings. (Public issues related to moral, ethics, human relationships.)

9. Accidents and Disasters

Both man-made accidents and natural disasters.

10. Science and Invention

Science and invention (not including defense, health, and medical related).

11. Public Health and Welfare
Health, medicine, public welfare, social and safety measures, welfare of children, and marriage and marriage relations.

12. Education
   Education (All levels, including distance learning, life-long learning.)

13. Classic Arts
   Classic arts, culture, beliefs, religion and philanthropy (charity & donation).

14. Popular Amusements
   Entertainment and amusements, movie, music, games, TV, radio and amusing media.

15. Sports
   Sports activities and related reports.

16. General Human Interest
   Human interest, weather, obits, animals, cute children and juvenile interest.

Beginning with the news category systems developed by Deutschman (1959) and revised by Stempel III (1985), several modifications have been applied to the news category system. First, “political terrorist attacks” was added to the category of “War and Defense.” Second, “Education and Classic Arts,” as in Stempel III and Deutschman’s category system, was separated into two independent categories as “Education” and “Classic Arts” to accommodate anticipated greater emphasis on these areas from current newsmagazines. Finally, for a similar reason, content related to “Sports” was removed from the “Popular Amusements” category in Stempel III and Deutschman’s system to establish as an independent category. The “Popular Amusements” category also includes today’s fascination with celebrity news.
Size of the Photo Illustration

Size of the photo illustration was measured in inches at its width and height. Cut-out or non-rectangle shape photo illustrations were measured at the longest width and height the photo extended.

Identification of the Photo Illustration

Every photo illustration in the magazine was counted.

Presentation Style of the Photo Illustration

Three styles were developed for coding: they were realistic-looking photos, fictional-looking photos, and ambiguous-looking photos. A realistic-looking photo clearly “appears to be” (looks like it is) documenting the real scene the photo is trying to depict, regardless of whether the photo is a created, re-enacted, or candid one. On the other hand, a fictional-looking photo clearly “appears to be” (looks like it is) a fictitious and symbolic image which is used to portray the theme the photo is trying to communicate, and the appearance of the photo is simply unreal and unnatural at a glance. An ambiguous-looking photo is a photo for which it cannot be determined with just a glance by its appearance whether it is realistic or fictional-looking. In this study, a glance is defined as a period of not more than three seconds.

Creating Material of the Photo Illustration

This variable examines graphics imaging technology in photo illustration, because some professionals had associated the proliferation of photo illustration with graphics imaging technology. Therefore, this variable identifies what kind of material was used to create the photo illustration. The choices were “photo image only” or “photo mixed with
graphics.” In order for the two variables to be mutually exclusive, “photo image only” means photo illustrations created solely by photo or photo with digital manipulation of image pixels based on original photographs, such as merging photos, changing colors, and distorting shapes. “Photo mixed with graphics” means photo illustrations created by combining photos and traditional drawing tools or computer graphic drawing software.

*Image Attribute of the Photo Illustration*

Because visual communication researcher Edgar Huang concluded in his research on readers’ perception of digital manipulation that readers found real-life-like photographic illustrations in the form of composite images problematic, this variable examined two categories: They were “showing all or part of human body” and “showing no human body.” A shadow or silhouette of a human body will still be considered as a human body as long as it is created with photographic means.

*Labeling Style of the Photo Illustration*

A label is a statement used to supply written information about a photo illustration. This variable was examined in four ways. First was whether the label was applied or not. Second was the size of the label. There were three categories of size, which was “larger,” “about the same,” and “smaller” than the body text. Third was the location of the label, which examined four categories: “horizontally attached,” “vertically attached,” “on the same page,” and “on other page.” Fourth was the wording of the label which categorized as “nominal terms only,” such as “photo illustration by John Doe”; “descriptive statement only,” such as “President Clinton and Castro were believed to be shaking hands at the United Nations”; and “both nominal terms and descriptive
statement,” such as “subject’s head by Mary Jane, subject’s body by Peter Parker, photo illustration by John Doe.”

Total Number of Editorial Photos Used

A summary of all photos used (except advertising photos) in the magazine.

Intercoder Reliability

To assess intercoder reliability, a pretest was conducted. Two coders, one a graduate student studying telecommunication at Ohio University and the other a graduate with a master degree of business management from University of Missouri-Columbia, were trained and content analyzed a randomly drawn 10% of the sample.

Both the simple percentage of agreement and Scott’s Pi, a reliability index which not only measures the level of agreement but also accounts for chance agreement, were computed. The simple agreement reliability ranged from 90.91% to 100% and the Scott’s Pi ranged from .793 to 1. The percentages of agreement for all variables, as shown on Table 3.1, were above the minimum standard acceptable level of 80% (Riffe, Lacy, & Fico, 1998). The highest agreement was on four variables, “image attribute,” “label size,” “label location,” and “label wording,” with all 100% agreement or a Pi score of 1. The least agreement was on four variables, “subject category,” “presentation style,” “creating material,” and “presence of label” with 90.91%. The average agreement was 95.94%. The variable “creating material” was the only variable that had a Pi score lower than .8, which was .793. Nevertheless, it should still be considered acceptable because its simple agreement reached 90.91% and considering the computer graphic drawing software in recent years had advanced to a point that the texture of drawings could sometimes be
indiscernible from photos; therefore, it could be difficult to reach the same agreement in some cases. Also, having only two coding options for this variable increased the chance of getting lower $Pi$ score.

Table 3.1

*Intercoder Reliability of Variables*

<table>
<thead>
<tr>
<th>Variable</th>
<th>No. of Coding Options</th>
<th>Percent Agreement</th>
<th>Scott’s $Pi$</th>
<th>N</th>
<th>Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>PI Identification</td>
<td>2</td>
<td>99.85%</td>
<td>.879</td>
<td>2026*</td>
<td>3</td>
</tr>
<tr>
<td>Subject Category</td>
<td>16</td>
<td>90.91%</td>
<td>.871</td>
<td>11**</td>
<td>1</td>
</tr>
<tr>
<td>Presentation Style</td>
<td>3</td>
<td>90.91%</td>
<td>.82</td>
<td>11</td>
<td>1</td>
</tr>
<tr>
<td>Creating Material</td>
<td>2</td>
<td>90.91%</td>
<td>.793</td>
<td>11</td>
<td>1</td>
</tr>
<tr>
<td>Image Attribute</td>
<td>2</td>
<td>100%</td>
<td>1</td>
<td>11</td>
<td>0</td>
</tr>
<tr>
<td>Presence of Label</td>
<td>2</td>
<td>90.91%</td>
<td>.82</td>
<td>11</td>
<td>1</td>
</tr>
<tr>
<td>Label Size</td>
<td>4</td>
<td>100%</td>
<td>1</td>
<td>10***</td>
<td>0</td>
</tr>
<tr>
<td>Label Location</td>
<td>5</td>
<td>100%</td>
<td>1</td>
<td>10</td>
<td>0</td>
</tr>
<tr>
<td>Label Wording</td>
<td>4</td>
<td>100%</td>
<td>1</td>
<td>10</td>
<td>0</td>
</tr>
<tr>
<td>Overall</td>
<td></td>
<td>95.94%</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Note.* * The total number of photos observed in the examined newsmagazines for assessing intercoder reliability was 2026.
* The total number of photo illustrations agreed by both coders was 11.
** The total number of photo illustrations with label was 10.
Coding and Analyzing Procedure

Two coders, the researcher and one of the pretest coders, coded all the 252 sampled issues. The data were then analyzed using SPSS software, the Statistical Package for the Social Sciences. To test for trends over time, Spearman’s rho tests were conducted. Chi-square tests were also performed to test the difference between variables. All statistics were attested against p< .05 significant levels.
CHAPTER 4: RESULTS AND FINDINGS

Overview

Data were collected to show how *Time*, *Newsweek*, and *U. S. News & World Report* changed within the past three decades (1974-2004) in publishing photo illustrations in terms of frequency, size, labeling practices, presentation styles, and subject categories.

In the 252 issues chosen from 1974, 1979, 1984, 1989, 1994, 1999, and 2004, the three newsmagazines published a total of 168 photo illustrations out of a total of 19,937 editorial photos, which constituted less than one percent (0.84%) of the total photos published (see Table 4.1). *U.S. News & World Report* published the most photo illustrations with 64 photos, while *Time* and *Newsweek* each published 52 photo illustrations (see Table 4.2).

In terms of the total space for photo illustrations, *Time* devoted the most space at a total of 2,895 square inches, approximately equivalent to 35 pages. (A page is measured as 7.875 by 10.375 inches which equals 82 square inches.) *Newsweek* allocated 2,631 square inches, approximately equivalent to 32 pages, while *U.S. News & World Report* allocated 2,698 square inches, approximately equivalent to 33 pages.

The sampling span covered three decades from 1974 to 2004; the findings showed that photo illustrations were used disproportionately less frequently in the decade of 1974 to 1984. There were only 12 photo illustrations found from 1974 to 1984 in the 108 examined issues; whereas from 1989 to 2004, 156 photo illustrations were found in the
144 examined issues. In other words, on average, only 0.11 photo illustrations were found in each issue from 1974 to 1984. However, from 1989 to 2004, the average number increased to 1.1 photo illustrations per issue, which is a tenfold increase from the previous period. This sudden change starting from 1989 may have marked the introduction of photo manipulation computer software such as Photoshop, which enhances the power of composing and altering photos, and suggests the possible impact of the software, among other factors, on the use of the photo illustrations.

Overall, the labeling of photo illustrations among the three newsmagazines was not as easily noticeable to readers as it might have been. Altogether 33.9% (n = 57) of the photo illustrations were not labeled, which means about one third of the photo illustrations were not identified for the reader as photo illustrations instead of documentary photos. Even with the photo illustrations that were labeled, which accounted to 66.1% (n = 111) of all photo illustrations published, more than 70% of them were printed in smaller text size compared to the body text, which suggested the labels of the photo illustrations were not as easily read as the body (article) text. About 70% of the labels were either vertically displayed or not closely attached to the photos, which also seems to create extra barriers for the readers to notice them. This study also found that more than 80% of the labels used nominal terms only (e.g. photo illustration), which tells the readers nothing more than they were looking at a “photo illustration.”

A total of more than 20% of photo illustrations among the three newsmagazines were presented in a realistic-looking style, which appeared to be documenting a real scene but actually were not, such as the New York Daily News composite photo of
President Clinton and Cuban leader Fidel Castro about to shake hands. Differing from such fictional and ambiguous illustrations, realistic-looking style photo illustrations were commonly considered by the journalism industry as the cause of potentially misleading information that led to credibility problems for journalism.

Among all observed photo illustrations, “public health and welfare” and “economic activity” were the subject categories with the most photo illustrations while the categories of “war and defense,” “education,” “diplomacy and foreign relations” contained the fewest. This finding seems to support Ken Kobre's tenet that the practice of photo illustration had come about to suit the needs of more abstract and non-visual issues reporting.

**Answer to Research Questions**

*Research Question 1*

RQ1: What are the frequency and size of photo illustrations in *Time*, *Newsweek* and *News & World Report* within the last three decades?

The findings show a significant trend of increasing use of photo illustrations over time. The combined size, the total space in other words, of photo illustrations published in the three newsmagazines also showed an increase over time. Meanwhile, the size of photo illustrations diversified. The extreme example of photo illustrations, which were as small as a mug shot (2 square inches) and as large as a two-page spread (166 square inches), started appearing in 1989 (see Table 4.1, 4.2 & 4.3.)
Frequency

Table 4.2 shows the frequency of photo illustration used by each newsmagazine by year. In the examined issues of the early years, photo illustrations were rare. There were only one or two photo illustrations in each newsmagazine in 1974; and not a single one for *Time* and *Newsweek* in 1979. However, the use of photo illustrations increased steadily since 1984. Spearman's *rho*, a non-parametric correlation test, was used to test for the trend of photo illustrations used over time for each newsmagazine. All the Spearman's *rho* tests showed a positive relationship at .05 significant level. That is, the use of photo illustration significantly increased along with the advance in years in *Time* (*rho* = .821, *n* = 7, *p* = .023), *Newsweek* (*rho* = .764, *n* = 7, *p* < .046), and *U.S. News & World Report* (*rho* = .852, *n* = 7, *p* < .015). A line chart (Figure 4.1) also demonstrates the trends visually.

Because numbers of cases for individual newsmagazines were relatively small and the trends for each quite similar, the data for the three newsmagazines were combined to provide more robust data for analysis and to address this study’s goals.

Table 4.1 shows the total published photo illustrations of the combined newsmagazines increased from seven photos in 1984 to 59 photos in 2004. The most dramatic increase was discovered in 1994 when published photo illustrations tripled from 11 photos in 1989 to 33 photos in 1994. And the use of photo illustrations increased steadily thereafter.

In order to present a clearer trend in the frequency of photo illustrations published on the newsmagazines, the variable “Average PI per issue,” which is computed by
dividing the “Total PI” by 12, because there were twelve issues drawn per sample year, was constructed in Table 4.1 and Table 4.2. The data show in Table 4.1 that fewer than one photo illustration was used for the combined newsmagazines per issue before 1994, and the figure jumped up to 4.92 photo illustrations appearing in each issue in 2004.

The trend of increased use of photo illustrations also can be further supported by comparing the percentage of photo illustrations to editorial photos, derived by dividing the total number of photo illustrations by the total editorial photos published and then multiplying by 100 to convert to a percentage. During 1989 and before, the percentage of the use of total photo illustrations to total editorial photos of the combined newsmagazines ranged from 0.04% to 0.39%. However, by 1994, the percentage increased to above one percent and almost reached two percent in 2004. The increase in percentage indicated that the greater use of photo illustrations was not only a result of newsmagazines' trend of using more photos over time, but also suggested that newsmagazines increasingly found photo illustrations could be used to replace documentary photos in reporting.
Table 4.1

*Frequency of Photo Illustration in Combined Newsmagazines*

<table>
<thead>
<tr>
<th>Year</th>
<th>Total PI</th>
<th>Avg. PI per Issue*</th>
<th>Total Editorial Photo</th>
<th>% of PI to Editorial Photo**</th>
</tr>
</thead>
<tbody>
<tr>
<td>1974</td>
<td>4</td>
<td>0.33</td>
<td>2,555</td>
<td>0.16%</td>
</tr>
<tr>
<td>1979</td>
<td>1</td>
<td>0.08</td>
<td>2,498</td>
<td>0.04%</td>
</tr>
<tr>
<td>1984</td>
<td>7</td>
<td>0.58</td>
<td>2,612</td>
<td>0.27%</td>
</tr>
<tr>
<td>1989</td>
<td>11</td>
<td>0.92</td>
<td>2,821</td>
<td>0.39%</td>
</tr>
<tr>
<td>1994</td>
<td>33</td>
<td>2.75</td>
<td>2,887</td>
<td>1.14%</td>
</tr>
<tr>
<td>1999</td>
<td>53</td>
<td>4.42</td>
<td>3,467</td>
<td>1.53%</td>
</tr>
<tr>
<td>2004</td>
<td>59</td>
<td>4.92</td>
<td>3,097</td>
<td>1.91%</td>
</tr>
<tr>
<td></td>
<td>168</td>
<td>2</td>
<td>19,937</td>
<td>0.84%</td>
</tr>
</tbody>
</table>

Spearman’s rho

\[ .964, n=7 \]
\[ p = .01 \]

Note. *“Avg. PI per Issue” is calculated by “Total PI” divided by 12(issues).
**“Percentage of PI to Editorial Photo” is calculated by “Total PI” divided by “Total Editorial Photo” and then multiplied by 100 to convert to percentage.
Table 4.2

Frequency of Photo Illustration in Individual Newsmagazine

<table>
<thead>
<tr>
<th>Year</th>
<th>Total PI</th>
<th>Avg. PI per issue*</th>
<th>Total Editorial Photo</th>
<th>% of PI to Editorial Photo**</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Time</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1974</td>
<td>1</td>
<td>.08</td>
<td>1,129</td>
<td>0.09%</td>
</tr>
<tr>
<td>1979</td>
<td>0</td>
<td>0.00</td>
<td>899</td>
<td>0%</td>
</tr>
<tr>
<td>1984</td>
<td>6</td>
<td>0.50</td>
<td>967</td>
<td>0.62%</td>
</tr>
<tr>
<td>1989</td>
<td>3</td>
<td>0.25</td>
<td>1,263</td>
<td>0.24%</td>
</tr>
<tr>
<td>1994</td>
<td>2</td>
<td>0.17</td>
<td>945</td>
<td>0.21%</td>
</tr>
<tr>
<td>1999</td>
<td>18</td>
<td>1.50</td>
<td>1,447</td>
<td>1.24%</td>
</tr>
<tr>
<td>2004</td>
<td>22</td>
<td>1.83</td>
<td>1,341</td>
<td>1.64%</td>
</tr>
<tr>
<td></td>
<td>Spearman’s rho</td>
<td>.821, n = 7, p = .023</td>
<td>.821, n = 7, p = .023</td>
<td></td>
</tr>
<tr>
<td></td>
<td>All years</td>
<td>52</td>
<td>0.62</td>
<td>7,991</td>
</tr>
<tr>
<td>Newsweek</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1974</td>
<td>2</td>
<td>0.17</td>
<td>858</td>
<td>0.23%</td>
</tr>
<tr>
<td>1979</td>
<td>0</td>
<td>0.00</td>
<td>1,012</td>
<td>0%</td>
</tr>
<tr>
<td>1984</td>
<td>0</td>
<td>0.00</td>
<td>954</td>
<td>0%</td>
</tr>
<tr>
<td>1989</td>
<td>1</td>
<td>0.08</td>
<td>906</td>
<td>0.11%</td>
</tr>
<tr>
<td>1994</td>
<td>7</td>
<td>0.58</td>
<td>1,133</td>
<td>0.62%</td>
</tr>
<tr>
<td>1999</td>
<td>21</td>
<td>1.75</td>
<td>1,225</td>
<td>1.71%</td>
</tr>
<tr>
<td>2004</td>
<td>21</td>
<td>1.75</td>
<td>1,060</td>
<td>1.98%</td>
</tr>
<tr>
<td></td>
<td>Spearman’s rho</td>
<td>.764, n = 7, p = .046</td>
<td>.764, n = 7, p = .046</td>
<td></td>
</tr>
<tr>
<td></td>
<td>All years</td>
<td>52</td>
<td>0.62</td>
<td>7,148</td>
</tr>
<tr>
<td>U.S. News &amp; World Report</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1974</td>
<td>1</td>
<td>0.08</td>
<td>568</td>
<td>0.18%</td>
</tr>
<tr>
<td>1979</td>
<td>1</td>
<td>0.08</td>
<td>587</td>
<td>0.17%</td>
</tr>
<tr>
<td>1984</td>
<td>1</td>
<td>0.08</td>
<td>691</td>
<td>0.14%</td>
</tr>
<tr>
<td>1989</td>
<td>7</td>
<td>0.58</td>
<td>652</td>
<td>1.10%</td>
</tr>
<tr>
<td>1994</td>
<td>24</td>
<td>2.00</td>
<td>809</td>
<td>2.97%</td>
</tr>
<tr>
<td>1999</td>
<td>14</td>
<td>1.17</td>
<td>795</td>
<td>1.76%</td>
</tr>
<tr>
<td>2004</td>
<td>16</td>
<td>1.33</td>
<td>696</td>
<td>2.30%</td>
</tr>
<tr>
<td></td>
<td>Spearman’s rho</td>
<td>.852, n = 7, p = .015</td>
<td>.852, n = 7, p = .015</td>
<td></td>
</tr>
<tr>
<td></td>
<td>All years</td>
<td>64</td>
<td>0.76</td>
<td>4,798</td>
</tr>
</tbody>
</table>

Note. * “Avg. PI per Issue” is calculated by “Total PI” divided by 12(issues).
** “Percentage of PI to Editorial Photo” is calculated by “Total PI” divided by “Total Editorial Photo” and then multiplied by 100 to convert to percentage.
Figure 4.1: Frequency of Photo Illustration Used by Year.
Space

The total space the combined newsmagazines dedicated to the photo illustration followed almost the same pattern as the total frequency, staying relatively small in the early years and ranging from 59 square inches in 1979 to 255 square inches in 1974. An abrupt increase occurred in 1989, with the space increasing to 4.3 times, from 165 square inches in 1984 to 716 square inches in 1989 (see Table 4.3). A continued trend of increase in space maintained thereafter, though a slight decrease occurred in 2004, and the total space reached 2,755 square inches in 2004. A Spearman's rho test showed that there was a significant positive correlation between the total space used in the combined newsmagazines over time ($\rho = .857, n = 7, p = .014$). That is to say, the newsmagazines tended to devote more total space in publishing photo illustrations over time and these trends were statistically significant at .05 level.

Table 4.3 also shows that the combined newsmagazines tend to diversify the size of the photo illustrations overtime. From 1974 to 1984, the minimum and maximum sizes of the photo illustrations were within a relatively narrow range from 12 square inches to 86 square inches. In and after 1989, the minimum size of the individual photo illustration appeared to be as small as 2 square inches and the largest was 166 square inches (a double spread). These findings show that the newsmagazines were not limiting themselves to a certain size format in the use of photo illustrations from 1989 onward. This suggested further that the three newsmagazines were willing to spend the time and other resources to create photo illustrations even in smaller size, which could likely be
due to the fact that creating photo illustrations was becoming easier because of the common adoption and the advance of digital imaging technology.

Table 4.3

*Space of Photo Illustrations in Combined Newsmagazines*

<table>
<thead>
<tr>
<th>Year</th>
<th>Total Space (Sq. inches)</th>
<th>Minimum (Sq. inches)</th>
<th>Maximum (Sq. inches)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1974</td>
<td>255</td>
<td>37</td>
<td>86</td>
</tr>
<tr>
<td>1979</td>
<td>59</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>1984</td>
<td>165</td>
<td>12</td>
<td>58</td>
</tr>
<tr>
<td>1989</td>
<td>716</td>
<td>6</td>
<td>105</td>
</tr>
<tr>
<td>1994</td>
<td>1,236</td>
<td>4</td>
<td>160</td>
</tr>
<tr>
<td>1999</td>
<td>3,038</td>
<td>2</td>
<td>166</td>
</tr>
<tr>
<td>2004</td>
<td>2,755</td>
<td>7</td>
<td>110</td>
</tr>
</tbody>
</table>

Spearman’s *rho* \(0.857, n = 7, p = .014\)

All Years 8,223 2 166

*Research Question 2*

RQ2: What changes have occurred in labeling practices in photo illustrations in terms of their location, wording, and size in *Time, Newsweek*, and *U.S. News & World Report* within the last three decades?
**Presence of Label**

Overall, the presence of a label in photo illustrations in the three newsmagazines was rare through 1984 with only 1 of 12 photo illustrations labeled. Labeling practices became more common starting in 1989 with 54.5% labeled in 1989, 72.7% in 1994, 77.4% in 1999, and 66.1% in 2004.

The data for the combined newsmagazines in Table 4.4 show a consistent pattern of photo illustration labeling did appear. After experiencing a none-or-all labeling period in 1974, 1979 and 1984, the three newsmagazines labeled more than half of the photo illustrations for every examined year following. The average percentage of photo illustrations labeled for the time period of 1989 to 2004 was 70.5% (110 of 156), a marked increased from 8.3% (one of 12) labeled for the time period of 1974 to 1984. This increase coincided with the public outcry during the mid-1980s period in which several notorious misleading photo illustrations clouded the industry, such as a composite photo of Nancy Reagan and Raisa Gorbachev, and Ann-Margret's body composed with the head of Oprah Winfrey. There is a good reason to believe that the three newsmagazines, under the pressure of public criticism, may have attempted to label their photo illustrations more frequently to rationalize the continued use of photo illustration. Although the labeling of photo illustrations after 1989 had significantly increased, to averaging about 70%, it still left about 30% of photo illustrations not labeled. If the photo illustrations were created in a realistic-looking style and not labeled, readers would be at risk of being deceived.
Table 4.4

*Presence of Label in Combined Newsmagazines*

<table>
<thead>
<tr>
<th>Year</th>
<th>Labeled</th>
<th></th>
<th>Not Labeled</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency</td>
<td>%</td>
<td>Frequency</td>
<td>%</td>
</tr>
<tr>
<td>1974</td>
<td>0</td>
<td>0%</td>
<td>4</td>
<td>100%</td>
</tr>
<tr>
<td>1979</td>
<td>1</td>
<td>100%</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>1984</td>
<td>0</td>
<td>0%</td>
<td>7</td>
<td>100%</td>
</tr>
<tr>
<td>1989</td>
<td>6</td>
<td>54.5%</td>
<td>5</td>
<td>45.6%</td>
</tr>
<tr>
<td>1994</td>
<td>24</td>
<td>72.7%</td>
<td>9</td>
<td>27.3%</td>
</tr>
<tr>
<td>1999</td>
<td>41</td>
<td>77.4%</td>
<td>12</td>
<td>22.6%</td>
</tr>
<tr>
<td>2004</td>
<td>39</td>
<td>66.1%</td>
<td>20</td>
<td>33.9%</td>
</tr>
</tbody>
</table>

Spearman’s *rho* 0.324, *n* = 7, *p* = 0.478

All Years 111 66.1% 57 33.9%

*Label size*

The data show that the label size of photo illustrations that was “smaller than the body text” dominated almost all the examined time periods for all three newsmagazines. Though the percentage using “smaller than the body text” dropped gradually over the years, it never dropped below 64% (see Table 4.5). That is to say, a majority of the labels on photo illustrations are comparatively smaller than the body text in the accompanying articles throughout the examined period.
Originally, the “label size” was categorized into “larger,” “about the same,” and “smaller” than the body text categories. However, “larger” labels existed only in two examined years, and also “larger” and “about the same” both have the attribution that the newsmagazines were at least being fair and had no intention of hiding the labels with text smaller than the body text; therefore, the two categories of label size of “larger” and “about the same” were collapsed into one category of “larger or about the same.” Table 4.5 contains the data with the collapsed category which shows that “larger or about the same” size labels accounted for 16.7% when these labels were first used more than once in 1989. The use of “larger or about the same” size labels thereafter continued to increase to 35.9% in 2004, except in the year of 1994 in which use had only reached 8.3%.

On the other hand, the percentage of smaller-size labels gradually declined over time from 100% in 1979 to 64.1% in 2004. Spearman’s rho (-.900, n = 5, p = .037) showed that there was a statistically significant negative correlation between the percentage of smaller-size labels and time, which means that among the three newsmagazines, there was a trend toward using fewer smaller-size labels over time. However, the use of smaller-size labels was still a prevailing practice. This can be supported by noting that the percentage of smaller than body text labels was always more than 60% and averaged 73.9% throughout the whole examined three decades.
Table 4.5

*Distribution of Label Size in Combined Newsmagazines*

<table>
<thead>
<tr>
<th>Year</th>
<th>Larger or About the Same</th>
<th>Smaller</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency</td>
<td>%</td>
</tr>
<tr>
<td>1974</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1979</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>1984</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1989</td>
<td>1</td>
<td>16.7%</td>
</tr>
<tr>
<td>1994</td>
<td>2</td>
<td>8.3%</td>
</tr>
<tr>
<td>1999</td>
<td>12</td>
<td>29.3%</td>
</tr>
<tr>
<td>2004</td>
<td>14</td>
<td>35.9%</td>
</tr>
</tbody>
</table>

Spearman’s rho

- .900, n=5, p = .037
- -.900, n=5, p = .037

26.1% | 73.9%

All Years | 29 | 82

*Note.* - Indicates no photo illustration or no labeled photo illustration in that year.

*Label Location*

Throughout the examined three decades, the three newsmagazines all tended to place more labels of photo illustrations in a relatively difficult-to-read location, such as on another page, on the same page but not near the photo illustration, or with labels
attached vertically to the photo illustration. Surprisingly, the labels that appeared as horizontally closely attached to the photo illustration, supposedly the most common and easiest way to read, were not used in photo illustration until 1994, and the percentage of using this kind of labeling location kept declining for all newsmagazines from 58.3% in 1994 to 15.4% in 2004.

Because the frequency for each category was rather low for the whole examined time period, the data were re-categorized. The three categories of “vertically closely attached,” “on the same page but not near” and “on other page,” were collapsed into one new category as “vertically attached or not near.” This new category can be viewed as describing a way of labeling that is more difficult to find or read.

Table 4.6 shows the data on label distribution by location for combined newsmagazines. As mentioned above, the percentage of “horizontally closely attached” dropped from 58.3% in 1994 to 15.4% in 2004. Meanwhile, the percentage of “vertical or not near” prevails in almost all three decades, though some fluctuations exist, as it accounted for 100% in 1979 and 1989, then reached its lowest level at 41.7% in 1994 and bounced back to 84.6% in 2004. This practice of providing a label but placing that label on a difficult-to-find or difficult-to-read spot left a controversial issue to explore.
Table 4.6

*Distribution of Label Location in Combined Newsmagazines*

<table>
<thead>
<tr>
<th>Year</th>
<th>Horizontally Closely Attached</th>
<th>Vertically Attached or Not Near</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency</td>
<td>%</td>
</tr>
<tr>
<td>1974</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1979</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>1984</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1989</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>1994</td>
<td>14</td>
<td>58.3%</td>
</tr>
<tr>
<td>1999</td>
<td>15</td>
<td>36.6%</td>
</tr>
<tr>
<td>2004</td>
<td>6</td>
<td>15.4%</td>
</tr>
</tbody>
</table>

Spearman’s rho for all years: \( .564, n=5, p = .322 \)

Note: - Indicates no photo illustration or no labeled photo illustration in that year.

**Label Wording**

There are three categories of label wordings: the “nominal terms only,” such as “photo illustration by John Doe”; the “descriptive statements only,” such as “President Clinton and Castro were believed to be shaking hands at the United Nations”; and “both nominal terms and descriptive statements,” such as “subject's head by Mary Jane, subject's body by Peter Parker, photo illustration by John Doe.”
The “nominal terms only” which provided only minimum information on the photo illustration appeared to be the prevailing category in label wording throughout the three decades for all three newsmagazines. Meanwhile, the categories of “descriptive statements only” and “both nominal terms and descriptive statements,” which provided more information about how the photo illustration was made did not appear until 1989 and accounted for less than 20% of all photo illustrations examined.

Because the “descriptive statement only” category had few cases observed for all three newsmagazines, this category was combined with “both nominal terms and descriptive statement” to create a new category as “descriptive statement with/without nominal terms.” One other rationale for this collapsing of the two categories is that these two categories have the similar attribution of tending to unveil more information about the photo illustrations to the reader, which made them less likely to be mistaken for a documentary photo than just labeling as “nominal terms only.” Also, a table was constructed to show how the combined newsmagazines distributed their labels in “nominal terms only” and “descriptive statement with/without nominal terms” (see Table 4.7). The three newsmagazines preferred using “nominal terms” throughout the three decades while the other category was used only occasionally. The percentage of “nominal terms only” label accounted for 78% to 100%, except for the year of 1989 in which it dropped to 33%. The average for all years was 82%.

On the other hand, the “descriptive statement with/without nominal terms” label accounted for zero percent for 1979 and the percentage stayed on a low level almost all the time as the percentage lingered in a narrow range of 4.2% to 22%, except in the case
of the year of 1989 which hiked up to 66.7%; it should be noted that there were only six
labeled photo illustrations found in that year.

Table 4.7

*Distribution of Label Wording in Combined Newsmagazines*

<table>
<thead>
<tr>
<th>Year</th>
<th>Nominal Terms only</th>
<th>Descriptive Statement</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency</td>
<td>%</td>
</tr>
<tr>
<td>1974</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1979</td>
<td>1</td>
<td>100%</td>
</tr>
<tr>
<td>1984</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1989</td>
<td>2</td>
<td>33.3%</td>
</tr>
<tr>
<td>1994</td>
<td>23</td>
<td>95.8%</td>
</tr>
<tr>
<td>1999</td>
<td>32</td>
<td>78.0%</td>
</tr>
<tr>
<td>2004</td>
<td>33</td>
<td>84.6%</td>
</tr>
</tbody>
</table>

Spearman’s rho  
- .300, n=5, p = .624  
.300, n=5, p = .624

All Years  
91 82% 20 18%

*Note.* Indicates no photo illustration or no labeled photo illustration in that year.
Research Question 3

RQ3: What changes have occurred in the presentation style of photo illustration in terms of realistic-looking photo, fictional-looking photo and ambiguous-looking photo in *Time*, *Newsweek*, and *U.S News & World Report* within the last three decades?

All three newsmagazines tended to use only fictional-looking photo illustrations in the early examined years. The controversial realistic-looking presentation style was introduced after 1984 and kept appearing throughout the remaining examined sampled years. It accounted for 54.5% in 1989 and then dropped to within the range of 15.1% to 27.1% in the last three five-year periods examined (see Table 4.8).

There were originally three categories designed, yet the “ambiguous-looking” category contained only six observed cases out of the entire 168 photo illustrations for all three newsmagazines, so this category was combined with “fictional-looking” to form a new category of “non-realistic-looking” to prevent distortion from small numbers. Another rationale for combining these two presentation styles is that these two categories had the similar attribute of being somewhat unreal or at least suspicious, so readers might possibly distinguish the photo illustration is not a documentary photo.

Table 4.8 contains data on the combined newsmagazines and indicates that the three newsmagazines tended to use non-realistic-looking photo illustrations in the early years and the percentage of this style of photo illustrations totaled 100% in 1974, 1979, and 1984. The controversial realistic-looking style was introduced by 1989, which coincided with the proliferation of computer photocomposing and manipulation software such as Photoshop used by the industry in the late 1980s. There were six realistic-looking...
photos in 1989, which accounted for 54.5% of photo illustrations. The percentage of this style then dropped to range from 15.1% in 1999 to 27.1% in 2004. Meanwhile, the non-realistic-looking style accounted for about three-fourths of the photo illustrations from 1994 to 2004.

Table 4.8

*Distribution of Presentation Style in Combined Newsmagazines*

<table>
<thead>
<tr>
<th>Year</th>
<th>Realistic-looking</th>
<th>Non Realistic-looking</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency</td>
<td>%</td>
</tr>
<tr>
<td>1974</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>1979</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>1984</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>1989</td>
<td>6</td>
<td>54.5%</td>
</tr>
<tr>
<td>1994</td>
<td>8</td>
<td>24.2%</td>
</tr>
<tr>
<td>1999</td>
<td>8</td>
<td>15.1%</td>
</tr>
<tr>
<td>2004</td>
<td>16</td>
<td>27.1%</td>
</tr>
</tbody>
</table>

Spearman’s rho: .704, n=7, p = .077

Spearman’s rho: -.306, n=7, p = .504

All Years: 38, 22.6% 130, 77.4%

*Note:* Indicates no photo illustration or no labeled photo illustration in that year.
The data show that after 1984, realistic-looking photo illustrations began to be introduced in newsmagazines and kept appearing throughout the sampled years. According to the literature review, realistic-looking photo illustration was the presentation style that was most likely to be misleading to readers. Therefore, the researcher attempted to find out whether the newsmagazines had used different label sizes or wordings to help readers identify the realistic-looking photo illustrations. Thus, chi-square tests were conducted to test the relationship between presentation style and label size, as well as the presentation style and label wording.

Table 4.9 shows the combined newsmagazines labeled 30% (N = 6) of their realistic-looking photo illustrations with “larger or about the same” size labels, and labeled 25.3% (N = 23) of their nonrealistic-looking photo illustrations with “larger or about the same size labels. A chi-square test shows that the proportion of newsmagazines using “larger or about the same” size labels in realistic-looking photo illustrations is not significantly different from the proportion of newsmagazines using “larger or about the same” size labels in nonrealistic-looking photo illustrations ($\chi^2 = .19$, $df = 1$, $p = .663$).

However, the data reveal another picture when it comes to label wordings. Table 4.10 shows that, for the combined newsmagazines, 50% (N = 10) of the realistic-looking photo illustrations used “descriptive statement with/without nominal terms” labels while only 11% (N = 10) of nonrealistic-looking photo illustrations used “descriptive statement with/without nominal terms” labels. Because it was a two-by-two table and had one cell with expected count less than five, chi-square test could not be used because of violated assumptions. Therefore, Fisher’s Exact Test was chosen to provide a more accurate
statistic for the relationship of the two variables. Fisher’s Exact Test showed that the difference between the realistic-looking and nonrealistic-looking photo illustrations in using “descriptive statement with/without nominal terms” labels was significant ($p = .000$). That said, the newsmagazines tended to provide more information on labels for realistic-looking photo illustrations.

Table 4.9

*Distribution of Presentation Style by size of label in Combined Newsmagazines*

<table>
<thead>
<tr>
<th>Label Size</th>
<th>Realistic-looking</th>
<th>Non Realistic-looking</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency</td>
<td>%</td>
</tr>
<tr>
<td>Smaller</td>
<td>14</td>
<td>70%</td>
</tr>
<tr>
<td>Larger or About the Same</td>
<td>6</td>
<td>30%</td>
</tr>
</tbody>
</table>

$\chi^2 = .19, df = 1, p = .663$

Table 4.10

*Distribution of Presentation Style by Wording of Label in Combined Newsmagazines*

<table>
<thead>
<tr>
<th>Label Wording</th>
<th>Realistic-looking</th>
<th>Non Realistic-looking</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nominal Terms only</td>
<td>10</td>
<td>81</td>
</tr>
<tr>
<td>Descriptive Statements with/without Nominal Terms</td>
<td>10</td>
<td>10</td>
</tr>
</tbody>
</table>

Fisher’s Exact Test: $p = .000$
Research Question 4

RQ4: What is the subject category distribution of photo illustrations in *Time*, *Newsweek*, and *U.S. News & World Report* within the last three decades?

Of the sixteen subject categories constructed for the coding, only eleven categories were found in the sample. Viewing the three newsmagazines as a whole, the findings showed that subject categories used for photo illustration were very limited in the beginning decade of the researched period. From 1974 to 1984, only four subject categories were found, namely politics and government acts, diplomacy and foreign relations, economic activity, and general human interest. By 1989, subject categories such as crime, public moral problems and public health and welfare were introduced to photo illustrations. The number of subject categories of photo illustration continued to broaden to eleven in the last decade of the sampling. From 1994 to 2004, new categories such as science and invention, education, popular amusements, and war and defense appeared (see Table 4.11). The phenomenon of the newsmagazines broadening the subject categories in photo illustration over time may suggest that the newsmagazines found photo illustration a good tool to present an editorial idea and with the help of the powerful digital manipulation software, photo illustrations would no longer be limited to presenting abstract ideas, such as economic activities, but can also be used in demonstrating an idea or concept in what traditionally has been viewed as documentary photo reporting areas, such as war and defense. The appearance of “war and defense” in 2004 could be evidence.
Public health and welfare held the highest share throughout all the examined years since its appearance in 1989 and averaged 33.3% of all photo illustrations. Using photo illustration in the coverage of economic activity was an all-time popular category as it ranged from 13.6% to 32.1% and averaged 22.0% since it was first introduced in 1984. This phenomenon might mainly be due to the fact that economic activity like economic depression is an abstract concept and could be difficult to depict with a single documentary photo. Photo illustration was not used in the coverage of science and invention until 1994, yet this subject category picked up steadily as the third most presented category that accounted for 12.5% of all photo illustrations.
Table 4.11

Subject Category Distribution of Photo Illustration in Combined Newsmagazines

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Politics &amp; Government Acts</strong></td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>4</td>
<td>2</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>50%</td>
<td>100%</td>
<td>9.1%</td>
<td>7.5%</td>
<td>3.4%</td>
<td>6%</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>General Human Interest</strong></td>
<td>1</td>
<td>5</td>
<td>1</td>
<td>4</td>
<td>7</td>
<td>18</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>25%</td>
<td>72.4%</td>
<td>3%</td>
<td>7.5%</td>
<td>11.9%</td>
<td>10.7%</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Diplomacy &amp; Foreign Relations</strong></td>
<td>1</td>
<td></td>
<td>1</td>
<td></td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>25%</td>
<td></td>
<td>3%</td>
<td></td>
<td>1.2%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Economic Activity</strong></td>
<td>2</td>
<td>3</td>
<td>7</td>
<td>17</td>
<td>8</td>
<td>37</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>28.6%</td>
<td>27.3%</td>
<td>21.2%</td>
<td>32.1%</td>
<td>13.6%</td>
<td>22%</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Crime</strong></td>
<td>1</td>
<td>4</td>
<td>1</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>9.1%</td>
<td>12.1%</td>
<td>1.9%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Public Moral Problems</strong></td>
<td>1</td>
<td>3</td>
<td>2</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>9.1%</td>
<td>9.1%</td>
<td>3.8%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Public Health &amp; Welfare</strong></td>
<td>5</td>
<td>12</td>
<td>8</td>
<td>31</td>
<td>56</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>45.5%</td>
<td>36.4%</td>
<td>15.1%</td>
<td>52.5%</td>
<td>33.3%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Science &amp; Invention</strong></td>
<td>4</td>
<td>12</td>
<td>5</td>
<td>21</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>12.1%</td>
<td>22.6%</td>
<td>8.5%</td>
<td>12.5%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Popular Amusements</strong></td>
<td>1</td>
<td>5</td>
<td>2</td>
<td>8</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3%</td>
<td>9.4%</td>
<td>3.4%</td>
<td>4.8%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>War &amp; Defense</strong></td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3.4%</td>
<td>1.2%</td>
</tr>
<tr>
<td><strong>Education</strong></td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3.4</td>
<td>1.2%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>4</td>
<td>1</td>
<td>7</td>
<td>11</td>
<td>33</td>
<td>53</td>
<td>59</td>
<td>168</td>
</tr>
<tr>
<td></td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
</tr>
</tbody>
</table>
Other Findings

While seeking to answer the research questions, a notable finding was discovered about the practice of using photo illustrations on cover pages of all the newsmagazines. All three newsmagazines tended to use more photo illustrations for the covers especially in the later years of the research. For example, there were six photo illustrations used on different covers of *Time* in 2004. In other words, because the sampling was one issue every month, that means half (50%, n = 6) of the covers of *Time* were photo illustrations. The use of photo illustrations on the covers of *U.S. News & World Report* also reached a high percentage of 41.7% (n = 5) in 2004. Even *Newsweek*, although it ranked the lowest percentage, used one-quarter (25%, n = 3) photo illustrations on its covers in 2004. (See Table 4.10)

As seen in Table 4.12, *Time* and *U.S. News & World Report* started using photo illustration as covers as early as 1974. *Newsweek* did not follow suit until 1989. All three newsmagazines had a tendency to increased use of photo illustrations on cover pages over time. Spearman’s *rho* test showed there was a significant increase at .05 significant level in the use of photo illustrations over time on the covers of *Time* (*rho* = .928, n = 6, *p* = .008) and *Newsweek* (*rho* = .975, n = 5, *p* = .005). Although *U.S. News & World Report* had signs of using more photo illustrations as covers since 1989, the Spearman’s *rho* test did not show a significant increase of using photo illustrations as covers over time (*rho* = 0.670, n = 7, *p* = .100). The reason might be due to the fact that *U.S. News & World Report* used only one photo illustration as a cover in 1999; such fluctuation might diminish the statistical significance over time. Overall, viewing the combined
newsmagazines as a whole, the trend of increased use of photo illustration as cover was easily noticeable. Spearman’s rho test also supported the trend at .05 significant level (\( \rho = .873, n = 7, p = .010 \)). However, it should be noted that there were only one or two cases of using photo illustrations in the combined newsmagazines in the year of 1974 to 1984.

As Table 4.12 shows, the percentages of using photo illustrations on covers per issue were much higher than the percentages of using photo illustrations on inside pages per issue. These data show that the newsmagazines had a higher preference in using photo illustrations on covers than on inside pages. For example, the possibility of using photo illustration as a cover in *Time* in 2004 was 50%, however, in the same year, the possibility of using photo illustration in *Time* on inside pages was only 1.20%. This means that the possibility of using photo illustrations as covers in *Time* was about 41.7 times as using photo illustrations in *Time* on inside pages in 2004. The strong preference of using photo illustrations on covers of both *Newsweek* and *U.S. News & World Report* was also easily noticeable when compared with the data in Table 4.12.
Table 4.12

*Frequency of Photo Illustrations on Cover*

<table>
<thead>
<tr>
<th>Year</th>
<th>Frequency of PI on Cover</th>
<th>% of Cover PI/Issue*</th>
<th>% of Inside Page PI/Issue**</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Time</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1974</td>
<td>1</td>
<td>8.3%</td>
<td>0%</td>
</tr>
<tr>
<td>1979</td>
<td>0</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>1984</td>
<td>0</td>
<td>0%</td>
<td>0.62%</td>
</tr>
<tr>
<td>1989</td>
<td>2</td>
<td>16.7%</td>
<td>0.08%</td>
</tr>
<tr>
<td>1994</td>
<td>2</td>
<td>16.7%</td>
<td>0%</td>
</tr>
<tr>
<td>1999</td>
<td>4</td>
<td>33.3%</td>
<td>0.97%</td>
</tr>
<tr>
<td>2004</td>
<td>6</td>
<td>50%</td>
<td>1.20%</td>
</tr>
<tr>
<td>Spearman’s rho All Years</td>
<td>.928, n=6, p = .008</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td></td>
<td>17.9%</td>
<td>0.46%</td>
</tr>
<tr>
<td><strong>Newsweek</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1974</td>
<td>0</td>
<td>0%</td>
<td>0.23%</td>
</tr>
<tr>
<td>1979</td>
<td>0</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>1984</td>
<td>0</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>1989</td>
<td>1</td>
<td>8.3%</td>
<td>0%</td>
</tr>
<tr>
<td>1994</td>
<td>1</td>
<td>8.3%</td>
<td>0.53%</td>
</tr>
<tr>
<td>1999</td>
<td>2</td>
<td>16.7%</td>
<td>1.55%</td>
</tr>
<tr>
<td>2004</td>
<td>3</td>
<td>25%</td>
<td>1.70%</td>
</tr>
<tr>
<td>Spearman’s rho All Years</td>
<td>.975, n=5, p = .005</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td>8.3%</td>
<td>0.63%</td>
</tr>
<tr>
<td><strong>U. S. News &amp; World Report</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1974</td>
<td>1</td>
<td>8.3%</td>
<td>0%</td>
</tr>
<tr>
<td>1979</td>
<td>1</td>
<td>8.3%</td>
<td>0%</td>
</tr>
<tr>
<td>1984</td>
<td>1</td>
<td>8.3%</td>
<td>0%</td>
</tr>
<tr>
<td>1989</td>
<td>2</td>
<td>16.7%</td>
<td>0.77%</td>
</tr>
<tr>
<td>1994</td>
<td>4</td>
<td>33.3%</td>
<td>2.50%</td>
</tr>
<tr>
<td>1999</td>
<td>1</td>
<td>8.3%</td>
<td>1.64%</td>
</tr>
<tr>
<td>2004</td>
<td>5</td>
<td>41.7%</td>
<td>1.59%</td>
</tr>
<tr>
<td>Spearman’s rho All Years</td>
<td>.670, n=7, p = .100</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td></td>
<td>17.9%</td>
<td>1.02%</td>
</tr>
<tr>
<td><strong>Combined Newsmagazines</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1974</td>
<td>2</td>
<td>5.6%</td>
<td>0.08%</td>
</tr>
<tr>
<td>1979</td>
<td>1</td>
<td>2.8%</td>
<td>0%</td>
</tr>
<tr>
<td>1984</td>
<td>1</td>
<td>2.8%</td>
<td>0.23%</td>
</tr>
<tr>
<td>1989</td>
<td>5</td>
<td>13.9%</td>
<td>0.21%</td>
</tr>
<tr>
<td>1994</td>
<td>7</td>
<td>19.4%</td>
<td>0.90%</td>
</tr>
<tr>
<td>1999</td>
<td>7</td>
<td>19.4%</td>
<td>1.33%</td>
</tr>
<tr>
<td>2004</td>
<td>14</td>
<td>38.9%</td>
<td>1.46%</td>
</tr>
<tr>
<td>Spearman’s rho All Years</td>
<td>.873, n=7, p = .010</td>
<td></td>
<td></td>
</tr>
<tr>
<td>37</td>
<td></td>
<td>14.7%</td>
<td>0.66%</td>
</tr>
</tbody>
</table>

*Note.* - Indicates no photo illustration in that year.

* Frequency of PI on cover divided by 12 as per examined year has 12 issues then multiplied by 100%.

** Total no. of photo illustrations on inside pages per issue divided by total no. of editorial photos on inside pages per issue then multiplied by 100%.
CHAPTER 5: CONCLUSION

Summary

The data in many aspects suggest that sometime during 1984 to 1989 could be a watershed period for the use of photo illustrations in the three newsmagazines.

The use of photo illustrations in the three newsmagazines was a rare thing through 1984, in which year use of photo illustration occurred at a rate of fewer than one per issue for the combined newsmagazines. However, by 1989, the frequency of using photo illustrations in newsmagazines per issue almost reached one (.92) and even approached five per issue (4.92 photo illustrations) in 2004.

While the use of photo illustration in newsmagazines started to show an abrupt increase in the 1980s, the variety of size of photo illustrations also began to diversify. Photo illustrations ranging from a size as small as a regular mug shot (2 sq. inches) to as large as a double spread (166 sq. inches) all emerged after 1989. Subject-wise, photo illustrations began to be applied to a variety of topics after 1989 and were found accompanying stories generally considered to cover documentary topics, such as war and defense and popular amusements.

The year 1989 also showed a sharp distinction in using labels on photo illustrations in newsmagazines. Throughout the researched sample in and before 1984, there was only one photo illustration labeled in all three newsmagazines. However, by 1989, an average of 70% of photo illustrations were labeled. Furthermore, the controversial realistic-looking photo illustrations also started to appear in this sample year.
Although labeling of photo illustrations in the three newsmagazines after 1989 had become a mainstream practice, the newsmagazines’ approach to labeling their photo illustrations was still ambivalent, and sometimes called for criticism from the industry and readers. For example, data from this research show that more than 70% of the labels of the photo illustrations in newsmagazines in general were smaller than the average body text of the articles. In addition, close to 70% of the labels of photo illustrations were placed in locations that were not easy to read, such as vertically alongside of the photo illustrations; or in locations that were not easily to be noticed or found, such as somewhere on the same page but not close to the photo; or even on pages other than where the photo illustrations were published. What is more, even though readers could manage to find the label; there were still problems to solve in understanding what the label meant. With an average of 82% of photo illustrations given “nominal terms only,” which meant readers were only told they were looking at a “photo illustration” without further explanation of what “photo illustration” really meant or how the photo they were looking at was different from other editorial photos in the newsmagazine, it was not hard to understand why the industry and readers raised concerns about credibility.

Another important finding in this research is that the realistic-looking photo illustrations were used at an average of 22.6% rate among the three newsmagazines in the last three decades. These had created controversy and discussion and were criticized heavily by academic and industry professionals.

One finding worth mentioning beyond the scope of the research questions was the trend of using photo illustrations on covers of newsmagazines. Data show that the
frequency of using photo illustrations on covers was far higher than in inside pages, with the situation especially noticeable in recent years. In 2004, viewing all newsmagazines as a whole, almost four of 10 (38.9%) of the covers of the newsmagazines were photo illustrations, which was a rather high percentage when compared with the 1.46% photo illustrations used in the inside pages.

Discussion

Because the research-sampling time frame was set at five-year intervals, it was not possible to pinpoint precisely the turning point in the use of photo illustrations in the newsmagazines. As a matter of fact, the change could quite likely have occurred over a period of several years instead of a single moment between 1984 and 1989. Multiple factors could lead photo illustrations to the watershed period.

The rapid increase of using photo illustration and the diversity of photo size during the watershed period could likely be attributed, first and foremost, to the harsh competition among media businesses in the 1980s which eventually led to a change in design to attract reader’s eyes in newsmagazines to battle the circulation war. Secondly, the affordability and widespread adoption of digital imaging technology came in just at the right time as a powerful arsenal in helping the newsmagazines to gain some ground.

During the early 1980s, the trend of media demassification was beginning to take off; the magazine business was blooming quickly with lavish choices of specialized magazines to reach different segments of a mass audience. According to the Publishers Information Bureau (PIB), a primary source organization tracking consumer-magazine advertising data, the number of magazines listed with the PIB increased from 103 of 1980
to 250 in 2003 (PEJ, 2004a). The magazine business was forced to share the limited number of readers and advertising revenues in the market. The report also indicated that newsmagazines’ advertising dollars showed a decline in the three years 1985, 1986, 1987 at 769, 753, 749 million dollars, respectively. On the other hand, the advertising dollars of pop culture and entertainment magazines as a whole started to catch up with that of the newsmagazines in 1985 at 760 million dollars, and started to surpass the newsmagazines by increasing to 811 and 852 million dollars in 1986 and 1987 respectively (PEJ, 2004b). Competition for readers and advertisers with other magazines in the market thus created great pressure on newsmagazines during the mid-1980s.

Another factor was the launch of news cable television channels such as the CNN and ESPN during the early 1980s, predominantly with their around-the-clock updated news content. This quite likely has played a substantial role in taking away the readership and advertising revenue of newsmagazines in the mid-1980s.

Thirdly, the launch of USA Today occurred in 1982. Its unexpected and speedy success in using extensive flamboyant color photos and graphics to attract readers, something its fellow newspapers were still hesitant to follow but were technically readily available in newsmagazines at that time, likely have tempted newsmagazines to believe that eye-catching photos and impressive graphics might boost their circulation.

In a 1988 interview with the New York Times, Time magazine managing editor Henry Muller revealed that Time was about to make several editorial changes. One of the changes Muller mentioned was a more ambitious use of headlines and photographs for front-of-the-magazine articles (Fabrikant, 1988).
With severe pressure from the competition within the magazine and media business, newsmagazine owners and designers were desperately seeking solutions to survive. *USA Today*’s success in using eye-catching photos could be a model for newsmagazines. Nevertheless, documentary photos of news events could not consistently produce dramatic eye-catching effects. Therefore, photo illustrations, which could be freely dramatized to produce any desirable effect, obviously became one of the ways to compete for attention. The timing of the proliferation and affordability of digital imaging technology in the mid-1980s was just perfect for the newsmagazines to effectively produce photo illustrations to attract readers.

Although digital imaging technology, such as the Scitex Response 300 System, had been around in the early eighties, it was mainly used in the treatment of graphic arts pages (Response 300 system, n.d.) and hardly ever used in photographs. To see how “unfamiliar” this technology equipment was to the photojournalism industry, one should recall the notorious case of *National Geographic* magazine digitally moving the pyramid at Giza to fit its February 1982 cover. Little did the public know that it actually was not the photo department that decided to manipulate the photo; when Robert Gilka, director of photography of the magazine at that time, was asked about how the “Scitex system” works, his answer was he did not know because he had not seen it and the decision to alter the photo was from higher up (R. Gilka, telephone interview, November 22, 2004). This piece of history indicated that by 1982, the digital imaging technology was actually in use and started to be capable of treating photographs but was hardly popular in the photojournalism industry.
An article published in November 1984 in *The New York Times Magazine*, written by its former photo editor, Fred Ritchin, after a visit to the Scitex America Corporation, described in detail how a photographic image composite was created digitally with a Scitex digital imaging system (Ritchin, 1984). Ritchin’s eight-page article published in a national popular magazine, illustrated with photos showing the before and after effect of the digital manipulating process, indicated that digital imaging technology at that time was still not popular but was mature enough to be introduced to the public and might have the potential to take off.

Two and a half years after Ritchin’s article was published, an article written by Mark Power that was published in April 1987 in the *Washington Post*, aimed to raise public concern about the ethics of digital photo alteration such as the 1985 composite photo of Nancy Reagan and Raisa Gorbachev in *Picture Week*. The article reported that the cost of the Scitex digital imaging machine had dropped from upward of two million dollars a couple years before to about half a million dollars at that time. Power also pointed out in his article that most of the major magazines were using the digital imaging technology to manipulate photos, including *Time*, *Newsweek* and *U.S. News & World Report* (Power, 1987).

Research on digital image retouching in consumer magazines by Shiela Reaves (1991) also reflected the widespread adoption of digital imaging technology. Reaves pointed out that from 1984 to 1988, 90% of the covers of *Better Homes & Gardens* were digitally changed.
From 1982, when not even the director of photography of *National Geographic* knew how the digital imaging system worked, to 1987, when most of the major magazines were reported to be using the technology to manipulate photos, we can see digital imaging technology underwent a rapid change.

Another factor that might contribute to the increased use of photo illustrations was that photo illustration was originally intended to be non-documentary; it applied to whatever the photographer wanted the photograph to be within his/her imagination and within the limitation of photographic technology to produce. Digital imagining technology thus provided a powerful arsenal for photo illustration. Although the digital imaging tools at that time were far more primitive than nowadays, moving the pixels on a photo should most of the time be easier than physically bringing the subjects or elements together. Needless to say, some fictional-looking photo illustrations might not even be possible without the use of digital imaging technology.

With the decreased cost of the technology making it more affordable and the widespread adoption in leading magazines during the watershed period, and the fact that the creation of photo illustrations in many cases relies frequently on manipulating the photo(s), it is not surprising that the frequency of photo illustrations increased rapidly during the 1984-1989 period. It also can be expected that within the period of 1984 to 1989, the demand and proliferation of digital imaging technology among news media had advanced the availability of digitally creating photo illustrations, making it much easier than the traditional way of photographing photo illustrations. These factors provided
enough flexibility and ample time for graphics editors and photographers to try out a variety of sizes and subject categories of photo illustrations.

The introduction of digital imaging technology in the newsmagazine business came as a new adventurous wave in the mid-1980s, yet the ethical problems it brought forth also quickly emerged. Ever since National Geographic shocked the public and journalism industry by digitally moving a pyramid on its cover, controversial digitally manipulated photos were frequently being discovered such as the 1985 composite photo of Nancy Reagan and Raisa Gorbachev in Picture Week, the 1989 TV Guide Ann-Margret and Oprah Winfrey composite photo and 1989 Newsweek Dustin Hoffman and Tom Cruise composite photo. Public outcry and protests from within the journalism industry began to raise ethical concerns and questions about the potential for credibility risk to the journalism business. The problem became so serious that in 1989, the National Press Photographers Association (NPPA), which was the first to establish the “photo illustration” category as a quarterly competition in its Monthly News Clip Contest in 1987, decided to remove the “editorial illustration” category from its annual Picture of the Year (POY) competition. The reason given by the NPPA POY committee was that, Given the growing popularity of set-up and contrived pictures and the threat to photographic credibility posed by computer manipulation of images POY will, in the future, focus entirely on documentary work. (Newsphotographer, 1989, p.19). With the great pressure and strong criticism from the general public and journalism critics, newsmagazines and other news publications that use photo illustrations were trying to find a way to respond to the credibility issue without having to
give up their expensive and powerful tool and still be able to create photo illustrations in the future. According to Reaves’ 1987 research, the *Chicago Tribune*, one of the very few newspapers employing the Scitex system, said in 1986 that it had an ethics committee that had begun to formulate some policy concerning the use of Scitex (Reaves, 1987). While the news media were trying to find an answer to the problem, one quick solution to quiet the complaints was readily available. Cliff Edom, the photojournalism educator who coined the term “photo illustration,” had already determined in his 1976 book, *Photojournalism: Principles and Practices* that “Photographic illustrations should be labeled as such …” (Edom, 1976, p. 295). Therefore, all of a sudden, the label “photo illustration” became widely used as a disclaimer in using photo illustrations throughout the newsmagazine industry. The labeling practice of photo illustration rapidly increased from rare cases before 1984 to an average of 70% of all photo illustrations after 1989.

In the three newsmagazines as a whole, an average of 73.9% in the labeling size of the photo illustration was smaller than the body text. Before discussing whether this was appropriate or not, one needs to understand that this size treatment of labeling of photo illustrations actually coincided with the text size of cutlines and credit lines of most photos published in the three newsmagazines. Newsmagazines and newspaper businesses have long been using this smaller text size design to avoid cutlines and credit lines of photos that collide with article text and creating reader confusion. However, when looking closely into the nature of cutlines and credit lines, in almost all uses, they are for providing supporting information to the photo. Tim Harrower, a well-known consultant in print news media design, describes cutlines as being used “… to tell the story behind
every picture: who’s involved, what’s happening, when and where the event took place … why the photo – and the story – are important” (Harrower, 2008, p. 34). No doubt most journalists would agree that cutline information is important. However, different information could have different levels of importance. Failure to supply any of the 5Ws and 1H of a photo in the cutline could be identified as being inadequate; supplying incorrect information about a photo in a cutline could be identified as being inaccurate; but, failure to mention the photo as a fake or as being unreal in the cutline, as in the case of photo illustration, is so much more egregious a violation than either inadequacy or inaccuracy; it is misleading, or simply, dishonest. Therefore, the question is: Should newsmagazines consider violations of inadequacy and inaccuracy any different from dishonesty? If the newsmagazines think that dishonesty is indeed more crucial than the other two concepts and should deserve more deliberate attention, they should not display the label of photo illustration in the same size as the cutline attached to the photo. In order to appropriately address the importance of the label of photo illustration, the three newsmagazines should consider Poynter Institute’s 1990 EYE-TRAC Research (Garcia & Stark, 1991), which found that headlines could draw almost double the readers’ attention as could cutlines (56% versus 29%). Therefore, increasing the size of the label of photo illustrations to an extent that would visually emphasize its importance, even if it is displayed together with the cutline, would certainly help readers recognize the photo illustration and, to a degree, minimize the possibility of deception.

The same kind of mentality used to justify label size seems to have been applied to the location of the label of the photo illustration in the three newsmagazines. Close to
70% of the labels of photo illustrations were either placed vertically alongside the photo illustration or placed somewhere on the page but not nearby, or even placed on other pages. All these not-easy-to-read or not-easy-to-find labeling practices seemed to be telling the readers that the photo by itself, without any cutline or credit line, was already providing at least a basic idea (information) of what the photo was about, and if the readers wanted to acquire additional information, they could further “seek” it. But, in the case of photo illustration, the photo by itself without additional written information is missing a rather crucial point. Should the written word (label) identifying photo illustrations as a faked or unreal photo be considered as just a piece of basic information about the photo and be subject to further search if the readers are really interested? Or should it be treated a bit more seriously? It is not difficult to determine that preventing photo deception should not be a burden for the readers. The newsmagazines that created the photo illustration should shoulder the responsibility by making sure readers can spot the “trick” before they finish reading the photo. In order to do that, newsmagazines should respond to the criticality of the label of photo illustration with greater dominance in terms of location without requiring the readers to turn the page sideways, or search around the page, or go to other pages to find a label.

Data from this research found that newsmagazines labeled on average about 82% of their photo illustrations with a nominal term such as “photo illustration” or “photo composition.” This practice can trace back to the late 1980s and early 1990s, while the newsmagazines and other print news media were hoping that the increasing use of the label “photo illustration” would solve a lot of the credibility problems. The constant
strong criticism from readers and from within the journalism industry on ethical concerns about photo illustration ever since the label appeared had proven that wrong. The term “photo illustration” actually was too vague a word for most readers to grasp. As discussed before, sometimes, even the professional photojournalists would mistake an environmental portrait or a straight product photo as a photo illustration. How would the media expect the ordinary readers to know what the word “photo illustration” actually means? Even though some readers might be savvy enough to know that a photo labeled as “photo illustration” means the photo is a non-documentary or fictionally created photo, questions such as “how much should the readers trust the photo” remained. Can a photo illustration be assessed as 50% real or 70% real? How can a reader know, by being told a photo is a “photo illustration,” which part of the photo is true and which part of the photo is fake, or that all of it is fake? When the journalism business for hundreds of years has made every effort to advocate the concept of precision, accuracy, and honesty in every aspect of collecting and presenting news, it is difficult to understand why the newsmagazines and other news media did not focus more effort on explaining misleading factors applied to a photo. What the newsmagazines probably should do to salvage their credibility on photo illustration is to stop requiring the readers to guess what was done to a photo illustration. Instead, the best thing to do is to reveal how the photo illustration was “tampered” with in the label, such as providing both nominal terms and descriptive statements in the label so that the readers have no doubt about what they are looking at. The concept is actually grounded in industry standards – always be honest with the readers, especially when presenting something unreal.
The controversial realistic-looking photo illustration accounted for 22.6% over all other styles of photo illustrations throughout the three decades. Although 22.6% is far from a majority, the possibility of misleading readers in almost one out of four uses of realistic-looking photo illustrations is still problematic. As discussed, readers are usually skimming newsmagazines and newspaper pages until they find something they want to read in detail. Poynter Institute’s EYE-TRAC Research (Garcia & Stark, 1991) in the early 1990s found that the order of attention of readers was: Photos and artwork, headlines and advertising, briefs and cutlines, and finally article text. This finding indicated that photos were among the first to receive the readers’ attention, but cutlines were second to last. The same research also found that only 29% of the cutlines on the page were processed by readers. Considering the readers’ casual reading habit, and considering the readers might read the photo illustration first but only some of them would come back afterward to read the cutline, and also considering if the photo looks “normal” or rather so realistic-looking that it is not suspicious, a lot of readers would not even know they were deceived.

This phenomenon can be explained more clearly with Worth’s and Gross’s (Worth & Gross, 1974) symbolic strategies theory that states that humans learn to recognize things and determine the strategies by which they may interpret and assign meaning to them. Therefore, if a realistic-looking photo illustration is perceived by a reader, the photo would be interpreted as carrying an existential meaning, which, according to Worth and Gross, would be assessed by the reader as strictly fact, thus, the photo illustration would be considered as a factual photo. Therefore, if the label were
missing or the reader did not notice the label or understand what the label meant, the reader would probably misinterpret the photo as a real one, which, of course, was not what was intended.

Another level of discussion of whether realistic-photo illustration should be used by newsmagazines involves the assumption that all photo illustrations will have a label attached, and all readers will read it, and all readers will understand what it means. Would this be considered as an acceptable condition to use realistic-looking photo illustrations? The answer to this question, from John Long, the chairperson of the Ethics Committee of the National Press Photographers Association, was a definite “no.” Long’s explanation was that a visual lie was a lie; no amount of captioning could ever cover for a visual lie. If a photo looks real, then in a news context it better be real (NPPA, 2005). Long’s argument can be further explored with the example of Newsweek’s March 14, 2005, cover photo of Martha Stewart in a realistic-looking photo illustration. The composed photo of Stewart’s head on a model’s body was seamlessly created without a fault. Hardly anyone could identify it was a faked photo without reading the descriptive cutline and credit line of the photo on the table of contents page. In this example, by showing this realistic-looking photo illustration, readers were deceived when they looked at the photo and received the impression that, more or less, “Martha Stewart came out of the prison with a gorgeous body.” The question here is: Should the news media purposely lie to the readers first and then explain to them sometime, somewhere later (if the readers ever noticed) that the act was a very different form of expression (illustration) than they had expected?
The finding of this research indicates that about 23 of a hundred (22.6%) photo illustrations in the past three decades in newsmagazines were realistic-looking photos but actually were not real photos. And until the readers noticed the label or discovered the lie one way or another, they might not even know that they had been deceived. It might be acceptable for tabloid magazines like *National Enquirer* to act like this, but it is certainly not acceptable for any decent newsmagazine to be satisfied with this statistic.

This 22.6% use of realistic-looking photo illustrations might undermine the credibility of the newsmagazines because, as mentioned in discussion of attribution theory earlier in the literature review, if a reader looks at a realistic-looking photo illustration and assumed the photo was real but somehow later finds out the photo is in fact unreal, he/she would likely see this misunderstanding as an undesirable outcome. And according to attribution theory, the reader would tend to put the blame on external factors, which would likely mean blaming the newsmagazines for intentionally or unintentionally caused such a misunderstanding. As a result, the credibility of newsmagazines would be eroded.

One last finding beyond the scope of the research question is the tendency of using more photo illustrations on the cover of newsmagazines than on inside pages. This practice was most likely motivated by the increasing competition within the magazine industry. The newsmagazines might believe that an eye-catching photo illustration on the cover displaying on newsstand could be a killer app to lure more people into buying the magazine.
This definitely could create more serious credibility problems than using photo illustrations in inside pages because newsmagazines usually put cutlines, credit lines and labels of cover photo illustrations on the table of contents page. The chance of noticing the labels would be lower, and that implies a greater chance of misleading the readers. Some newsmagazines also excused the use of photo illustrations on their covers by claiming that cover photos of newsmagazines are different because they also perform the function of marketing the magazine. Hillary Raskin, deputy photo editor of *Time*, defended the use of photo illustrations by saying that covers were more conceptual because they offered a “quick read” to viewers to determine whether they should buy the magazine or read the story (Irby, 2002). Raskin went on to explain that if a straight news photo were selected as the *Time* cover, the photo might be cropped, or combined into a photomontage. If the cover photo were a portrait, the background of the photo might be altered or extended. Basically, Raskin believed that the *Time* covers originate with a concept and therefore are often manipulated. Raskin’s defense of using photo illustrations in newsmagazines was understandable and reasonable if, and only if, all the readers of newsmagazines perceive the purpose of covers in the exact same way as the newsmagazines do. The “sophisticated” conceptual-cover argument Raskin provided seemed to tell readers that what they saw on the covers of newsmagazines were often not real photos, although some portions of the photos were real, but veracity does not matter because the covers are simply to catch the customer’s eye; all the real news and photos are in the inside pages. And if the readers are really interested in how the eye-catching cover photos were created, somewhere inside (usually on the table of contents page) the
newsmagazines will explain. The one-sided expectation of Raskin and some other newsmagazines editors seemed to be a little too optimistic because complaints continue to come from readers that newsmagazines are manipulating and creating misleading photo illustrations, whether they were published on the covers or inside pages. If readers and journalism professionals accept Raskin’s argument, there would be no complaints. However, in reality, there are still a lot of readers who expect photos on newsmagazines’ covers to be real, who expect that if it looks real, it had better be real.

While questions revolved around the use of photo illustrations in the newsmagazines for decades, the question remains of what the policies of the three newsmagazines in using photo illustrations are. Thus, the researcher tried to contact the director of photography of *Time, Newsweek, and U.S. News & World Report* for a period of two weeks via telephone, e-mails, and letters. *U.S. News & World Report* responded promptly, but *Time and Newsweek* did not respond to the researcher’s request.

Scot Jahn, director of photography of *U.S. News & World Report*, replied that *U.S. News & World Report* did not have a written policy on using photo illustrations; however, the magazine does utilize photo illustrations both in inside pages and on the covers. The magazine’s policy was to use photo illustrations where they are needed and to label them as such. He also mentioned the ideas of using photo illustrations was usually initiated by art director and sometimes by the photography department during meetings. (S. Jahn, e-mail and telephone interview, June 18, 2008)
Limitations

As with any research, this study suffered from certain limitations. First, because of the insufficient number of photo illustration cases \((n = 5)\) in years before 1984, the data collected in the first decade were not quite robust enough for analysis. Even after collapsing some categories into one, in some areas such as label location, the data were still problematic for showing clear trends. Second, validity of this study might not be as high as hoped due to the fact that a precise and concrete definition of photo illustration was not available and even the professionals in the business cannot agree with each other and continue to propose different definitions of photo illustration. The author worked to construct an operational definition of photo illustration, but different researchers could have different interpretations of the term “photo illustration,” which would quite likely yield a different result and profile in their studies. Third, the ability to compare and contradict similar research with this study was not sufficient because research on photo illustrations as surprisingly rare in the past, but conversely, it means this research could provide a starting base for future studies in this area.

Future Study

This study presented a profile of how *Time*, *Newsweek*, and *U.S. News & World Report* have used photo illustrations in the past three decades. To add greater dimension to this study – for example, such as to determine how individuals respond to the presentation styles, size and locations of labeling of photo illustrations – experimental research should be done. A large-scale survey of actual readers of newsmagazines on their perceptions of photo illustrations should be conducted to yield more insight on
readers’ opinions and attitudes. In addition, in order to find out and define photo illustration for the photojournalism industry, a survey of professionals within the industry and academia should also be conducted to eliminate confusion over the concept of photo illustration.

Because this study intended to cover a long period of time from 1974 to 2004, in view of resources, the sampling period was set at five-year intervals. Research data showed a drastic change within the period of 1984 to 1989, which also coincided with the rapid improvement of digital imaging technology, the rapid growth of the magazine industry, rapid proliferation among the news media of this digital imaging technology and hot debate on the ethics of digital manipulation in the society. In order to look more closely and in more detail at the factors that affect the changes in various aspects among the newsmagazines, such as the use of labeling styles and presentation styles, a content analysis at yearly sampling within that five-year period should be done. The rapid-changing trend of using photo illustrations in recent years in terms of frequency, labeling practices, presentation styles and locations of labeling suggests a real need for a closer look. A higher frequency of sampling such as a yearly sampling of past five years should greatly benefit understanding of this changing trend.
REFERENCES


APPENDIX I: CODING INSTRUCTIONS

I. Defining Photo Illustration

This study is meant to examine the use of photo illustrations in newsmagazines. Therefore, clearly defining photo illustration is crucial. There are mainly two kinds of photo illustration. One is product photo illustration. Another is editorial photo illustration. Product photo illustration simply shows what a product looks like, it might be carefully arranged to look attractive. However, it never creates a concept. Editorial photo illustration aims to create a concept beyond the photo’s literal meaning (Kobre, 2004a). It is this kind of photo illustration that has led to problems related to credibility. Because the definition of product photo illustration differs so radically from editorial photo illustration (and the main problem of credibility of photo illustration has little to do with product illustration), including product illustration in the coding would likely bias the coding result. Therefore, this study concentrates only on editorial photo illustrations. However, if a product is used to illustrate a concept rather than product itself, it will be coded as photo illustration (e.g. a photo shows a burning red pepper being put into a person’s month to illustrate a story on consuming Thai food).

After reviewing academic definitions and professional common practices of photo illustration, the author concluded a photo illustration has to fulfill all the following conditions:

1. It is used to show concept or the appearance of factuality.
A photo showing concept means it carries meanings beyond its literal meaning.

For example, a photo of a handful of candies purposely arranged in a shape of a heart to illustrate the concept of Valentine’s Day is a photo illustration. However, a photo of a handful of candies being laid on a table randomly or intentionally being lined up to achieve only an aesthetic or orderly look is not a photo illustration.

A photo purporting to be factual means it represents events that have existed or are expected to exist, but in both situations, neither event actually occurred.

For example, using a composite photo of individual photos of Clinton and Castro to create a moment of them about to shake hands is considered as a photo illustration. The fact is such an act was never captured photographically, although it might have happened by recollections of those who eye witnessed it; therefore, at the most, the photo illustration is reproducing an appearance of actuality. Also, a photo that arranges teenagers pretending to take drugs at school is a photo illustration because it arranges people to create a scene that was never representing the real subjects and moment.

2. It combines, arranges, and distorts objects, people or scenes that would never occur naturally.
“Never occur naturally” means the visual effect of the photo would not exist or be achieved by nature itself. A concept close to Kobre’s “instantly recognized fantasy, not reality” (Kobre, 2004a, p.198).

For example, a photo of a shrunken doctor cleaning up cholesterol inside a blood vessel of a human body is a photo illustration because it distorted the size of a person to an extent that would never occur naturally.

3. It is meant to be used in a journalistic context.

“Journalistic context” means it excludes advertising or public relation photos.

4. The key elements or crucial parts of the key elements of the illustration are in a form of photograph.

“Key element” means the object(s) in the photo attract viewers’ attention. For most photos with people, human bodies are the key elements. “Crucial parts” means the most important part that constitutes the meaning of the key elements, as if a photo illustration contains a human body which is created by combining of photographic elements and graphic drawings; the head part would be considered as the crucial part of the human body (key elements).

II. Detail explication of the definition of photo illustration.

1. It does not include traditionally accepted portrait photo style where the genuine subject of the report poses in front of a camera in a natural setting or an artificial setting with a simple environment and without any body parts being altered.
For example, a chef with a dish of food in hand in the kitchen posing in front of a camera is not a photo illustration.

2. It does not include product photo such as food and fashion photo where the product is just aesthetically arranged without showing a new concept beyond the product itself.

   For example, several hot peppers orderly displaced on top of a serving dish is not a photo illustration. However, several hot peppers displaced burning on a serving dish is a photo illustration.

3. For the purpose of this study, photo illustrations that are not created for the magazines’ editorial use such as movie or TV clips, book covers, artists’ works, public relations photos, drama photos, and alike should not be coded.

4. A photo created by using photos of movie clippings, book covers and alike to achieve a clear concept of something else for editorial use should be considered as photo illustration.

   For example, a receiving satellite dish digitally superimposed with several movie clippings to show satellite entertainment usage is a photo illustration.

5. A photo taken at a setting such as movie locations, drama scenes, public relation settings, press conferences, art exhibitions where the arrangements do not look natural should be considered as a documentary of illustrative scenes presented to the media, therefore, should not be considered as photo illustration.

6. A duplicate of the magazine’s previous cover photos or content photos, even if they are photo illustrations editorially created by the magazine, if used in occasions
other than their originally created purposes, such as being used in sections or topics like “letters to editor,” “corrections,” “use of photo illustrations in the last 30 years,” should not be counted as photo illustration in this study because their original function as photo illustrations has changed.

7. If a documentary or candid photo is given a label as photo illustration by the newsmagazine, it should be counted as photo illustration because the photo might be digitally altered or composed to look real without noticeable evidences to human eyes.

8. Simply putting several individual photos physically together without creating a new concept is not a photo illustration.

9. Simply putting texts, graphics lines or frames on photos without creating a new concept is not a photo illustration.

10. Infographics with photos as part of their elements mixed with pie charts, bar charts, graphs, diagrams and timelines are not photo illustrations.

11. If an image cannot be determined as a photo or a drawing, check the credit line and label to see if there is any indication. Usually, carefully examining the details of human faces, forms, shadows, lighting and texture can sometimes help determine whether an image is a photo or drawing. If it is still not clear, use your best judgment.

12. A photo, even if documentary captured but used to tell or symbolize meanings or concepts that go far beyond the photo literally shows, should be considered as photo illustration. Such as using a documentary photo of a person climbing a
staircase to illustrate a story about how people work up to the hierarchy of social ranks or using a photo of a child measuring height to illustrate a story about how high the interest rate could go.

III. Important reminder before performing the coding

1. It could be easy to spot a fictional-looking photo illustration. However, it could be even easier to overlook a realistic-looking photo illustration. Therefore, in order to avoid overlooking the realistic-looking photo, all realistic-looking photo should not be taken at its face value. Extra care should be given to the credit line, caption, and headline to make sure if the realistic-looking photo is in fact a photo illustration. More attention should be given to the cover photo because most of the credit lines of the cover page photos are located in the contents page.

2. If the same photo illustration appears both at the table of contents page and inside page, code which ever is bigger.

IV. Coding Procedure

Note: 1. Circle the correct answer or fill in the exact measurement.

2. Select only one answer for each question.

A. Magazine Title: Select one from *Time, Newsweek* or *U.S. News & World Report*.

B. Issue Date : Copy the issue day from the cover of the magazine.

C. Page No. of PI: Fill in “0” if the PI is on the cover. Fill in both page numbers if the photo is on a spread.
D. Size of the PI:

1. Measure in inches, precise to 1 digit decimal (e.g. 5.3” x 3.5”). Start with the horizontal value first, then vertical value.

2. If the photo illustration is a cut-out, in circular or irregular shape, measures the longest width and height the photo extends and considered the rectangular area as the size.

3. In case the photo illustration is superimposed by other graphics or text, the measurement extends as long as the background or part of the PI element goes beyond the graphics or text placed above it.

E. Subject Category of the PI

Photo illustration sometimes could be very symbolic, so don’t take the face value of what the photo shows. After all, the purpose of photo illustration is to help explains a theme or story idea; therefore, the theme of the article should be the subject category to be coded.

For example, a close-up photo of a toy car running on top of a person’s palm might not be talking about toys; if the story is about the automobile business, it could be a photo illustration to illustrate how small the car manufacturing trend is nowadays or in the future, the category should be “Transportation and Travel”.

All content applies to both international and U.S. news.

1. Politics and Government Acts
Government acts and politics at local, state and national level. (Domestic policy, e.g. taxations, elections)

2. War and Defense
War, defense, rebellion, military use of space, and political terrorist attack. (including scientific intervention for this category.)

3. Diplomacy and Foreign Relations
Both foreign and domestic items dealing with diplomacy and foreign relations. Include United Nations. Topics have a clear relation with other countries.

4. Economic Activity
General economic activity, prices, money, labor, wages and natural resources.

5. Agriculture
Farming, farm prices and economic aspects of agriculture.

6. Transportation and Travel
Transportation and travel, including economic aspects.

7. Crime
All crimes stories, including criminal proceedings in court (not including war and political terrorist attack).

8. Public Moral Problems
Human relations and moral problems, including alcohol, divorce, sex, race relations and civil court proceedings. (Public issues related to moral, ethics, human relationships.)
9. Accidents and Disasters

Both man-made accidents and natural disasters.

10. Science and Invention

Science and invention (not including defense, health, and medicine medical related.)

11. Public Health and Welfare

Health, medicine, public welfare, social and safety measures, welfare of children, and marriage and marriage relations.

12. Education

Education (All levels, including distance learning, life-long learning.)

13. Classic Arts

Classic arts, culture, beliefs, religion and philanthropy (charity & donation).

14. Popular Amusements

Entertainment and amusements, movie, music, games, TV, radio and other amusing media.

15. Sports

Sports activities and related reports.

16. General Human Interest

Human interest, weather, obits, animals, cute children, juvenile interest, leisure, life style, food, fashion and cosmetics.
F. Presenting Style of the PI

Three styles were developed for coding: they were realistic-looking photos, fictional-looking photos, and ambiguous-looking photos. A realistic-looking photo clearly “appears to be” (looks like it is) documenting the real scene the photo is trying to depict at a glance, regardless of whether the photo is a created, reenacted, or candid one. On the other hand, a fictional-looking photo clearly “appears to be” (looks like it is) a fictitious and symbolic image which is used to portray the theme the photo is trying to communicate and the appearance of the photo is simply unreal and unnatural at a glance. An ambiguous-looking photo is a photo that cannot be determined by its appearance whether it is a realistic or fictional-looking with just a glance. In this study, a glance is set as a period of not more than 3 seconds.

1. Realistic-looking: A photo clearly “appears to be” (looks like) documenting the real scene the photo is trying to say at a glance, regardless of whether the photo is a created, reenacted, or candid one.

2. Ambiguous-looking: A photo that cannot be determined by its appearance whether it is a realistic or fictional-looking with just a glance.

3. Fictional-looking: A photo clearly “appears to be” (looks like) a fictitious and symbolic image which is used to portray the scene the photo is trying to say and the appearance of the photo is simply unreal and unnatural at a glance.
G. Creating material of the PI

This item is to determine what kind of material used to create the PI, remember that it needed to be a photo or at least the key elements are in photo form to be counted. There are two choices to select:

1. Photo image only: A photo image is defined as any image captured through the use of an optical lens device and stored on any chemical, optical or electronic media.
2. Photo mixed with graphics: For example, photo mixed with drawings or graphics including creations from computers or other traditional means.

In order for the two variables to be mutually exclusive, graphic images in this study only mean images created solely by traditional drawing tools or computer graphic software, digital photo imaging manipulation of image pixels base on original photographs such as merging photos, changing colors, distorting shapes, and applying filter effects should not be count as graphics.

H. Image attribute of the PI

This item is to determine whether the human body is included in the PI. A shadow or silhouette of a human body should still be considered as a human body as long as it is created with photographic means.

Select (1) if the PI shows all or part of a human body

Select (2) if the PI shows no human body (e.g. product and scenery).

I. Labeling Style

1: Applying the label
A label is a disclaimer used to reveal any clues showing the photo is a photo illustration, not a real photo, such as photo illustration/illustration/photo composite/photo montage/photo creation, etc. A label can also be descriptive statements such as “head of the subject” by John Doe, “body of the subject” by Mary Brown.

Code as (1) labeled, if a label or disclaimer exists.

Code as (2) not labeled, if nothing revealing a photo illustration is mentioned.

Given just the word “photo by” or just a (photographer’s) name near a photo should not be considered as labeled because it does not reveal the photo is a photo illustration.

2: Size (compares to body text)

Only comparative size is needed. Compare the label size with the size of the body text of the article. If the label is not seen in the same page as the photo or no body text around to compare, find a regular page to compare the size of the body text on that page.

Select:

1. Larger -- if it looks comparatively larger.

2. About the same -- if it looks about the same size.

3. Smaller -- if it looks comparatively smaller.

3: Location

This item is to point out the location of the label of the PI if it exists.
1. Horizontally attached: If the label is placed horizontally on top of, below or superimposed on the PI.

2. Vertically attached: If the label is placed vertically on the right of, left of or superimposed on the PI.

3. On the same page: If the label is placed somewhere on the same page but not closely attached to the PI.

4. On other page: If the label is placed somewhere other than the same page of the photo illustration (e.g. label of cover photo illustration would most of the time be placed in the contents page).

4: Wording

This item is to determine what kinds of wording the label used to describe the photo illustration.

1. Nominal terms only: Given nominal terms only means if the label or credit line gives only information on the name of the photographers or the technical terms or jargons concerning the photo (e.g. Photo illustration/illustration/photo and graphic illustration/composite photo/recreated photo/reenacted photo…by John Doe…).

2. Descriptive statement only: Given only statements to imply or explain the photo is not a real photo or provide information on how and why it was created, but does not mention any nominal terms listed above (e.g. Clinton’s head by John Doe, Clinton’s body by Mary Brown or Clinton and Castro were believed to be shaking hands at the United Nations).
3. Both nominal terms and descriptive statements: Provide both nominal terms and descriptive statements about the photo illustration in the labeling.

J. Total No. of editorial photos used, including photo illustration.

1. A photo is defined as any image captured through the use of an optical lens device and stored on any chemical, optical or electronic media.

2. Only editorial photos should be counted, that means not counting advertising photo (including the magazine’s own advertisement). However, if the article reports of advertising or public relations as a news content (e.g. reporting advertising trend), the ad or PR photo used should be counted as photos.

3. Photos used in the “letters to editor,” “corrections,” even if it is a duplication of the photo of previous covers, should be counted as photos.

4. Photos overlapping, grouping or merging together to give an impression as they are a single individual photo should be counted as one photo. However, if the photos are just lying on a same color background or put into the same frame but no significant feel of becoming a single photo, it should be counted as separate photos.

5. Do not count photos with the longest side less than one inch with the exception of a mug shot. It is because under today’s computer graphic drawing ability, such a small image depicting objects other than human faces could be very difficult to determine whether it is a drawn graphic or photo, and thus, it could affect the reliability of this item if counted.

6. Counting also should include the photos of PI.
# APPENDIX 2: CODING SHEET

## A. Magazine Title:
1. *Time*  
2. *Newsweek*  
3. *U.S. News & World Report*

## B. Issue Date:
_____/_____/__________  
Month  Day  Year

## C. Page No. of the PI:
__________ (Put in “0” if the PI is on the cover)

## D. Size of the PI (measure in inches, precise to 1 digit decimal. e.g. 5.3” x 3.5”):
_______ (horizontal) x ______ (vertical)

## E. Subject Category of the PI
1. Politics & Government Acts  
2. War and Defense  
3. Diplomacy & Foreign Relations  
4. Economic Activity  
5. Agriculture  
6. Transportation and Travel  
7. Crime  
8. Public Moral Problems  
9. Accidents and Disasters  
10. Science and Invention  
11. Public Health & Welfare  
12. Education  
13. Classic Arts  
14. Popular Amusements  
15. Sports  
16. General Human Interest

## F. Presenting Style of the PI
1. Realistic-looking  
2. Ambiguous-looking  
3. Fictional-looking

## G. Creating material of the PI
1. Photo image only  
2. Photo with graphics

## H. Image attribute of the PI
1. Human body included  
2. Human body not included

## I. Labeling Style of the PI
<table>
<thead>
<tr>
<th>I1: Applying the label as PI</th>
<th>1. Labeled</th>
<th>2. Not labeled</th>
</tr>
</thead>
<tbody>
<tr>
<td>I2: Size (compares to text)</td>
<td>1. Larger</td>
<td>2. About the same</td>
</tr>
<tr>
<td>I3: Location</td>
<td>1. Horizontally closely attached</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. Vertically closely attached</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. On the same page but not near</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4. On other page</td>
<td></td>
</tr>
<tr>
<td></td>
<td>5. N/A</td>
<td></td>
</tr>
<tr>
<td>I4: Wording</td>
<td>1. Nominal terms only</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. Descriptive statements only</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. Both nominal terms and descriptive statements</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4. N/A</td>
<td></td>
</tr>
</tbody>
</table>

J. Total No. of editorial photos used including PI: ________
APPENDIX 3: PHOTO ILLUSTRATION EXAMPLES

Photo Illustration 1

*Newsweek*, on March 7, 2005, published a cover photo of Martha Stewart posing for the magazine, but the photo turned out to be her face composed onto a model’s body and it was identified as a photo illustration in the tables of contents page of the magazine. (*Newsweek*, March 7, 2005)
Time, on June 27, 1994, published an altered cover photo of O.J. Simpson. The magazine’s editor later explained that there was no attempt to mislead readers because it was clearly identified as a photo illustration. (Time, June 27, 1994)
The New York Times Magazine, on March 12, 2006, published a color-shifted photo of former Virginia governor Mark Warner, a possible candidate for the presidency in the 2008 presidential election. The photo showed a true portrait of Warner but with a color change of his jacket from charcoal to maroon, his shirt from light blue to pink, and his tie from dark blue to maroon. According to Kathy Ryan, photo editor of the New York Times Magazine, the photo was actually shot with a kind of older film that created the color shift. (The New York Times Magazine, March 12, 2006)
USA Today, on August 21, 1996, published a photo showing a teenage schoolgirl snorting drugs at a school locker to go with a teenage drug problem story. The whole scene involving the girl was staged (USA Today, August 21, 1996).
The *New York Daily News*, on September 8, 2000, published a front-page composite photo of President Clinton and Cuban leader Fidel Castro about to shake hands. The Clinton and Castro photos were taken separately at different times and locations but digitally pasted together (*New York Daily News*, September 8, 2000).
One early photo illustration published by *Newsweek* in 1974, two years before the term was coined. The content of the article was about Germany agreeing to loan money to Italy. (*Newsweek*, September 16, 1974)
Photo Illustration 7

A photo illustration portrays the issue of how people deal with distraction in today’s complicated living style. (U.S News & World Report, April 26, 2004)